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James Francis Cooke

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THE ETUDE

April

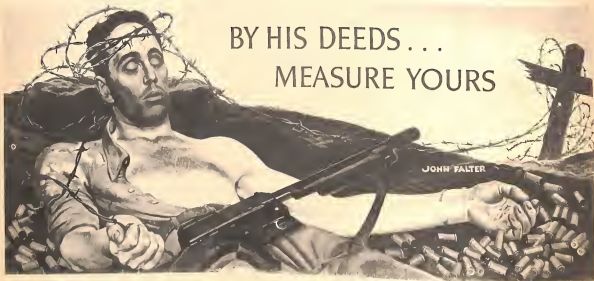
1943

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music magazine



IT is not pleasant to have your peaceful life upset by wartime needs and restrictions and activities. . . . *It is not pleasant to die, either. . . .* Between you who live at home and the men who die at the front there is a direct connection. . . . By your actions, definitely, a certain number of these men will die or they will come through alive. If you do everything you can to hasten victory and do every bit of it as fast as you can . . . then, sure as fate you will save the lives of some men who will otherwise die because you let the war last too long. . . . Think it over. Till the war is won you cannot, in fairness to them, complain or waste or shirk. Instead, you will apply every last ounce of your effort to getting this thing done. . . . In the name of God and your fellow man, that is your job.



BY HIS DEEDS . . . MEASURE YOURS

The civilian war organization needs your help. The Government has formed Citizens Service Corps as part of local Defense Councils. If such a group is at work in your community, cooperate with it to the limit of your ability. If none exists, help to organize one. A free booklet telling you what to do and how to do it will be sent to you at no charge if you will write to this magazine. This is your war. Help win it. Choose what you will do—now!

EVERY CIVILIAN A FIGHTER

ARTURO Toscanini and the NBC Symphony Orchestra paid a tribute to American composers in a program on February 7, when they played the joyous Comedy Overture on *Negro Themes* of Henry Gilbert; Night Rhapsody of Kent Kennan; *The White Peacock* of Charles Griffes; and the "Grand Canyon Suite" of Ferde Grofé. The last named work, now widely recognized as one of the finest orchestral masterpieces of American music, received a huge ovation. The miniature score recently has been issued by the Robbins Music Corp.

ROY HARRIS' "FIFTH SYMPHONY," dedicated to The Union of Soviet Socialist Republics, has been widely recognized when it was presented on the program, February 27, of the Boston Symphony Orchestra, in Boston under the baton of Serge Koussevitzky. Describing the new symphony, Mr. Harris writes that he hoped in it to express qualities of the American people which our popular dance music, by its very nature, cannot reveal.

PAUL KOPPEL, a member of the musical staff of the Theodore Presser Company, is the winner of the prize of one hundred dollars in the composition contest of the Chicago Singing Teachers' Guild. His prize-winning song for voice and piano, entitled *The Flyer Forever*, is out to lyrics written by Essien Virginia Peger, U.S.N.R. It was selected as the best of more than two hundred manuscripts.

SEERGE PROKOFIEFF's cantata, "Alexander Nevsky," had its American premiere on March 7, when it was presented by the NBC Symphony Orchestra, directed by Leopold Stokowski. Participating in the event was the Westminster Choir from Princeton, New Jersey. The cantata, which first was heard in 1939 in Moscow, with the composer acting as conductor, was developed from incidental music which Prokofiev had written for a Soviet film of the same name. The work is considered especially timely, as it deals with the defeat and expulsion from Russia of the German invaders, by the national hero, Alexander Nevsky.

SEERGE RACHMANINOFF, Russian composer-pianist, and Mrs. Rachmaninoff became citizens of the United States at a ceremony in New York on February 1. She is very happy to become a United States citizen in this land of opportunity and equality," says Mr. Rachmaninoff's comment following the event.

A MANA ZUCKER'S "I Love Life" is apparently one of the great hits of the army camps and military recreation centers, for this lively song has been used hundreds of times during the radio programs and tours of John Charles Thomas, James Melton, Alvin Karpis, Selma Kaye, Jan Pearce, Bert Phillips, Selma Kaye, and Steven Kennedy Lehr, Jerry Colonna, and Steven Kennedy (reprogrammed in 146 times). The "boys" take an opposite attitude from the fatalistic boys who stand by in disaster, all of which means that they propose to keep their wits about them and not risk victory

by foolhardiness. They are "pleety tough" in the time comes, but they do not lose their heads and this accounts in large measure for the almost fabulous records of American runners in the air. The success of "I Love Life," so long a concert favorite, as a wartime song of inspiration, is a great surprise to many.

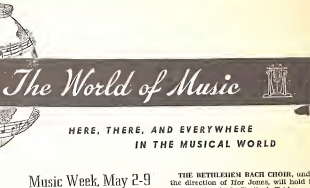
FREDERICK JACOB'S "Ode for Orchestra" was given its premiere in February, when it was played by the San Francisco Symphony Orchestra under the direction of Pierre Monteux.

Competitions

THE EDGAR W. LEVENTRIT FOUNDATION has announced that its fourth annual competition will be open to both pianists and violinists between the ages of 17 and 24, instead of players of only one of these instruments, as formerly. The winners will have appearances across-Sydney with the Chicago Applications will be received until May 15, and full details may be secured by addressing the Foundation at 30 Broad Street, New York City.

THE FIRST STUDENT COMPOSITION CONTEST, sponsored by the National Federation of Music Clubs, open to native born composers between the ages of eighteen and twenty-five, is announced by the president of the federation, Mrs. Guy Patterson Gannett. There are two classifications with prizes of fifty and twenty-five dollars in each classification. The national chairman of the Student Composition Contest is the distinguished American composer and singer, Miss Marion Gougeon, 125 West Seventy-third Street, New York City, from whom all details may be secured.

FOUR AWARDS OF \$1,000 are announced by the National Federation of Music Clubs for the outstanding violinist, pianist, man and woman singer, to be selected from a group of nationally known judges during the business session of the Federation which will take the place of the Biennial Convention, cancelled because of transportation difficulties, in May, 1943. Full details of the young artists' and student musicians' contests may be secured from Miss Ruth M. Perry, 24 Edgewood Avenue, New Haven, Connecticut, and Mrs. Fred Gillette, 2109 Austin Street, Houston, Texas.



HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

Music Week, May 2-9

THE SPECIAL KEYNOTE of the 1943 Music Week will be "Foster American and World Unity Through Music," according to the announcement of the National and Inter-American Music Week Committee. Special programs will be presented by schools, churches, music clubs, many teachers, women's clubs, service clubs, and many educational and recreational agencies. This will be the twentieth annual observance of Music Week and one of the outstanding features will be the festival of music to be conducted on the air by the National Federation of Music Clubs.

Suggestions for programs to be conducted during Music Week may be secured from C. M. Tremaine, Secretary of the National and Inter-American Music Week Committee, 315 Fourth Avenue, New York City.

THE TACOMA (WASHINGTON) PHILHARMONIC ORCHESTRA reports that it has had a most successful season, artistically and financially, despite restrictions and other inconveniences of wartime necessity. With almost half of its membership of sixty-five made up of women players, the orchestra, under its founder-director, Eugene Linden, presented a series of four concerts, at two of which the soloists were Maud Powell, Metropolitan national winner, and Theo. Karle, noted tenor.

ERNEST HUTCHESON, distinguished pianist, composer, and president of the Juilliard School of Music, was awarded an honorary degree of Doctor of Music on January 24, at the midwinter commencement of Rutgers University.

ADELE LEWING, pianist, composer, and teacher, died on February 16 in New York City, at the age of eighty-two. She was born in Hanover, Germany, and studied at the Leipzig Conservatory under Rehschke and Jadassohn. She appeared as soloist with many major symphony orchestras and with the Knabe Quartet. For three years she studied with Theodor Leschetzky and later used the Leschetzky method when she established her studio in New York. She had been a friend of Clara Schumann, Nikolsch, Brahms, Busoni, Carreño, and Mochowski.

ADELE LEWING

THE BETHLEHEM BACH CHORUS, under the direction of Hor Jones, will hold its thirty-sixth Bach Festival Friday and Saturday, May 14 and 15, in Bethlehem, Pennsylvania. Works to be presented, in addition to the "Mass in B minor," include three motets; Cantatas, Numbers 4, 14, and 160; and a Kyrie in D minor.



Desiré De Fauw

DESIRÉ DE FAUW, conductor of the Concerts Symphoniques of Montreal, has been appointed musical director and conductor of the Chicago Symphony Orchestra for the season of 1943-44. Hans Lange, associate conductor with the late Frederick Stock

for seven years, will continue his connection with the orchestra and will conduct part of next season's concerts. In addition, he also will direct the activities of the Civic Orchestra, the training group of the Symphony Orchestra. Mr. De Fauw will be only the third director in the history of the Chicago Symphony Orchestra, since its founding in 1891 by Theodore Thomas, who conducted until his death in 1904, succeeded by Dr. Stock, who conducted from 1905 to 1942.

HERLE EVANS, director of the Hardins-Simmons University Cowboy Band, has resigned in order to return to Bleyler Brothers and Barnum and Bagley Circus. Evans, who was director of the circus band for twenty-four years, gave up that position last summer, when the entire band was ordered out on strike due to a controversy over wages.

CARLTON COOLEY, former viola player with the Philadelphia Orchestra, was represented on the program of that organization when his "Capotaoschi," an epic poem for orchestra, had its first Philadelphia hearing on Friday afternoon, February 12, with a repetition on Saturday evening, February 13.

THE LIBRARY OF CONGRESS, after years of work in preparing the greatest collection of recorded American folk music in the world, has announced that as a result of a grant from the Carnegie Corporation it is in a position to supply duplicates of its folk-song records to other libraries, schools, colleges, and to the general public. These recordings are particularly authentic because of their having been reproduced not from studio recordings but from recordings made in

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At the Rising of the Sun

"LO, I AM WITH YOU ALWAYS, EVEN UNTO THE END OF THE WORLD."

Matthew 28:20

HAIL to the glorious season of Easter, when choirs of churches throughout the world sing of that Resurrection Morn which came when Mary Magdalene, Mary, the mother of James, and Salome went with sweet spices to the Sepulchre "at the rising of the sun." This is the hour of the rebirth of life to a great part of the world. It is not our concern whether the thrill of the Spring festival comes to you as a Christian fête, as a celebration of the Jewish Passover, or even as the awakening of some pagan relic of the time when the sacred rites of Spring brought the world again to happiness, flowers, fruit, sunshine, and rejoicing. We all need the renaissance of Spring this year, more than ever in the world's history.

When the bells ring out on Easter morning and you go to the sanctuary fragrant with lilies and hyacinths, and listen to the exalting strains of *Jesus Christ Is Risen To-day*, you cannot fail to feel a new uplift in the thought that the satanic powers of evil, that have been seeking to bring about another period of the Dark Ages, are being vanquished and that through the frightful din and murk of battle the voice of Christ is still saying, "Peace be unto you."

Our faith is being tested hourly in the fires of Destiny. Heads are bowed in sorrow all over the world for those who have made the supreme sacrifice on the altars of right and freedom. Many have had their faith badly shaken. They have turned their backs upon Divine power. They are like the man who said that he did not believe in God because he could not

see Him. A kindly old pastor asked him if he believed that he had brains. The reply was "Yes." "Well," said the old clergyman, "how can you be sure of it? You never have had your brains." Oftentimes, the most abstract and intangible things are the most important in life.

Music is one of the most intangible of all things. The sounds pour out on the air, but in a few seconds they become silenced. They must be reborn, resurrected, every time they are heard. Those who are engaged in music somehow come to know that incessant resurrection is a part of life and happiness. That is one of the reasons why the Easter season is of such great significance to musicians.

Few great creative workers have escaped the inspiration of Spring. Beethoven used to long for those days when, according to the old legend, three holy men of ice, who were supposed to mark the end of winter, came down from the high Alps and, with a last, dreary, frozen draft, passed on so that Spring could enter in all her glory. Then the great master could resume his immortal walks in the Vienna woods, where many of his finest themes came to him. He had the same dream which later moved the genius of the curious English poet, William Blake, when he wrote:

"Oh thou with dewy locks,
who lookest down
Through the clear windows
of the morning; turn
Thine angel eyes upon our
western isle,
Which in full choir, hails thy
approach, O Spring!"

(Continued on Page 372)

LYRA DAVIDICA

G. V. S. S. With Alto Solo.

Je - sus Christ is ris - en to - day, Al - le - lu - ia - la - la
 Our tri - umph - ant host by day, Al - le - lu - ia - la - la
 Who did cre - ate up - on the Cross Al - le - lu - ia - la - la
 suf - fer to re - deem our loss. Al - le - lu - ia - la - la - a - men.



A Musical Community Plan Which Works

IF ONE WERE to formulate plans for an ideal musical community certainly those plans would include performances by world famous artists presented at prices that everyone and particularly the young people in the community could afford; music making by local instrumental and vocal aggregations; meetings and conferences that would provide stimulus for schools and pupils and teachers and musical ensembles; and some system whereby achievement on the part of individuals and groups could be evaluated and compared with those of other individuals and groups in that community. Furtherance of such plans would depend for success on the coöperation of all musical minded persons within the prescribed area—whether performers or listeners—and would necessitate patronage and support for such events as might be scheduled. But that the results would be well worth the effort involved has been demonstrated in northern New Jersey where the musical activity follows just such a comprehensive pattern. There, professional and layman unite in a common purpose; there, races and creeds pool their efforts. They have as their touchstone the belief that unity of aim and effort obliterates racial and religious boundaries. It is thought and procedure that lead to necessary results.

Credit for originating the plan that has been followed in New Jersey must go to Mrs. Parker O. Griffith, founder and president of the Griffith Foundation which has its headquarters in Newark. It was her idea long before the present successful program was inaugurated that there should "come into being a community-wide organization that would sponsor a full all-year program of music, including orchestras, operas, recitals by great artists, music appreciation lectures, and participating music groups and concerts which would assist ambitious young New Jersey artists." The Foundation, outgrowth of her musical beliefs and those who shared with her the idea that youth should be surrounded by such an all-year program of music, was organized in December, 1937.

In this, its fifth anniversary season, the Foundation sponsors a program of interest and value, the composite parts of which range from local concerts and meetings to entertainment in army camps and on the high seas. Broadly, it includes two concert series, an all-day institute, annual auditions, and a War Effort Music Committee which makes a study of ways and means whereby music can be made available to our men in service. Activity centers in Newark and the

by
Blanche Lemmon



MRS. PARKER O. GRIFFITH

President and Founder of the Griffith Music Foundation

surrounding territory, though in several of the affairs the whole state participates.

Education and Entertainment

The first of the concert series started on November 1, with a recital by Artur Schnabel, and before the season is over it will include recitals by other master pianists: Robert Casadesu, Bartlett and Robertson, Rudolf Serkin, Artur Schnabel, and Robert Casadesu. The subscription price for this entire series was so low that music students could easily afford tickets—only one dollar ten cents for the five concerts, or less than twenty-five cents for each one. Making this series an educational as well as an entertainment feature, the Foundation provided annotated programs of each recital that could be studied in advance of the performance.

Available at slightly higher cost—although balcony seats for the series cost less than an average of fifty cents—is a second group of concerts. The Ballet Theatre, most recent adaptation of traditional Russian ballet to the Amer-

ican scene, opened this series with performances of new ballets never before presented in Newark; other artists to follow are Marian Anderson, Jascha Heifetz, Vladimir Horowitz, and the Primrose Quartet.

The Ballet Theatre also launched a second season of Youth Festival Concerts with a matinee performance for young people.

Still another series of events sponsored by the Foundation in coöperation with many of the high schools and state teachers colleges of northern New Jersey is a list of attractions designed to raise the level of programs presented in school assemblies. In pursuance of this idea the Edwin Strawbridge Ballet Company, the Trapp Family Choir, and Mildred Dilling, harpist, have been presented to a dozen of these northern New Jersey institutions.

Last October, lay and professional leaders of music and high school students of northern New Jersey met for the Foundation's annual All-Day Institute. At this time a vocal seminar was directed by Queena Mario, former star of the Metropolitan Opera Company; a violin seminar was conducted by Hans Letz, member of the Juilliard Music School faculty and teacher of Patricia Travers, New Jersey's fourteen-year-old violin prodigy; piano technique was discussed by Isidor Philipp; and composition and America's contribution to creative music were discussed by Aaron Copland. Miss Travers, veteran of solo engagements with the New York Philharmonic-Symphony Orchestra, the National Or-

chestral Association, the Chicago Symphony Orchestra, and the Ford Symphony Orchestra, spoke briefly, giving some well-considered advice to aspiring young performers. Two hundred fifty schools of northern New Jersey, representing fifty high schools of northern New Jersey, participated in a Youth Seminar to discuss the opportunities open to young musicians in a world at war. This conference was led by directors of music in northern New Jersey city schools and other of the state's most prominent figures in the field of musical education. Two motion pictures of particular interest to musicians were shown: "The Maestro," starring Ignace Jan Paderewski and "They Shall Have Music," featuring the playing of Jascha Heifetz with the California Junior Symphony Orchestra.

State Auditions

During April the Foundation will coöperate with music educators of New Jersey for the second and successive year in conducting music auditions for all residents (Continued on Page 272)

The Portal of Musical Dreams

by Professor J. Philipp

A Message to All Teachers and Pupils from One
of the World's Greatest Masters of the Piano

TRANSLATED BY FLORENCE LEONARD

THE PIANO IS THE PORTAL to musical dreams, but in order to climb to that portal one must surmount various ladders of technique, which should be made as interesting as thinkable. In these days, when students are preoccupied with the idea that they must at once make use of what they have learned, their study goes much less deep than it should. Too often they forget that technique is something more than manual skill. The brain is what actually enables us to resolve the problems of technique which come to light on every page of the works of the masters. The formative process is what remains after all else has been forgotten; one truly knows only that which has been worked over many times, according to my illustrious teacher and friend, Saint-Saëns.

How to work is a science which takes long in the learning. Much time is lost, much effort is wasted, if the student is not guided by wise advice. These teachers are rare who know the right paths and can lead to the goal without hesitations, without delays; rarer still are those who, knowing the secret, are willing to impart it. Most of the methods or treatises which are devoted to these problems stop half-way after analyzing them, and do not advance beyond the ground of what is already known by experience. To be sure, they lead to the usual types of scales, arpeggios, trills, various forms of double notes and the like. They give numerous formulae, often excellent ones, for strengthening or loosening the fingers. But what is wrong with them is that they limit themselves to the ready-made formulae which are more or less like the most difficult passages of the most famous pieces. In the pianist's repertoire. The student, puzzled by a difficult passage of Beethoven, Chopin or Liszt, hunts through ten volumes of Czerny, Henselt or Tausig, trying to find in them the form which most nearly resembles this extract. Such a task of finding a passage to match the difficulty is childish; likewise, the labor of repeating the exact twenty, fifty or a hundred times in succession, while gradually increasing the tempo, gives results which are only uncertain, not to be depended on.

Further, the usual types of pianistic forms, scales, trills, arpeggios, are of no value in themselves. They are hardly ever found in music in these simple forms. Their practical value is that they develop certain elementary movements of the fingers, hand, or wrist, which shall be immediately applicable to all passages of piano literature. One must learn the scales and arpeggios first through some authoritative book of scales

and arpeggios. But, to force the study of the scale or the arpeggio, for example, beyond the purely physiological utility of the wrist and the fingers which result from it, offers perhaps less of advantage than of difficulty. That the pianist may acquire strength and rapidity from it, is hardly doubtful. But he contracts habits which may be paralyzing him to some extent. Automatic playing may lie in wait for him. Only the analyst of the elementary formulae will enable him to preserve the advantages and avoid the evils of this system.

Importance of the Piano

The piano plays an important part in general education. That fact is forgotten too often today. It is a mistake to think that the results of piano study are merely musical and nothing more. Consider the mental effort which is required in making, at the same time, movements for two-note figures in one hand and three-note groups in the other; in playing *forte* with one hand, *piano* with the other; *staccato* with one hand, *legato* with the other. Such dissociation of the muscular activities has a general value which cannot be questioned.

From the musical point of view, the piano is the instrument par excellence for artist and amateur alike. It is for the piano that the greatest works of art have been composed. Thanks to the piano, one can become acquainted with the beautiful compositions for other instruments, for voice or for orchestra. The piano is to music what engraving is to painting. To be sure, it is easier to make a needle run over a disc, or sitting in a comfortable chair, to listen to the sounds that come to us from TSP (any radio station), than to work a little every day at the piano. But is it not a satisfaction to interpret for one's self the great compositions, to impart to others a little of one's enthusiasm for the nobler art? Is it not a source of the highest personal enjoyment, just as reading is to one who loves

it, often a consolation, a refuge? To relinquish to a machine the careful reproduction of all the poetry, all the passion of a musical work, to deprive one's self thus of translating it into sound with one's own feeling, is not being a musician. There are dreams, there are sentiments, which cannot be expressed save by a personal interpretation. Never can the machine replace the human execution, no matter how perfect the machine may be. In fact, the misdeeds of machinery are nothing but the deeds of inferior quality of effort.

The large number of poor teachers (the most mediocre of students can call himself a professor) does much harm, and turns from the study of music many a gifted child. Of intelligent and skilled masters there are many; but these are often pushed aside by the stragglers of the others, and musical culture suffers increasingly from such practices. Then there are also to-day the so-called amateurs, who do not like to hear you speak of "working." But did this amateur learn to read and write without studying? It is delightful to be a listener to the phonograph records, or to the TSP, but what will the listener do when there are no more musicians?

Work Must Be Varied

How should one work? This question permits of many answers which vary somewhat according to the personality of the student, the object which he has in view and the circumstances in which he finds himself. If the student must conform himself to studying, so also must the study be adapted to the student, and perhaps in even greater measure. The period of working, for instance, should decidedly be variable, both according to the ambition of the student and according to his aptitude. Likewise it is impossible to determine absolutely what proportion of this period should be set aside for that practice which consists, strictly speaking, of exercises. One could devote to them a third of the total amount of daily practice. At all events, one should avoid too much work on them, and the fatigue which can



Maitre J. Philipp and his intimate friend, the late Ferruccio Busoni

quickly result from such excess. The student should not work too long at a time, nor without interruption. After a half-hour or three quarters of an hour of work, real work, thoughtful, intelligent and conscientious, and perhaps even more the brain, require some rest. The subject matter of the study should not always be arranged in the same order, as exercises, etude, piece. Any habit of practice which can degenerate into routine should be avoided. Sometimes the student should begin with the study of pieces, putting aside exercises and etudes till the end of the day. If the fingers are supple and obedient, do not drill them except on some difficult passages from your pieces. These may take the place, for the day, of the regular exercises.

Before you begin to work, know what you wish to do. Think first, play afterward. The work of the brain must thus precede that of the fingers and afterward never cease to direct it, to watch over it, to control it. In studying the piano the essential factor is the brain factor: one quarter fingers, three quarters brain. This mental activity insures the greatest economy of time to the student. If you work out a technical problem or intelligently teaching students, and perhaps rhythms which displaced the accent and thus strengthen every finger with varying sonorities, you will be led to a prompt result and progress will be certain.

Slow Practice

One cannot insist too much that slow practice is useful and necessary. The greatest of teachers have agreed on this point. Chopin who has not told me that Chopin obliged his pupils to play at first slowly, very slowly, with full tone, and often very loud. Godowsky also advised even those who read very well, to practice very slowly and to increase the tempo only gradually. Above all he counseled them to have patience. Stephen Heller summed up the same advice in a striking formula: work very slow process, very rapidly, as Saint-Saëns also said, with that touch of humor with which he often invested his remarks: "One must work slowly, then more slowly, and finally very slowly." The student must never be impatient at the necessity of very slow study; one cannot arrive at certainty and absolute correctness except through slow and intelligent work.

As with speed, so with force. One must avoid an excess of power, which soon leads to tenseness and fatigue, and blocks the playing and alters the tone. But slow and thoughtful work admits of giving constant attention to the touch and to the quality of sound which depends on the touch. When one works fast one tends to lack, hesitates, and plays false.

One should never lose sight of the fact that where there is not natural talent, technical practice will not give rapid results. Without inborn talent, without the elementary gifts of physical skill and musical comprehension, one cannot go far quickly. But even those students who have not such gifts may make progress by means of careful training, patient study, and a method of teaching which develops the intelligence and enriches the understanding.

Responsibilities of the Teacher

This is, moreover, the mission of the teacher. A talented student gives much less trouble to the teacher than one who is less gifted. Plainly, the problem of the latter is difficult and interesting to solve. Here is where (Continued on Page 270)

Holding the Interest of Pupils

by Mrs. Leighton Platt

AT A TIME when some instructors are complaining of having too few pupils, it behoves the music teacher to use every method to create interest. Furthermore, at all times it is the duty and should be the joy of the teacher to make lessons so attractive that the child will want to come to the studio. One little Chinese pupil whom we know said to her mother, "Every Saturday is like Christmas when I can take my music lesson."

If a teacher can interest a pupil, the pupil can interest the parent. Too often, when the pure strings must be tightened, the parent regards music lessons as the first item to be cut from expenses. If a child pleads for the opportunity to study, the parent will usually find a way. The teacher, therefore, must vary her methods to fit the individual needs and tastes of the pupil.

A few precepts gathered from my own experience in teaching, will no doubt be of interest to other teachers.

Besides the personal contact at the private lesson, it is well to group students in classes of ten for an hour of theory, ear training and sight reading. In presenting theory, the clever and original teacher should create games. Equip the studio with paper keyboards which are glued on card tables and shelled to insure their wearing qualities. Invest in twenty dollar worth of good instruments and lively rhythm scores. Such equipment is better than a full page advertisement in a local newspaper. Charge enough for the hour of instruction to remunerate the teacher for the amount invested in instruments; no parent objects to such a small sum when divided among ten pupils.

One needs to study a particular system, but by remembering the main points of music, they may be presented in an interesting way. Provide discs for each child for sight reading, theory, and ear training drills. Have races in building scales on the keyboards, and also present chords, triads, and harmony in an interesting way.

Keep a file, to divide the work into subjects, such as: stories, games, technic, ear training, sight reading, rhythm. Place in the file enough envelopes to cover the various subjects you wish to teach. Read each issue of THE TRUVE, especially the Junior Department from which you may copy items suited to your needs. Write out in detail each idea as it comes to you, to be carefully filed for future use.

Once a month conduct a sort of "Quiz." Let the winning pupil wear a pin similar to those offered by the publishers of THE TRUVE. At the end of the teaching season, let the pupil who has won the most often, keep the pin as his very own. Conduct this test as a game of chance. Make a list of twenty questions for ten pupils. After writing the numbers of the questions on the blackboard, let each pupil choose a number. If the first student cannot answer the question, let the others draw from a box of discs numbered from one to ten. The one drawing the lowest number gets first chance.

Another method for holding the student to earnest work. If there is a broadcasting station in or near your locality, try to have your pupils appear, either on an open studio hour, or a children's hour, or even for a contracted period, where "lesser lights" are allowed. Students will work harder for such an event than for a recital.

A private recital, when the pupil meets requirements chosen by the teacher, makes a high light in the students' study. Invitations and programs for such a recital may be mimeographed at slight expense; and the pupil may be rewarded with a pin.

Then make a series of public recitals a musical event. These it might be well to engage a hall. Encourage pupils to talk about the series and write publicity for the newspapers. Include some specialties on the program such as: dancing, songs, or dramatic readings by pupils of other teachers. Let baby sister sing the piece which little brother plays. She will announce her own song in the manner of an artist.

Have your own set of colored books. Use the rainbow pad idea, having colored sheets mixed with the white. Put some special stress on a colored page. Award stars for each subject treated, if well done, and a seal for a complete, satisfactory lesson. Suit the seals to the season of the year. Keep a tray with four boxes, one for each week of the month. The children enthusiastically plan ahead to win them.

Be generous with praise. Some day, many of these children will play far better than you. Let your studio be a place where they love to come alone or in groups. Encourage them to run up to you on the street to be merrily greeted—I'm talking to the small-town teacher now, and there are so many of them. Remember all the knowledge of music in the world won't attract children if covered by too much so called dignity. A great deal of dignity is born of indigestion, anyway. A severe teacher may create an artist here and there, but she will kill music in the average to learn to play for their own enjoyment.

So, and when you have no pupils, search yourself and ask, have I loved my students, have I tried to attract them, and have I made their music interesting to them? Besides these suggestions, and music. Be sure you are staying up to date in methods and music.

Died in Action

Requiescat in Pace Saxophone

SOMEONE OUGHT TO ERECT a monument to our "Rat" Salmon's saxophone. Here is its obituary in the London Daily Sketch. "Rat" Salmon used to play the saxophone in a chant Navy. He found a better job in the Mer-

But he wanted a better "sax," too, so he paid £33 for a new one. "Rat" and his saxophone were sunk four times. He is safe, and back in London, but the "sax" of the sea, for which he nearly lost his life, is at the bottom.

Once "Rat" and his saxophone were 17 days together in an open boat, and they kept the rest came. They were playing "Jealousy" when the rescue ship arrived.

They were playing "Jealousy" again when the alert went on the fourth ship to be sunk. Helping to unload vittol stock, "Rat" was on deck his cabin, at the bottom of the sea. The "Sax" was in ways, and the sea was competing with the flames for possession of those stairways. Time after time "Rat" charged through the smoke, regardless of his own safety. But he could not break through. He was rescued, but the saxophone had died in action.

Backstage with the Orchestrator

A Conference with

Russell Bennett

Distinguished American Composer

Outstanding Orchestrator and Arranger

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Russell Bennett was born in Kansas City, where his musical gifts asserted themselves before he was six years old. He studied instruments (piano, violin, trumpet) with his parents, both of whom were well-known teachers of music, and harmony and counterpoint with Carl Busch. Later, he studied composition in Paris, with Nadia Boulanger. Mr. Bennett's first published music appeared when he was sixteen, in *The Etude*. Since then, he has earned distinguished recognition in two separate fields of endeavor. As a serious composer, he is perhaps best known for his opera, "Maria Malibran," his symphony, "Abraham Lincoln," and his "Etudes for Symphony Orchestra." As arranger and orchestrator, he is responsible for the scores of "Rose Marie," "Show Boat," "Panama Hatlie," "Louisiana Purchase," and many other "hit" shows. Anonymously, Mr. Bennett also contributed to the scores for the films "Rebecca" and "The Hunchback of Notre Dame." In his own name he has screen credits for many more. It is in his capacity of orchestrator that Mr. Bennett sets forth the intricacies of that craft to *ETUDE* readers.—Euron's Note.



RUSSELL BENNETT

Originator and Conductor of "Russell Bennett's Notebook,"
Mutual Broadcasting Company.

can give it new life or luster. The music itself always comes first and must always be judged first. And, in order to work with music, the orchestrator must first of all be a musician.

Special Requirements

"Like any other specialized branch of the larger field of music, orchestration requires both special gifts and special studies. One does not 'learn' orchestration, any more than one 'learns' a gift for tune creation, or for violin playing. The gift must first be there, inborn. After that, one develops it. Harmony, counterpoint, composition, and instrumentation are vitally necessary studies to bring about the development, but such studies alone do not and never can produce a first-class orchestrator. The attainment of that happy state depends upon a gift for orchestral color and for harmonic variations. It also depends upon long and often arduous experience. I made my first orchestration when I was nine, and my sister was seven. I had a trumpet, and heard my sister playing on the piano a piece called, I believe, *Naughty Flute*. I had played this with her on my violin, and thought it would be a good idea this day to join her with my trumpet. To my horror, I

found that the notes as I played them didn't sound at all with the piano—something was wrong with the key. By ear, then, I transposed up to G what was written in F. That was my first transaction with a transposing instrument.

"What are the requirements of a good orchestrator? Generally, that deep in his heart, he set himself a goal higher than mere orchestrating! All of our best orchestrators are—or have been, or hope to be and could be—composers. Thus, they need to draw on a gift for melody, for inspired harmonization, for musical balance, exactly as a composer does. These gifts must be developed by a thorough study of harmony and counterpoint, and of several instruments as well. The piano is valuable for its harmonic possibilities; orchestral instruments are valuable for their practice in color and in blending. Added to this, the young orchestrator needs the gift and the ability to make arrangements. Most of all, perhaps, he needs the ability to hear instru-

mental color clearly; he should have, for example, a keen reaction to the color of the oboe as opposed to that of the English horn—the difference between three flutes and three violins. He hears these differences, catalogs them in his mind, and draws on them in his future work.

"The best preliminary experience he can get is to play with a small group—preferably a dance band, where the instruments are of all colors with the exception of violoncellos, harp, and horns—learning the feeling of these instruments, as well as the sensation of making his own combine with the others, for color and balance. One of our finest orchestrators was Victor Herbert, who played, not with bands, but as violoncellist in orchestral groups, including the Metropolitan Opera House orchestra; early in his life he got the feeling of group balance and color. Later, the young orchestrator needs the experience of working at his craft under the conditions imposed by the work itself—conditions for which it is not exactly easy to prepare academically. Let me outline for you the process of orchestrating a light tune (great music does not require the services of an orchestrator, as a rule—the composer attends to his own. (Continued on Page 273)

ONE OF THE HARDEST THINGS a musician has to overcome is the aura that attaches to being known as a good orchestrator. For some inexplicable reason, the public critical mind seems unwilling to grant the craft serious connection with music. Just about the time that I began to get a good grip on musical comedy orchestration, the public discovered the term, 'orchestration.' After that, the term was used in season and out. Serious musical reviews have been known to comment on a piece in terms of its 'poor music' but 'good orchestration.' Now, in all my experience, I have never found a poor piece of music that lent itself to good orchestration! Orchestration, actually, is the rounding out and filing out of the melodic line by means of instrumentation, harmonic color (and all that goes with it), and rhythmic emphases. If the original melody is poor, none of these added embellishments

Class Piano Instruction in 1943

How Subtle Management and Informal Encouragement Produce Results

by Helen Dallam

IT WAS the writer's privilege recently to visit some interesting classes in piano instruction, conducted by a gifted and an experienced teacher in this field. There were certain phases of this type of pedagogy, as here demonstrated, which were, to say the least, somewhat of a most pleasant revelation.

From the beginning, there was prevalent in all the classes a sense of relaxation, both mental and physical, and an utter "at homeness," so to speak. There existed a vibration of harmony and a cooperation which were apparently so natural as to be unconscious and totally taken for granted. All criticism assumed the nature of positive rather than of negative statement and there was a simple coordination of thought and purpose, which, nevertheless, was not necessarily in agreement on all points discussed, for there were many individualistic ideas expressed in the matter of nuance. There was an attitude of give and take, and one of flexible opinion, as each student thoughtfully awaited the explanation of another student, or of the instructor, thereby forming a pleasant conclusion with his own interpretation of the matter under discussion.

Clever Handling of Problems

There was a definite feeling of equality and a happy, agreeable competition rather than a striving to excel at any cost, or an attitude of "I am right and you are wrong." There was a complete absence of condescension or of bitter rivalry, which fact impressed me as being rather unusual in groups among the lower grades, or indeed, of junior high school age. This was due, no doubt, in part, to the excellent example set by this very wise and fair-minded instructor, who obviously has a discriminating understanding of teaching psychology and of human nature in general, particularly among the adolescent.

Her own manner of approach regarding interpretation was ever of a positive nature and never did she set herself above her class in the matter of comparison regarding good and bad taste. In the case of wrong fingering or of wrong notes, her sense of humor was ever present to make light but impressive remarks concerning the errors. This clever handling of error struck home far more impressively than would be true of an impatient or of a sarcastic criticism.

The terms "right" and "wrong" were seldom used, but instead, the words "better" and "more musical" or "more expressive" were the dominant expressions employed by this instructor. Her speech was low, unburied and firm and her

sense of fitness, as well as her ready recognition of praiseworthy effort, were encouraging without being overdone. She invited faith and respect because she gave praise only where it was due, but, in withholding it, she impressed her students with a regard for honesty and sincerity, so that a compliment was known to be well earned. Quiet discipline was an outstanding factor

of the class, the aim being nuance, expression and interpretation; and third, transposition of familiar compositions into various keys, at first nearly related tonalities and later, extraneous ones. The students read from their own music as they listened.

The first game proved the mettle of the student and was a good demonstration of nerve control.

A composition of not too great difficulty was placed before him and the metronome was set at whatever speed the instructor thought to be fair. Two monitors, so-called, were stationed at either side of him, the teacher standing at his back. They voted on his ability to read accurately, including notes, fingering, expression and other important points. This was indeed a test and a most valuable one. Each student had a chance at this sight reading; of perhaps a page or so, while the class voted on the one who was best equipped under all considerations. A different number was given to each student in order to eliminate any possible playing by ear. It was found that this one played the notes correctly but with no expression. That one kept uneven rhythm. Another one blurred with the pedal and missed notes. And thus it went.

The second game proved to be a splendid example of the learning to play the piano. In some instances, a written reader who played only what he saw though he was fairly accurate as to notes and from his classmates as to ritards, accelerandos and loud and soft contrasts in his interpretation, made no definite impression on him. On the other was not a rapid sight reader, would give a good performance. Thus there was a balance of the two extreme types, and (Continued on Page 288)



PIANO CLASS OF GAIL MARTIN HAAKE OF CHICAGO

which prevailed in all these classes and fresh interest never lagged throughout the period, which was packed full of constructive ideas. Competition was never anything but friendly and completely lacking in jealousy. They could have put their elders to shame in the matter of their unusually fine "mass conduct."

Speed Sight Reading

Some of the most enjoyable, and at the same time valuable, points of this teaching system of many facets, as well as the parts most important musically, were the periods spent in speed sight reading with the aid of the metronome; the playing of various parts of compositions familiar to

The Problem of the Young Singer in Opera

A Conference with

Fritz Busch

Mus. Doc.

Director of the New Opera Company

SECURED EXPRESSLY FOR THE ETUDE BY BURTON PAGE

Fritz Busch, son of the distinguished violin maker, Wilhelm Busch, and brother of Adoly Busch, violinist, and of Hermann Busch, violoncellist, has contributed more, perhaps, than any other contemporary musician to the vitality of opera. Dr. Busch became operatic conductor at Riga at the age of nineteen, and two years later he entered upon the duties of Director of Music at Aachen. He succeeded Max von Schilling as chief conductor of the Stuttgart Opera and, from 1922 to the beginning of the current political régime in Germany, served as General Musical Director of the State Opera at Dresden. During this period, he presented world premieres of the operatic works of Richard Strauss, Busoni, Hindemith, Weel, Wolf-Ferrari, and Stravinsky, besides launching a Verdi revival which drew the attention of the musical world. In 1934, Dr. Busch launched the notable Mozart Festivals at Glyndebourne, England, during which more than two hundred performances of Mozart's operas were given. After a period of activity in Buenos Aires, Dr. Busch assumed directorship of the New Opera Company, in the U.S.A. Under the sponsorship of Mrs. Lytle Hull, the New Opera Company has a twofold goal: the presentation of intimate, chamber opera under the highest of traditional artistic standards, and the training of young, entirely inexperienced American singers in operatic routine. Since it is precisely this training which is among America's first musical needs, THE ETUDE has asked Dr. Busch to give his opinions on the problems of the young singer in opera.—EDITOR'S NOTE.

formance about the individual needs and idiosyncrasies of the featured performers. The other school occupies itself with the stimulating task of grooming inexperienced newcomers in the drill of operatic routine. I take my stand with the second school. There is a special zest in working with your singers. They are unspoiled, they bring a tremendous reverence to the work of the great masters, and they possess the enthusiasm without which no worthy career can be built. After having conducted hundreds of auditions, I feel justified in saying that America is full of talented young singers who can easily scale the heights of competent performance—provided they are given the chance. There is great interest in the opera here, and many small, local opera companies have sprung into existence throughout



DR. FRITZ BUSCH

Founder and Director of the Glyndebourne Mozart Festivals; formerly Chief Conductor of the Stuttgart Opera and General Musical Director of the Dresden State Opera

the country. The great pity is that the tremendous hazard of financial insecurity must surround these ventures. They exist as the result of private sponsorship, the state allows them no subsidy,



CAROLINA SAGHERA

Soprano of the New Opera Company

and they lack any permanent and reliable basis of support. Thus, while it is comparatively easy to find gifted young singers, it is harder to give them the training, the experience, and the rounding out of repertoire that they require.

"In my work in pre-Nazi Dresden, I accepted dozens of untried, inexperienced young singers into the company, many of whom, to-day, hold distinguished posts in the great houses of the world. They showed no greater ability, when I found them, than do the young Americans who have sung for me—but they were enabled to reach greater heights because of a sustained period of routine experience and drill. The first problem, therefore, lies in awakening public interest to the need of more and better experimental opera companies throughout the United States.

Where to Begin

"As to the needs of the ambitious young singers themselves, let us begin at the beginning! Ownership of a splendid piano is not synonymous with distinguished pianistic performance. Similarly, a fortunate structure of throat does not mean vocal artistry. There are only two practical ways of building such vocal artistry. The first is intensive study with a teacher who understands, not merely vocal production, but the needs, abilities, and limitations of the individual voice. How can the young singer be certain that he is in the hands of the right teacher?

Actually, there is no guarantee, except the sensations of ease, well-being, and flexibility that result from applying (Continued on Page 274)

FROM THE DIRECTOR'S point of view, there are two widely diverging schools of thought on the subject of operatic singers. The "star" system makes use of experienced, established artists, often draping the entire pro-



CALIXA LAVALLÉE
Canada's Most Loved Composer

USUALLY THE WORDS of most great songs are composed before the tune. Not so, however, with *O Canada*. In this case the tune was created first. It was in 1881 at a great convention of St. Jean Baptiste, in Quebec City, when a call arose from the delegates for some sort of nationalizing hymn that should express the aspirations of the French-Canadians as a nation in Canada. A committee was appointed, with Judge Routhier as chairman, for the purpose of getting a French-Canadian composer to do this on behalf of the convention. The only French-Canadian composer capable of such an inspiring task was Calixa Lavallée, a famous pianist then living in Quebec. So quickly was it all done, so much after the manner of an inspiration, that the very next day the composer sent word that he was ready.

When the committee called upon him they found that he had composed not one, but four or five melodies, all of which he played for them. Unanimously they accepted the melody which has become so famous as the voice of the French-Canadian race. Catching up the inspirational mood of the composer, Judge Routhier at once wrote his memorable verses to fit the tune, and before the convention broke up both words and music were enthusiastically acclaimed, adopted and sung.

Within a few years thousands of French-Canadians had learned this majestic hymn, but it was almost twenty years before it got up as far as Ontario, where it was used first at military tattoos in Niagara Camp; later in a march-peat at the reception accorded the future King George V, in Toronto—when Dr. A. S. Vogt, then conductor of the Mendelssohn Chord, asked a bandmaster—"What is that wonderful thing?" On being told, he made a note of it, and a few years later the Mendelssohn Chord gave the first choral performance of "O Canada," using the admirable choral and orchestral setting and English translation, made by Dr. T. B. Richardson of Toronto, who had become familiar with the piece when an officer at Niagara camp.

There are at least five English versions of the original song, but few of them have attained the general acceptance which has been accorded that of E. Stanley Weir, who was Recorder of Montreal

O Canada, Glorious and Free!

Canada's Most Loved Patriotic Songs

by Alvin C. White

for many years. Mr. Weir's song is not at all a literal translation but reflects a fine consciousness of the destiny of the Canadian nation, within the British Commonwealth.

"O Canada"

O Canada, our home and native land,
True patriot-love in all thy sons command,
With glowing hearts we see thee rise,
Thee glow North, strong and free,
And stand on guard, O Canada,
We stand on guard for thee.

Chorus

O Canada, glorious and free,
We stand on guard, we stand on guard for thee.
O Canada, we stand on guard for thee.

O Canada, where pines and maples grow,
Great prairies spread and lordly rivers flow;
How dear to us thy broad domain,
From east to western sea;
Thou land of hope for all who toil,
Thou true North, strong and free.

O Canada, beneath thy shining skies
May stalwart sons and gentle maidens rise
To keep thee steadfast through the years
From east to western sea;
Our own beloved native land,
Our true North, strong and free.

Ruler Supreme, who hearest humble prayer,
Hold our Dominion in Thy loving care;
Help us to find, O God, in Thee,
A lasting, rich reward,
As waiting for the Better Day
We ever stand on guard.

Calixa Lavallée was born in Montreal, December 29, 1842. At the age of eleven he was appointed organist of the Cathedral of St. Hyacinthe. Adept at orchestration and facile in composition, he wrote many works including two operas, an oratorio, a symphony, two orchestra suites, two string quartets, a sonata, thirty piano pieces and other musical works. He won international recognition when his opera "La Veuve" was performed in Paris. He is the composer of one of the most charming piano pieces written in America, *The Butterfly*, which has been played by millions.

Canada of the nineteenth century treated Lavallée with far less consideration than Canada of to-day. When the Marquis of Lorne and the Princess Louise went to Canada to occupy Rideau Hall at Ottawa, he was asked to write a cantata

in their honor. This he did; and he also trained a choir of five hundred voices and engaged eighty musicians for orchestra accompaniment for the concert at Quebec. When it was all over the government declined to pay the costs and Lavallée, financially broken, went to the United States. Canadian friends aided him, however, in his musical studies and in his later career.

Lavallée went to the front in the Civil War with the band of the Fourth Rhode Island Regiment and so distinguished himself that he was promoted to the rank of lieutenant. Years later he was chosen to represent American musicians at a meeting of the Society of Professional Musicians in England, and was elected president of the Association of American Musicians. Ten years after Theodore Pesser founded the Music Teachers National Association, Lavallée became its president for one year (1886-87). For eight years he was director of a grand opera company in New York. Moving later to Boston he was for a time a pianist on a Boston ferry, a teacher in a Boston musical academy, and director of music at the Cathedral of the Holy Cross. He died in Mount Benedict Cemetery. Years later his body grimage consisting of hundreds of motor cars each parish on the Canadian side of the boundary, church bells tolled in tribute to the composer.

Sir Adolphe Basil Routhier, who wrote the words of *O Canada*, was born in St. Placide, Quebec, on May 8, 1839. After a brilliant career at the bar he became a judge of the Superior Court in 1906. He also was noted as a writer and poet. O Canada, which now stands next to the National pie. It supplanted the earlier *Vive la Consueude, French-Canada*.

Canada's other widely used national song, *The Maple Leaf Forever*, has an interesting and important history.

"The Maple Leaf Forever"

In days of yore the hero Wolfe,
Britain's glory did maintain,
And planted first Britannia's flag,
On Canada's fair domain.
Here, as may it wave, our boast, our pride,
And joined in love together,
With Lily, Thistle, Shamrock, Rose,
The Maple Leaf forever.

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Cecil Burleigh A Voice from the West



CECIL BURLEIGH

CECIL BURLEIGH was born in Wyoming, New York, April 17, 1885. At ten he began the study of violin with L. E. Hersey in Bloomington, Illinois. For two years in Berlin he studied violin with A. Witek, and theory and composition with Hugo Leichtentritt. He then returned to America and continued his studies at the Chicago Musical College where his teachers included Sauret, Heermann, and Borowski. After concerting for two years he accepted a position as violin teacher at Western Institute of Music and Dramatic Art in Denver, Colorado. He since has taught at Morningside College, Sioux City, Iowa; the University of Montana; and in New York City. He is now teaching in the violin and composition departments at the University of Wisconsin.

One would have to read a more detailed account of Cecil Burleigh's life and work than it is possible to present here, to understand the reasons which, in early years, led to a veritable landslide of composition untempered by the searchlight of discrimination which allowed much that was mediocre to stand. Since then, however, his publishers have generously cooperated with him in gradually sweeping away this dead timber, with the expiring of editions, and preserving all that deserves to represent his earlier period.

Because of the devastating effects of his early prolific tendencies, Mr. Burleigh has formed definite views in regard to composition of the present and future. He believes the composer should write less and live longer with his work. "Allow compositions to mature slowly into a fixed expression." This has been his creed in regard to all the music of his middle period, which began about ten years ago, and which is only now reaching its final stage. This includes works for piano, violin and piano, voice, chamber music, and symphonies, all striking a far more consistently modern note, the natural result of impatient efforts to (Continued on Page 228)

Among the Composers

Every music lover naturally has a keen interest and curiosity concerning the lives of the composers whose works he plays. The *EVANS* has had in preparation for a long time a series of articles about these present-day and recent writers whose compositions are widely performed. We also have asked these composers for an expression of personal opinion upon compositions in general, and these timely contributions will be printed from time to time in this newly inaugurated department.

"Rhythm Comes First," Says Gustav Klemm

AMERICAN COMPOSER, conductor, writer on music, and music critic, Gustav Klemm was born in Baltimore, Maryland, in 1897. He studied at the Peabody Conservatory for four years under the tuition of Gustav Strube, Howard Thatcher, and Robert Paul. During these years he met Victor Herbert, who took an interest in



GUSTAV KLEMM

"FORWARD MARCH WITH MUSIC"

his work, and with whom he was closely associated for many years. During World War I, Mr. Klemm served as bandmaster at Camp Holabird. After the war he returned to Peabody Conservatory, where he received a two-year scholarship in violoncello with Bart Wirtz. At this time he was assistant dramatic and music critic of the Baltimore Evening Sun. He also has written for the American Mercury, The American Spectator, The Musical Quarterly, Life, The Etude, Musical Courier, and other magazines and newspapers. In addition to his composing, writing, teaching, conducting, and musical editorial duties, he is associated with the Baltimore Symphony Orchestra and provides the program notes for the concerts given by this ninety-five piece organization. He recently completed the score of his fourth motion picture to be produced by the United States Government. This is a two-reel picture which has for its locale the (Continued on Page 228)

Thurlow Lurance on "Going into Inspiration"



THURLOW LURANCE

THURLOW LURANCE was born in Oskaloosa, Iowa, March 21, 1878. After his service as army bandmaster in the Spanish-American War, he enrolled at the College of Music in Cincinnati (Kate Doe, Hon. C. 1923). Herman Belstaedt, the famous cornetist and bandmaster, gave him instruction in orchestration, harmony, theory and arranging. Mr. Lurance has devoted twenty years to musical research among the American Indians, making recordings etc. He is now Dean of the Department of Music, Municipal University of Wichita, Wichita, Kansas. Among his best known works are: *By the Waters of Minnetonka*; *Romance in F*; *Remembered*; *Folio of "Nine Indian Songs"*; *Sad Moon of Falling Leaf*; *Sunrise*; *Waltz Brillante*; *American Indian Rhapsody*; *The Angelus*; and *Carita Mia*.

Mr. Lurance, in speaking of inspiration, says: "Musical composition is the most unpredictable thing in the world. No composer ever will be able to tell how a composition comes to him. Of course anyone can go off in a corner and write notes. But I do not call that inspired composition. Sur-

Music and Culture

roundness, ease, health, good food, and leisure sometimes produce the result. Sometimes it is a change of scene, as I have found in France and in Mexico. However, there is no rule. Think of Bach and Schubert, who went only a few miles from their birthplaces. True, they lived in mountains and beautiful country. Bach, with his score of children, never lived in plenty, and Schubert was never dear to being a pauper most of his lifetime. Yet think of the wealth of melody that came to them!

"The wise composer who works constructively is always ready to put down themes when they come to him and to work on them later. That was the inevitable plan of Bach, Beethoven, and Brahms, who got many of their best themes while walking in the woods. Picturesque surroundings are inspiring and stimulate the imagination, but many of the best themes come in a very singular manner. For years, before I became Dean of Music of Wichita University, I managed and produced of Wichita Chautauque companies and was on the road most of the time. I have known of composers who deliberately put themselves in a condition of dream-like relaxation and silence and waited for themes to come. Sometimes themes sing themselves into one's soul in that way, but to me, travel and change and reading and the drama and adventure and all things which lead to more active recreation—seem to stimulate my musical imagination. Thereafter comes craftsmanship. Unless you know how to handle your themes, they are not likely to amount to very much. Themes, however, are the raw products of music. You must have them, and no matter how much a musician may have, you can never turn a leaden theme into a golden one."

Cecil Burrell

(Continued from Page 227)

break through the older order, as manifested in various compositions all the way through his early period.

Among Mr. Burrell's best known works are: (Violin and Piano)—"Second Violin Concerto"; *Moto Perpetuo*; *Hills*; *The Village Dance*; *Andante* (from "First Violin Concerto"). (Songs)—*Song of the Brook*; *Awake, it is the Day*; *Break-Break*. (Piano Solo)—*Coasting*; *Wing Foo*; *Pondering* ("Three Mood Pictures"); *Ballad of Early New England*.

Regarding American music, Mr. Burrell has written to *The Etude*, "I think I can safely say that what we all want in American composition, primarily, is music that has vitality, whether it issues from this country or abroad." The music itself is the principal thing. I profess I cannot conscientiously join the ranks of those who sentimentally howl about 'America for Americans' above every other consideration.

"First of all, I am in sympathy only with those American writers who write music which is untouched by any literal use of jazz, Indian, Negro, or folk tunes, in the effort to give it a nationalistic flavor. Music that is broader in meaning, like that of Brahms, Tchaikovsky, or Debussy, while it naturally takes on the character of the country from which it emanates, is addressed to the world. The American composer will rise or fall according to the quality of his music. He should be willing to compete with the foreign artist,

and if it stands this test, then it will survive, just as every worth-while work of art survives.

"However, the American composer must be heard, and it is here, where the menacing situation arises, against which we must be ever on guard; a situation in which those foreign violinists, pianists, or conductors—I refer equally to those who are foreign in their sympathies although they may be American citizens—push aside the American, regardless of his merits, to make room for the music of their choice.

"To me, all composition divides itself into three categories, in my opinion, and I greatly favor the first two, but in any case, the music must be able to stand alone regardless of its program.

"The better type of pictorial music as, for instance, some of the tone poems of Strauss, will always endure because of its innate worth as music, but when such realism relies upon pictorial devices to assist in presenting the pictorial from legitimate music into mere theatrical stunt writing."

Gustav Klemm

(Continued from Page 227)

southern highlands of our country. Considerable use is made of folk-tunes. Among Mr. Klemm's best known compositions are: *Sounds*; *Indian Sunset*; *The Bells of Notre Dame*; *Waltz of the Seasons*; *A Shepherd's Tune*; *The Fairy Field*; *Tom Cais*; *Neapolitan Triste*; *I Thought of You*; *Indian Sketch*; *Mezopolana*; *Three Moods* and a *Theme*, and *Colmete*.

In remarking upon his methods of composition, Mr. Klemm remarks: "Of course there is a 'must' feel the rhythm first. When I begin a new work I usually find that it is the rhythm that starts me. A rhythm commences to 'revolve' in my consciousness and gradually a melody comes with it. This is probably natural, as the first sign of aboriginal musical effort seems to kindle nebulous harmonic scheme or outline of the entire projected composition. Composing, however, starts with a definite rhythmic design like the charcoal background that a painter works in upon his canvas before putting in the oil pigments."

Handling the Meddlesome

Mother

by Gertrude Conte

WHEN A NEW PUPIL comes to my studio accompanied by her mother, I know what to expect, for the latter invariably says: "Of course, I know nothing about music. I took a few lessons years ago, but didn't like to practice, so I gave it up. But I want my child to learn, and shall not allow her to make my mistake. I'll see that she practices every day!" At this point the child, Mary, begins to look worried, so I lead her gently to the piano.

Later, when we discuss rates, the mother loses some of her determination. "Of course, I don't know how Mary will take it, so I don't want to go into this too deeply," which means she does not want to pay the regular rate. A shorter period is suggested to meet her financially. The price suits her but the shorter period does not. However, she is finally persuaded to try it for a few weeks.

Mary begins her lessons under the shadow of the well meaning mother, who has been looking forward to assuming the important rôle of standing back of her child's musical education. Mary gets along so unobtrusively, she soon gets pieces along with her studies. She surprises me on one occasion by returning a piece, saying, "Mother doesn't like it. She says it has no melody!"

"Did she play it?"

"Oh no, she can't play, but I tried the first line."

"I wonder until I glance at the price, then I understand." "Very well, try this one next week." (Price 25 cents.)

"Mother likes it!" "I was sure of it!"

"Mary is doing very well, but mother is again dissatisfied. It appears that Mary has a playmate who has studied a shorter time and can play the "Blue Danube." Of course this means nothing to me, because, first, the child might be brighter. Secondly, nothing is said about how she plays the piece. Third, Mary plays pieces more important to her. Fourth, chances are that it is a simplified arrangement of the "Blue Danube."

We manage, however, after much explaining, to agree on a more strict supervision on the part of the mother and a weekly report on practice hours. Satisfied with her increased importance in assuming greater authority, vigilance and responsibility, and appeased at the suggestion that I get a copy of the "Blue Danube" for her daughter, she goes.

In time Mary has developed a sincere, deep love for music but her spirit is disturbed. "Mother" . . . and she bursts into bitter tears. I learn that she is not satisfied again!

"But why?" I ask. "You are doing so well. You have a lovely touch, and play too feelingly; and you have mastered these classic pieces."

"That's it! She says I spend too much time on one big piece, and she wants me to do more and get ahead."

"But you are getting ahead. Every new classic you master is like six months' work for the development; it brings you in technic, expression, interpretation, and general musicianship. Progress is in quality playing."

"But mother said she doesn't care anything about technic and expression and interpretation; she wants me to get along faster. She asks, 'How to be able to play any piece set before me, and when her friends come in I must have several pieces to play that they can enjoy.'"

A significant silence follows. Poor Mary is torn between love for mother and love for the kind of try to compromise with music that is lighter to her character, but it is returned! "Mother says it is money." I swallow my pride for Mary's sake because she has now grown very dear to me.

Then one day Mary appears with long nails, delicate tone. "Mother says that if I simply can't keep up with the fashion, she is ashamed of my hands." I decide not to interfere. I know that her art is her own salvation; by now sense and love for her art to provide the necessary courage and strength to fight her own battles.

We let a week go by to fight her own battles. Joy and Mary's great relief, and to my overwhelming joy has acquired a new interest. We find that mother women's club and is spending her time in all the various activities!

So finally, until next time, we can proceed then, progress in peace, with a definite ditch-handling of the meddlesome mother. Bless her!

New Standards in New Records

by Peter Hugh Reed



NEW RECORDS OF GLASS!

Peggy Lee, popular radio singer, poses behind this new type of recording developed by Decca, Inc.

BACH: CONCERTO IN E MAJOR, for violin and orchestra; played by Adolf Busch and the Busch Chamber Players. Columbia set 530.

It has been said that Bach's works for violin alone are among the most unique in their own sphere in the whole range of art, because he "transmuted ideas which had the spacious nature of organ music into terms which enlarged the range of what was possible for the violin" (Parry). Bach's concertos for the violin are unlike modern works, in that the violin is not exploited solely as a virtuoso instrument but employed rather in the manner of a musical dialog. For, although the violin is the leading instrument of the ensemble, it is nonetheless contrasted against the basso continuo, and thus to appreciate these works fully, the listener should attune his ears to the bass line as well as to the passage of the solo violin.

Previous performances of this work on records left much to be desired. And although it can be said that tonally Busch upon occasion leaves something to be desired here, it will be noted by all admirers of Bach's music that Busch alone achieves the purest and most appreciable style. Further, the fact that he employs a small instrumental ensemble permits a better clarity of line. Our only quarrel here would be what seems to us an unnecessary subdividing of the instrumental background upon occasion when the solo violin is heard; the pattern of sound is thus reduced purely to harmonic sounds. However, when all is said and done, Busch's fulfillment of stylistic values places this set in the forefront of all others. The recording is good, but it may be necessary to employ a chromium needle for several playings to open the record grooves.

Sibelius: Symphony No. 1 in E minor, Op. 39; The New York Philharmonic-Symphony Orchestra, conducted by John Barbirolli. Columbia set 532.

Sibelius: Symphony No. 7 in C major, Op. 105; The St. Louis Symphony Orchestra, conducted by Vladimir Golschmann. Victor set DM-822.

Here we have re-recordings of Sibelius' most youthful symphony, written in his thirty-fourth year, and of his latest published symphony, written twenty-six years later. The listener whose ears are attuned to the pattern of the classical symphony may find upon his first approach to Sibelius symphonies some bewilderment. In the manner in which the composer handles his material, for Sibelius evolves these works from the interaction of many melodic germs—in other words the music grows out of itself. Cecil Gray's assertion that Sibelius' "Symphony No. 1" is "the last of an old line rather than the first of a new, despite its alteration of the classical pattern, is irrefutable. There are echoes of Tchaikowsky in the work which even his most ardent supporters have

not been able to refute. After a quarter of a century of work on his symphonic style, Sibelius wrote his "Symphony No. 7" in one long movement, thus coordinating his thematic development in a more closely knit form.

The first symphony hardly needs comment today; it has become a favorite in the concert hall. The seventh, on the other hand, has yet to establish its popularity. The so-called "subtle simplicities" and the characteristic inaccessibility of Sibelius' thought are hallmarks of this score. Perhaps Tovey is nearer to the fact when he says that any analysis one might make "would probably find its points more evident in the music than in any words."

Barbirolli's performance of the first symphony remains one of the best things he has accomplished on records; it is imaginatively set forth and full of a youthful surge. Moreover, it is excellently recorded. His performance, although not so tonally rich as the recent Ormsandy one, will appeal to those who feel that Ormsandy is too straightforward in his interpretation of the work.

As for Golschmann's performance of the seventh, one finds this a musicianly job which emerges from the records in a richly glowing manner. Koussevitzky's performance, recorded about eight years ago, is, however, a stronger and more fervently dramatic treatment of the music; and he alone brings out the voices of the brasses (for which no composer has written more eloquently than Sibelius) in a telling manner. However, the beauty of the string tone in Golschmann's set may well appeal to those who appreciate such qualities in a fine, modern recording.

Debussy: La Mer—Trois esquisses symphoniques; The Cleveland Orchestra, conducted by Artur Rodzinski. Columbia set 531.

Debussy, as much as any composer, needs highly imaginative treatment in the performance of his instrumental music. Clarity of line, and straightforward handling of this music do not produce an evocative achievement. There is much to admire in this performance, which is splendidly recorded, but when one compares it to the Koussevitzky version (and this is unavoidable) one finds that Koussevitzky's more brilliant and vivid colorings and his more subtle interplay of instrumental effects produces the more evocative achievement. As a recording, this set is far better conceived than the Koussevitzky one, particularly since there are no differences at any time in the recording technique on the turn of the disc. Un-

doubtedly, if the Koussevitzky set did not exist, this one would be better appreciated.

Smetana: The Moldau; The National Symphony Orchestra, conducted by Hans Krieger. Victor set DM-621.

Despite the excellence of the reproduction here, this performance of Smetana's widely-loved tone poem, depicting the development and glory of Bohemia's famous river, the Moldau, does not do justice to the lyrical beauty of the score. There is a thickness of texture, a lack of the essential fluidity of the thematic material here, which is not apparent in the performances of Kubelik and Walter. This is a disappointing duplication at this time when record material is so scarce. Our preference for the Kubelik performance is occasioned by the fact that the conductor by nature of his birth is temperamentally closer to Smetana, and also because in his set (Victor 529) one acquires not only a fine reading of the Moldau but an equally fine one of that lovely pastoral tone poem, *From Bohemia's Fields and Meadows*.

Shostakovich: Quartet for Strings, Op. 49; The Stuyvesant String Quartet, Columbia set 231.

One should not approach this work with ears attuned to the quartets of the classical and romantic schools. Although not a modern work in the accepted term of being dissonant, this is a modern work by virtue of its reactionary type of writing. This is not by way of disparagement, for we are quite willing to agree with those who contend that this is an excellently contrived string quartet, albeit its development is not along traditional lines. The work is conceived more in the manner of a suite; thus its opening movement has not the usual formality of structure but instead is based upon the development of two contrasting themes. The second movement is sonata-like and most appealing. The third is an agitated scherzo, and the finale is based on dance tunes. Shostakovich is strangely conservative in this score, but nonetheless appealing as we have discovered over a period of time. No group plays this music with greater sympathy and fervor than the Stuyvesants, who have programmed it more than a hundred times in the past three years. The tonal quality of the recording improves with playing.

Vila-Lobos: Rag Doll; (Continued on Page 282)

RECORDS

DR. FRANK BLACK, the eminent conductor and general music director of the National Broadcasting Company, contends that the most vital music production is taking place these days in the United States and Russia. "Russia encourages national music," says Dr. Black, "and stimulates the use of folk material. The reasons for the success of Russian composers is that they write with an audience in mind. Like the American composers, they know that the people are the ultimate judges of their music. The creative spirit of the Russians is reflected in their optimistic music, just as the buoyant spirit of America finds its way into our music. The greater understanding between the Soviet and American peoples has been enhanced by their mutual appreciation of their cultural achievements, especially in the field of music."

"Radio has brought many works by Russian and American composers to millions of people who otherwise would not have an opportunity to hear them. It is the aim of radio to bring to the people not only the music they know and love, but also the new, vital musical creations of contemporary composers, whatever their nationality."

Dr. Black, through the many years of his association with radio, has been one of the most assiduous exploiters of the American composer, and he also has played many Russian scores. Dr. Black is undeniably one of the greatest leading forces in the musical life of the National Broadcasting Company; his wide versatility and knowledge of the wants of the music-listening public cannot be too highly praised.

That the interest in Russian music is considerable to-day one would not deny. Leopold Stokowski, on his return to the podium of the NBC Symphony Orchestra on February 14, announced plans to play in his subsequent seven broadcasts many Russian works. Thus, on February 21, we found Stokowski programming for the first time Stravinsky's recently composed "Symphony in C." Interest in this work was enhanced by the fact that this is the only symphony that Stravinsky has written since his student days when he wrote a youthful symphony which he dedicated to his famous teacher, Rimsky-Korsakoff. And on March 7, Stokowski gave the first Western Hemisphere performance of "Alexander Nevsky," an epic cantata by Serge Prokofiev. This score, which grew out of the incidental music that Prokofiev composed for the Russian film of the same title in 1938, tells the story of the Russian hero, Alexander Nevsky, and the routing of the Teutonic knights from the frozen surface of Lake Peipus, near Pskov, in 1242. By extending his original film music, which had won wide acclaim, Prokofiev created a score of epic grandeur. Stokowski aptly described the work as "an expression of freedom."

These are interesting days on the American radio. Exalting or depressing news of the war does not dominate the radio scene. Music is heard

and plenty of it—popular music for those who do not feel the need for the greater emotional stimulus, and lots of good music for those who do. The need for music in such times as we are going through has been better met and taken care of on the American radio than at any place else in the world. And the short-wave broadcasts of the best

broadcasts, and it would not surprise us someday to read that certain noted men of the high command of our enemies during this war found solace in broadcast programs of American music. Make no mistake these are interesting days on the radio.

Great music is actually less an escape from reality than it is an ennobling of reality, says Samuel Chotzinoff of the NBC Music Division. "In great music, we do not forget the world, we receive the courage to face it. There can be no question that music in wartime is one of the most important aids to morale." Mr. Chotzinoff contends that we need music desperately in wartime, to quiet our nerves and to raise our spirits to the exaltation of future victory. "The important he realized when we consider that twenty-five years ago, when we were in the throes of World War I, we would have encountered considerable difficulty in giving broadcasts of the type we are hearing to-day—such programs as those given by Toscanini and Stokowski, and the broadcasts of the Saturday afternoon performance of the Metropolitan Opera. In 1917, the polka repertoire, and in the concert hall Wagner and Richard Strauss had pretty hard going. This is an aspect of music in this war," contends Mr. Chotzinoff, "which needs pointing out, and of the American public of enemy music."

A letter from a soldier sent to the National Broadcasting Company is cited by Mr. Chotzinoff called enemy music by feeling toward so-called reads in part: "I am sincerely grateful to you for continuing the playing of German composers' music. While I am in the service and look forward to complete victory over the Axis nations, I literature of music never become so little that we too the others." Mr. Chotzinoff feels that the music of Bach, Beethoven, Brahms, Wagner, and Richard Strauss continues to be performed because it is not anything in any of this music even remotely reminiscent of so-called Nazi philobunk of American music lovers are in full agreement with him.

Another series of chamber music programs began recently on Tuesdays from 3:30 to 4:00 P. M. other programs of popular interest, emanates from one of our famous music schools—the Mannes Music School in New York. As though in endorsement of Dr. Black's remarks of the American public's interest in Russian (Continued on Page 288)

News of the Networks

Momentous Music Over the Air Free for Everyone

by Alfred Lindsay Morgan



FRED FERNAL

that is sponsored by American radio goes out to the four corners of the earth. We can be sure, when we are enjoying some great orchestral concert, that many of our boys in the outlying military posts of the world are enjoying it also. And, one has a sneaking suspicion that many of our enemies tune in on a lot of our good music!

RADIO

"FORWARD MARCH WITH MUSIC"

One of the most gifted and accomplished of all American Negroes tells, in "Angel Mo' and Her Son," how he attained rare distinction in the field of music. Roland Hayes relates, in an autobiography chronicled by MacKinley Helm, his struggle to rise from literal poverty to international fame. Moreover, he makes it a tribute to his remarkable mother known as "Angel Mo'." His narrative of his experiences is related so ingeniously and so directly and with such a flavor of a child of the South that the book takes on a peculiar literary value. How much of this is due to Roland Hayes and how much to MacKinley Helm is of course not discernible.

The book is one of amazing contrasts. How he did what he did is a matter of astonishing achievement and a lesson to all students, black or white, who strike out for the seemingly impossible. Born the son of liberated slaves in Georgia, put in a steel mill at fourteen, his only wealth was his ambition to rise to the top in his profession and to do something of high credit for his race. Even when he took London by storm and captivated America by repeated tours, he did not lose his modesty and appreciation of his ascent. One of the queerest contrasts in the book starts with the relation of his experience at a concert in Prague. At about this period his mother, "Angel Mo'," was in her last days. She had written her successful son this unusual letter: "Well, Roland, stay in the bounds of reason. Do not let folks cheer you to death. Watch yourself. I don't think you have as much flesh on yourself as you had when you let the Lord do for you. Watch how you use the fiscal man. Don't worry about me. I'm alright. I have the whole Church around me.

Before going to Prague, he had met with fine recognition on the continent, but in the Czecho-Slovak capital he had placed some German songs (Schubert and Brahms) on his program. This was in 1923, but at that time the hatred for the German tongue was so bitter that when Hayes' accompanist announced a change in the program in German, the Mayor of the city arose and forbade the continuance of the concert. Soon the concert room was in a uproar. Finally the Mayor was appeased and the concert went on. This indicates the intense feeling against Germany in Czecho-Slovakia, even two decades ago. Shortly thereafter Hayes went to his Boston home, where he found among the effects of his beloved mother the following will.

"I, Fannie Hayes, is writing my will. When I die I have 4 boys. I have 10 acres of land in Georgia. I want my boys to have it and do what they like with it. I have a dollar or two in a bank here in Boston. At my death if I don't spend it before I die I want my boys to divide the money among themselves. Now my personal things, I have 3 quilts for the baby, one silk quilt, two cotton ones. If I stay with Roland till I die, all the other things I have is Rolands. He can do as he likes with them. This is Fannie Hayes will written 13 day of April, 1916."

Surely few Americans of any race have ascended from humble beginnings to such heights in art. We recommend this book with enthusiasm for those who relish a frank and honest story of achievement.

"Angel Mo' and Her Son, Roland Hayes"

By MacKinley Helm

Pages: 289

Price: \$2.75

Publishers: Little, Brown & Company

The Etude Music Lover's Bookshelf



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

by B. Meredith Cadman

MUSICAL AMERICA AND THEN SOME!

An altogether original and distinctive book from cover to cover is "America, Sings," by a whole coterie of ingenious and artistic collaborators, including the author, Carl Carmer, the publisher, Alfred A. Knopf, the illustrator, Elizabeth Black Carmer, the musical arranger, Dr. Edwin John Stringham, the type designer, W. A. Dwiglins, the offset lithographer, William C. D. Glaser, and the binder, H. Wolff. In fact, the moment you take the volume in your hands you realize that you have something new in book making.

There are twenty-nine lesser known American

cularly American stylists relating to our country's rugged figures, real and fictional, such as "Paul Bunyan," "Davy Crockett," "John Henry," "Daniel Boone," "Johnny Appleseed," "Oregon Smith," "Tchabod Faddock."

Carmer, in an out-and-out American hometown style, prefaces each song with three or four pages of very picturesque story telling, making a fitting foreground which enhances the value of the songs themselves. The illustrations look like primitives that might have been found in any early American backwoods shop and give the book a "collector's" atmosphere.

"America Sings"

By Carl Carmer

Pages: 243

Price: \$3.00

Publisher: Alfred A. Knopf



PAUL BUNYAN AND BARE

TCHAIKOWSKY'S SOMBER STORY

From 1840 to 1893 Peter Ilyich Tchaikowsky passed through an existence much of which was very obviously unhappy, and in the same period he produced some of the most joyous and jubilant music in the history of the art. He has become one of the most popular composers of all times. Not all connoisseurs of music, however, are unanimous in their appreciation of Tchaikowsky. Many of the moderns already are looking upon him as "old-fashioned." Some have even found in his music antiating. John Philip Sousa, for instance, who was a strong Bach, Beethoven, Wagner, and Brahms addict and was very enthusiastic over Stravinsky, often professed a distaste for Tchaikowsky's music.

However, a very practical way of taking a poll upon the demands of the public and their attitude toward a great public figure is the number of books dealing with this or that personage. We are not surprised to find the number of works upon Tchaikowsky increasing.

A new story of Tchaikowsky, "Stormy Victory," by Claire Lee Purdy, is a useful work, in that the writer employs an intimate technique of expression designed to take the reader very close to Tchaikowsky, from his childhood to his last days in his home at Klin, which, by the way, was one of the first shrines despoiled by the Nazis when they entered Russia. She has not exaggerated the atmosphere. (Continued on Page 286)

tunes with words, melody, and piano accompaniment. These evidences of musical folklore, however, are songs which are highlights in the pe-

BOOKS

An Introduction to Tone

For a long time worried questions on tone production have threatened to engulf our Round Table. Often I have resolved to stem the tide, but after working hard only to formulate clear concise answers, I have invariably given up, coward that I am! After all, how much can one say about "tone" in a column or two, how convince Round-Tablers without the aid of visual demonstration? I hope faithful readers like C.E. (Illinois), L.M.B. (Texas), R.C.O. (New York) and many others will forgive me for not trying to formulate answers to such questions as, "Will you explain the physiological or technical control necessary to produce on the piano the tone coloring illustrated by those markings in-*mf-mp-p-pp*?" "Can one distinguish pitch, key, modulation, and so forth on the piano (as I do) and yet actually lack potential ability to recognize specific qualities of tone and tone color, I mean to say?" "We read and hear so much about tone production, most of it contradictory, that we, the undersigned students, would like to know if there is anything specific you can say to help us solve the problem of how to produce the best tonal results on the piano?" . . .

I confess that I cannot answer those that a hundred others like them. In a magazine article, though, when a matter "is on the mind" so long, you just must do something about it (if you have a New England conscience). So the best I can do here is to give a "hint" as to "Introduction to Tone" which I think Round Tablers will understand. I am sure they will agree with most of it if they read without prejudice. Here it is:

Tone Technic; An Introduction

No matter how fine, expert, accomplished a pianist you are, if you stop experimenting technically, seeking quicker, more efficient means of accomplishing the same controls required by your art, you become rigid and "set" as a player, and consequently degenerate; and the older you grow, the less pliable and resilient your mind and muscles become. Modern technical processes are every day simpler, clearer, more scientific. If you are on the alert to examine the latest developments in the various technical systems, your own steps elastic, your perspective clears up, your horizons broaden.

Each year you "discover" what you think are new technical truths. Sometimes, after more experiment and effort, the "truths" prove false, or futile, or unnecessary, but that should not deter you. Not at all! You are almost as much to the point, you know, that if you would be if you had covered a brand new technical truth.

One item has, I think, been cleared up beyond all doubt; that is, the use of the pianistic tone production. After you have examined "The Riddle of the Pianist's Finger," the scientific works of Ortmann, the interesting treatise by Levinsonsky, the concise treatise by M. de Muthy's volume, and all the rest—if then you are still in your right mind, you come to the conclusion that



Conversations with this Director are requested to limit letters to one hundred and fifty words.

there are a few sound, simple, easily understood principles to work from:

1. That the ONLY difference in isolated single piano tones played with the finger in direct contact with the key is quantitative, not qualitative.
2. That percussion noise, made by finger, hand, forearm or full arm striking the key top from any distance, radically alters the quality of single tones.
3. That the moment two or more tones are played in succession (in key contact or by striking from a distance), the resulting intonational relation radically changes the aural result—that at once a highly complicated and infinitely subtle mental and emotional, percussive and non-percussive, binding and overlapping, "waits" and weights, quantitative gradation, rhythmic variation, more pedal (soft and dynamic), so on and so on, which not only create a fascinating study for all pianists, but produce the miraculous contrasts of a Horowitz and a Hess.
4. That pianists in order to play with sufficient variety of quality and quantity of tone must consciously or unconsciously produce an infinite variety of touches.
5. That the best and most direct way to the problem of tone color is through the study of both the percussive and non-percussive approaches to the piano. Why should teachers harp on one or two pet ways of producing tone when any good pianist can demonstrate in two minutes that there is not one "right" technical way to approach a phrase or composition, but a hundred? Nothing, for instance, puts the stress on key contact, arm-weight and down-bow—Breitkopf on light arm, and in-and-out movement with a minimum of finger articulation. I want to mention some of the other so-called pedagogue whose contributions to technical advance has not been even a passive "ah," but in many cases, a very active and serious deterrent to pianistic progress.

6. That basic tone production can be reduced to its simple comprehensive essentials—then, having established these few basic technical principles, teachers

Conducted Monthly

by

Dr. Guy Maier
Noted Pianist
and Music Educator

and students can develop their own approach to variety and beauty of tone, depending of course on the mental, musical, physical equipment of each individual.

7. That piano tone-production is a combination of active energy, or force, exerted by body, arm, and finger in necessary amounts on the key, and alert weight-mass (body, arm and hand) moved into the key and controlled according to need. The pianist must be in control of his tone-color palette is the one who knows best how to mix active energy and alert weight, when to give one or the other preponderance, when to minimize the percussive, when to employ large leverage where to use finger "action," where to eliminate it and so on.

(And please note that I said "alert" weight and not "dead" weight. Let's get rid of that "dead" weight! Nothing "dead" will ever help us play the piano.)

The following table will serve to clear up the differences and functions of long and short leverage tone—"long" leverage referring substantially to alert (arm and body) weight—"short" leverage to active (finger) energy.

Long Leverage

1. Body, full arm, forearm, hand.
2. Rich, full-bodied tone.
3. Non-percussive.
4. Best to imitate.
5. "Slow" tone, produced by weight release and control.
6. Alert weight, making key descend with uniform speed to bottom.
7. Often produced by finger pad.

Short Leverage

1. Finger swing or stroke.
 2. Bright, transparent, bell-like tone.
 3. Percussive.
 4. Finger tip concentration.
 5. "Fast" tone, produced by "flinch" or "snap" above tip of finger.
 6. Swift "blow," usually key-descent to slow up after first sharp acceleration.
 7. Usually produced by finger tip.
- In other words, the simplest and sharpest difference in quality can be produced by a swift finger-tip blow proceeding either in key contact (with finger tip above the key) and by a slow, full arm fall on the key (again, either with finger tip in key contact or from above the key). Once this elementary difference is established, all varieties and subtleties of percussive and non-percussive touches can be produced—the full-arm rebound, forearm rebound, "palm-brush," up (finger and arm), rotary, plucked finger,

and so on. In experimenting with these various touches remember that the dangers of badly played down touches are many—unpleasant percussiveness, squeaking, yanking, and inaccuracy, while the virtues of well-played down touches are full, rich, mellow tones of "enriched," restful, or passive quality. Up touch is the touch of key contact, of "inhaléd" quality, of phrase launching, rhythmic vitality, active energy. Down touch begins with a sharp lift away from the body, and with arm and wrist suspended over the key; up touch begins with low elbow held close to the body, and with level or low wrist.

Round Tablers will, I hope, forgive me for not being more explicit at this time; but remember, I said this month's article was only to be an introduction to tone production. Later I hope to give clearer, more helpful details.

Beginners' Recitals

At present I have seven piano students who have just started with me for about a year. I think that students who begin to play for each other and for an audience very early, but who play only for themselves more advanced than these are usually preferred. Would you give me a few ideas on how to make my recitals more interesting than the average 3-5-8-Ohis.

I am glad to hear teachers admit that beginning pupils' recitals are usually boring unless, I hope, the program has some "story," or coherence. There are dozens of ways to make such recitals fascinating. Ted Erwin will be happy to send suggestions for interesting standard programs to all who apply for them.

Nightmares

Recently I received a rather terrifying letter from a student in Virginia (R.V.) who confesses that "I have stopped living nightmare music with my eyes" because I realize that "all you see the most lurid nightmare pales by comparison with the reality!"

Well, that's a sensible conclusion to reach, isn't it? Sincerely hope that no other Round Tabler will be troubled in that way for striking such terror into the hearts of their students. . . . I'm ashamed of myself.

And finally, that reminds me to tell those who have written in for the correct pronunciation of my name that it is like in "nightmare!"

Czerny Again

The pro-Czernyites and the Antis are still having their innings (will that fight Round Tablers chuckled at those terrific Pros in our November issue). Do you recall of Czerny who has a limited idea for will sacrifice of piano technique, which And right on your foot—that of quality, other wallow, for that which packs nymimus and the limit. . . . Czerny just as a boxer practices day on his punching bag. As he does it every day of his life. "Czerny two hours every Antis for awhile!"

Important Elements in the Foundation of Touch

Tone Color Controlled
at the Keyboard

by Alfred Calzin

THE PRESSURE TOUCH is one of the most modern elements in this phase of piano technique, and as yet it is employed by very few of the present day virtuosos, except for the singing tone. This touch is very effective for heavy or light chord or octave passages which demand a firm, sustained effect. It is a much more musical way of playing than the old way of "hitting" or striking the keys. Even the great climaxes in the concerto can be easily effected by this mode of touch, with a minimum expenditure of strength; the tone, no matter how powerful, never degenerating into noise.

The manner of effecting this touch is very simple. Let the hand rest on any chord or single key, the fingers or finger being in firm (though relaxed) contact with the keys or key. Now, with an impulse from the upper arm (with the assistance of the flexor muscle) press the key down and hold it for the proper time value. The greater volume of tone required, the quicker must be the impulse and attack on the key. If the chord or tone is to be played softly, merely pressing the key or keys down need not be all-sufficient.

This style of touch may well supersede all down-arm touches. By "down-arm" touch is meant the fall of the arm with its weight supplying the force actuating the keys.

The up-arm touch is antipodal to the down-arm or pressure touch. With the point of the finger in contact with the key, the arm is bent suddenly, with an impulse from the upper arm, almost like a push, cause the wrist and forearm to spring away from the keys, the point of the finger delivering a strong blow, as the expression of the arm impulse from near the shoulder (the operative agent being the triceps muscle); the hand and arm at completion of the touch being raised several inches above the normal position.

Preparatory Relaxation

For promoting a "relaxed arm" or hand touch, first allow one hand to hang listlessly by the side; while in this position, shake it backward and forward at first by pushing the upper arm with the other hand, all the joints of the arm and hand being in a relaxed and unresisting condition so that the hand and fingers swing limply with a wave-like motion as the impulse passes downward through the length of the arm. Secondly, swing the arm and hand in exactly the same manner, but by means of their own upper muscles, without using the other hand; and be sure that the limp condition is not impaired, and that the wave-like impulses propagate themselves downward through the arm precisely the same as before. Swinging the hand in this limp condition upon the keys, play a scale with one finger (preferably the third); also little groups of five notes (on white keys, of course), interspersed with rests. In ascending the first tone of each group there will necessarily be a slight muscular contraction in the end of the finger which falls upon the key. Muscular relaxation instantaneously follows, and is again succeeded by muscular reconstruction in time for the next group.

This is the proper hand touch for light and fast octaves. It is very beneficial to practice two-finger exercises (in various keys and with different pairs of fingers) in this relaxed condition.

Advanced students should study other forms of *staccato* touches. The finger elastic touch, in which the finger sweeps toward the palm of the hand and strikes the key while "on the wing," is one style of *staccato* touch. At the end of a *legato* phrase (the *legato* slur terminating with a *staccato* mark) the finger may be held rather straight. The finger, then, is flexed gently toward the palm of the hand in delivering the tone. In fast forms of *staccato* there can be very little flexion.

Another form of *staccato* touch is that of merely touching the keys (as if they were red-hot) with the tip of the finger, without any flexion whatever. This touch is very useful and is immensely effective in rapid *staccato* passages, whether loud or soft. The tone produced by this touch has a buoyancy, lightness, and flexibility which are enlivening and exhilarating. The tones float and rebound, as it were, and are not dull, colorless, or monotonous. In this last form of *staccato* the hand must necessarily be held very quiet (almost rigid).

The *legatissimo* touch is an exaggerated *legato* touch to be employed when any series of tones (especially in an accompaniment) harmonize. In the present touch, instead of each finger springing up as soon as the next strikes, all the fingers remain down after the stroke.

Portamento Touch in Bach

The portamento touch is best executed with a relaxed hand touch, combined with a pressure and release. On the piano it is effected by a sort of half *legato* touch (there being a quad-imperceptible break between the tones). It is to be employed frequently in the works of Bach, wherever so marked or not; for instance, in the "Inventions." Many *staccato* passages in the works of Beethoven should be moderated by this

touch; for example, Beethoven's *Rondo, Op. 51, No. 2*. This touch is indicated by a slur over dots.

Scales in ascending and descending velocity forms should be religiously pursued by all ambitious and serious students. In velocity forms the thumb is not to be passed under the fingers, as in the slower forms, but the fingers seemingly appear to go over the thumb. At least this is the idea one must form to gain velocity. The system of securing a kind of super-velocity, as indicated in "Mastering the Scales and Arpeggios," by Cooke, is employed by many teachers.

One should experiment at the piano and endeavor to give as much variety as possible to the hand and arm motions. It would grow quite monotonous, however, and even detract from the playing, to observe a certain exaggerated or certain motion at the piano. As a rule, the fewer motions the better. I believe in as little lost motion as possible, and the employment of only such muscles and motions as are required. One should also avoid

all unnecessary movements.

In modern piano playing the arm plays a very important role, as may be noted from the foregoing. It is well to teach the pupil early to give all heavy accents with an impulse from the upper arm (the proper way of accenting), which is most natural and relieves the strain on the fingers. Also, all heavy accents at a moderate tempo should be played with the aid of the arm. The passages in *fortissimo* marked *legato*, where the pedal is held down, must be executed *staccato*. If such passages are not played thus, they lack the required brilliancy. Especially in the case of short fingers, which are unable to deliver a heavy down-stroke, the *legato* frequently has to be sacrificed to the *staccato*.

Rotating Motion

One of the most important forces not yet considered is the rotating motion of the forearm from one elbow, and with it, of course, the hand and fingers. The hand cannot turn at the wrist, nor be held turned when the forearm rotates, and so must be rotated by it. Hold the arm straight, or better for observational purposes, bent at the elbow. Then close the hand, as if on a doorknob. Revolve it as if you were turning a doorknob, and you will have the kind of motion we are considering. The forearm moves as if it were pivoted at its elbow; but when in playing position at the piano, the thumb side of the hand is much more easily revolved upward and outward than it is inward and downward. It is impossible to revolve it far enough inward to turn the back of the hand under. This rotary motion of the forearm has one of its principal uses in the alternate articulation of broken sixths, octaves, or other similar intervals, and of applying force exerted dynamically by the hand and forearm to the keys. The very rapid passages (especially in the left hand) of broken octaves, such as abound in the sonatas of Beethoven and Clementi, indicate clearly the use of such rotation. This is evident. (Continued on Page 282)

Does Your Child Want to Study Music?

by Arthur Olaf Andersen

Mus. Doc.



DR. ARTHUR OLAF ANDERSEN

SUPPOSE YOU WANT your child to study a musical instrument, how would you go about arranging for him to receive a fair and comprehensive trial?

The answer to this question holds many possibilities. Among them are: 1. The question of an instrument; 2. the question of the proper physical attributes suitable for performance; 3. the question of his mental attitude towards music; 4. the matter of his determination to practice faithfully; and 5. the teacher. Let us discuss each of these important factors in turn.

The Instrument

In order properly to determine what the be-

ginner's chances are of succeeding as a performer, he must have a fairly good instrument to practice upon and to hear himself. The importance of this cannot be too strongly stressed, for so many young people who have essayed performance have become discouraged almost at once when the odds were against them because of a poor instrument in practice. A poor, dilapidated, out-of-tune piano; a wolfy fiddle from which it is impossible to draw a correct tone; a trumpet, or horn, with faulty valves; a violoncello with a loose back, and strings so dried that they do not respond to the bow; or any type of instrument not in good shape, is certain to discourage the beginner.

We often hear of parents digging a "genuine Strad" out of the attic for their child to use for his first lessons. This instrument may have been dust-covered for years, the sound post rattling around on the inside, the sides warped, the bridge cracked, the top warped, the glue, right at the sound post with a hairpin and the child then "takes lessons." What a mistake this is! The "Strad" is in all probability a factory product, manufactured by the thousands, and of no value tonally because it has not been properly repaired and adjusted. This is a discouraging factor for the youngster who may need a half or three-quarter sized instrument upon which to begin. Teachers should feel themselves responsible for such a situation and should explain to the parents why an instrument, unsuitable in all respects, does not offer the beginner a fair chance to prove himself. But teachers often neglect to inform the parents of such a situation and a discouraged pupil results.

Out of the Depths

Or it may be that papa, when a boy, played the baritone horn in his high school band. The son must emulate his dad, and the horn is brought forth from the depths of the basement storeroom. Papa essays a few tones on it but it will not toot properly. The son takes it to school, and the band instructor inspects it and advises extensive repairs. It is taken to a local repair man who oils the valves. This is of no great help, for the instrument requires factory work; the pads have dried to the point of beaver blood

stiffness and need renewal; and the proper adjustments throughout require expert attention. Is it any wonder that the son is discouraged?

A fairly good instrument makes the production of the tone easier and smoother for the beginner; from technical attainment that the extra effort is bound to cause; and, altogether, frees him from the many mental hazards that beset the beginner. Thus, although he and his parents may not realize it, a more encouraging start is offered him because of his good fortune in having a worth while instrument upon which to practice technic and study tone.

With the beginning pianist, the action of the keys and the tuning are both of great importance. Keys that stick or display broken edges or that do not respond to a fairly even finger pressure are not conducive to good tone, even phrasing, nor satisfactory digital progress.

The sustaining pedal must act easily for the sake of learning the correct and coordinating use of this important factor in harmony blending. The instrument should be kept in tune for the sake of pitch sensitiveness, as this is of vital importance should the student desire to advance ear training, sight singing, music dictation and harmony in order to make of himself a more accomplished musical performer.

Physical Attributes

The question of the physical attributes for performers on various instruments is important. Ordinarily the pianist should have fairly generous, a flexible stretch, with fingers not too stubby, and with least to the first joint of the fourth finger is a decided advantage in octave stretches. A great deal has been written about the pianist's hands but there are many exceptions to the general rule and that they must be long-fingered, wide-stretching, and flexible. We could quote instances of pianists' fingers on their left hands; of splendid perceiving an octave; and of others whose hands are the exception rather than the rule and these youngsters blessed with fine, strong, flexible hands work a decided advantage with which to start.

The violinist's hands (Continued on Page 272)



YOUTH TO THE FRONT!

Two thousand Pittsburgh music lovers, including seasoned critics, loudly applauded Louis Muzel, twelve year old Pittsburgh boy prodigy, after he had conducted the Pittsburgh Symphony Orchestra in a two hour program, without a single mistake. He used no score, although the selections on the program were difficult ones. With him is fourteen year old Palestine Traverser, of New Jersey, who appeared as solo violinist on the program.

Twenty Practical Exercises to Improve Your Voice

by Edwin Hopkins

Recently a book ("Secrets of Voice Production Self-Taught") came to the Editor's desk. Although in size it was small, it seemed so filled with common sense about the practical use of the voice, not merely for singing, but for all public purposes, that we asked the author to prepare this article, giving some of his actuating ideas. In sending in his manuscript he wrote: "I am not a singer or vocal teacher, and got into this through instructing actors how to make their voices carry in a theater, when I found some in rehearsal who were not doing it. I found it occupied considerable time, so decided to write a little book for them. Gradually it grew larger. I did not intend to publish it, but to hand it out in mimeographed form to actors, but found it got too long. It works very well; even a group of amateur actors can build up their voices in a week or so to fill the theater. I got the original idea about twenty-five years ago from an Italian-American singer. Being also interested in vocal inventions for talkies I got into the theory deeper than most teachers do."—Eaton's Note.

THE THEORY of voice production is simple, but it needs to be understood in order to progress along the right lines.

Imagine an automobile horn with two rubber bulbs, one beneath the other, but not connected by an air passage. You squeeze the lower bulb, whereupon it presses against the upper bulb, compressing the bottom of it and forcing the air in the upper bulb out through the horn's throat, producing a squeak.

The lower bulb corresponds to the abdomen, the upper bulb to the lungs and the horn's throat to the vocal cords. The upper bulb alone may be squeezed but since in the human frame it is enclosed by a rib cage the results are much inferior to abdominal squeezing.

To produce fast-carrying tones in the most effective manner the lower bulb must be strongly squeezed; that is, the abdomen must be compressed by its belt and diagonal muscles, which action exerts pressure up against the diaphragm.

The diaphragm is a double-domed muscular membrane, its convex side up, which acts as a floor for the lungs and a ceiling for the viscera below it. When pressed against from below it rises and presses against the lungs, driving the air out of them and between the two vocal cords which vibrate, creating sound waves. The cords are more properly speaking ledges or lips, in the Adam's apple extending front and back in a V shaped opening when at rest, the point toward the front.

The singer cannot consciously control the vocal lips. The control comes through a mental con-

cept acting automatically and beneath the plane of consciousness once the thought is formed. The diaphragm cannot be controlled consciously but the abdominal muscle can be.

To Produce Tone

When a note is to be sounded or intoned continuously a breath is drawn and the vocal lips are set by approximation of the V hole, called the glottis; that is, the sides of the V close together parallel.

The diaphragm, which is connected by muscles to the backbone, floating ribs and lower end of the breastbone, flattens itself. This produces a partial vacuum in the lungs which causes the air to rush in. The intruding air and the chest muscles expand the ribs, which causes the outer ends to rise slightly. The viscera pressed downward by the diaphragm expand the abdominal walls.

The tone is then produced by slightly drawing in the abdominal muscles, causing the viscera to press against the diaphragm, which also assists by tending to resume its domed shape. This drives the air out of the lungs and through the vocal lips, mentally set to vibrate and produce sound.

However, a tone may be produced by contracting the chest, that is, allowing it to slump

while the diaphragm resumes its domed shape, with very little action on the part of the abdominal muscles. Most ordinary conversation is carried on in this manner, but as the front ends of the ribs can fall but little and the rising diaphragm has not much power of its own, such tones have little force and do not carry; they have only short duration, after which a fresh breath must be taken.

Those who get in the habit of speaking or singing off the top of the lungs, as this is termed, have to strain to produce much tone and their voices are weak and subject to various disorders. It is most difficult for them to learn the proper method, which is often termed speaking from the diaphragm, though the abdominal muscles are the chief source of vocal power.

The following exercises are useful in acquiring and developing the proper method.

Exercise 1

Stand erect and take a deep breath. Hold the upper chest quite rigid and the shoulders back. Mentally set the vocal organs to produce an open vowel as o in *go*. Then gradually draw in the muscles of the abdomen for, say, a couple of inches while sounding the tone. This may last from a quarter to half a minute.

When the breath is used up do not allow the shoulders to slump, but keep them up and the chest still rigid. Draw in another breath which will cause the abdomen to expand, along with the lower ribs. The tone for this exercise may be quite soft, not loud, and should be at unchanging pitch.

Exercise 2

Repeat Exercise 1 with the vowels of a as in *father*, o as in *not*, e as in *at*, and u as in *cup*. For these vowels the tongue should be kept low in the mouth. Arch the tongue for the vowels of *ai* as in *paid*, *i* as in *tip*, *oo* as in *foot* and *ee* as in *meet*.

Exercise 3

Having learned to produce a continuous tone by this diaphragm method, the next step and of the first importance is to learn to produce words in the same manner.

While producing a *a* as in *father* continuously, close your eyes and have someone strike you a light blow in the stomach. The object of closing the eyes is so that you will not know just when the blow is to be struck. When it is struck your throat will produce a kind of bark, thereafter resuming the tone. The sudden excess rush of air caused by the blow changes the vibration of the vocal lips. The blow may be repeated several times.

Then produce the barks by sudden, voluntary blow-like indrawings of the abdominal muscles. This makes it clear that the force which produces sound comes from the midriff. You can bark thus from off the top of the lungs but not with such effect.

Exercise 4

To produce a word instead of a bark, continuously produce the vowel *oo* as in *shoo*. Then form the tongue, mouth and lips to utter the *y* sound in *yo*, and draw the abdomen in with a sudden blow-like stroke, and the word *you* will result. Of course the blow should not be strong enough to cause any physical injury.

Similarly produce *so* of *not* by holding the tongue against the upper teeth, which makes a

VOICE

Denver's Great "Theatre of the Rockies"

by Roscoe Fleming

nasal sound. Then strike the abdominal blow, at the same time drawing the tongue away from the upper teeth and instantly replacing it. You will utter *no!*

Produce the short *a* of *waif*. Then form the lips and sound *wee, weee, weee* and strike the inward abdominal blow, at the same time putting the tongue against the upper teeth. This will cause you to utter the word *wee!* Prefix the aspirate *h* as *Aw-aw* and then make the blow and the *h*. Thus you will utter the word spelled *what* which in sound is *haw!*, not *smaw-haw!*. Practice with other words soon will enable you to produce a sentence by a succession of inward blows and proper vocal sets. This proves that the power comes from the midriff.

Exercise 5

The previous tones have been soft. To produce loud, far-carrying tones draw in the abdominal muscles with a strong inward force, and give the vocal lips a stronger mental set of approximation. A strong tone requires strength in the abdominal muscles and strength in the muscles which stretch the vocal cords front to back. This determines the pitch. The strength of the approximation determines loudness. This may be illustrated by holding the lips of the mouth together more and more firmly and striking the abdomen. Long practice in strengthening all these muscles results in strong tones. The will power must also be exerted. Powerful forces in the abdominal muscles driving air against powerfully held vocal lips creates a balanced tension and makes for a big, strong voice.

Exercise 6

Accuracy in the pronunciation of vowels and consonants is necessary if speech and song are to be intelligible. A vowel sound can be intoned continuously, but a consonant comes to a stop at once, except the sibilants *s, z* and *zh*. Vowels can be sung on different pitches but consonants are always the same in pitch.

In two ladders of equal length, one may have a dozen rungs and the other a hundred. The rungs may be spaced apart equally or they may be at unequal spacings. The vowels are formed in the mouth mainly by the positioning of the tongue and its contours. The tongue in moving from a particular vowel to a consonant and then to another vowel may move only slightly, while for other vowels and consonants the movement may be considerable. Some persons can form and recognize a hundred different vowel sounds, as in a ladder with a hundred rungs. But for most a list of twenty-two vowel positions is ample, of which fourteen are spaced at approximately equal intervals. These are arranged in two series, the heavy vowels and the light vowels, sometimes called the long and short vowels.

HEAVY VOWELS

1. team
3. tame
5. tare (as in Harry)
7. tar (as in father)
9. tall
11. toil
13. tool

LIGHT VOWELS

2. tip
4. tep
6. tap
8. task (broad as tahsk)
10. tot
12. tup
14. took

(Continued on Page 268)

IN THE RED ROCKS PARK, fourteen miles southwest of Denver, Colorado, is a magnificent amphitheatre chiseled from the ancient mountains of the Rockies.

The spectator, seated high at the top of the clamshell-shaped bowl, more than three hundred feet from the stage, may look far over the rolling plains beyond the foothills to the East. Behind him, are the shadows of snowy peaks. This theatre, cut from the same natural red sandstone as those mountains and re-inforced when necessary by cement, lies in beauty which Nature carved hundreds of centuries ago. J. T. Friester, National Parks Service Inspector, declares that the theatre will last for thousands of years; it thus becomes one of our great national monuments.

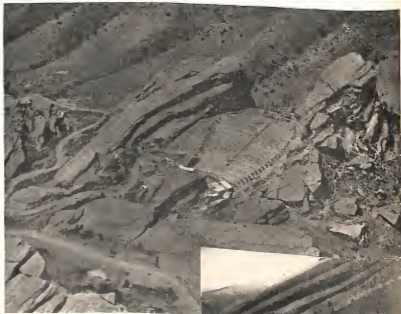
George C. Crammer, manager of Denver's parks and improvements, first conceived the idea of the huge open auditorium. The National Park Service and the CCC worked four years to complete the monument.

The architect, Burham Hoyt, who designed the interior of the Riverside Baptist (Rockefeller) Church in New York, planned the theatre with music foremost in mind. Mr. Hoyt calls the deep orchestra pit the "music abyss" of Richard Wagner. He foresees this theatre to be the scene of mighty opera—Wagner's *Nibelungen Ring*, *Orpheus*, *Aida*. It will also sound the notes of the music of Beethoven, Moussorgsky, and Stravinsky.

Planted along the sides of the vast auditorium are Colorado evergreen—an arrangement designed to screen off foreign movement and sound. The stage, some one hundred seventy-five by seventy-five feet, is so large that trucks may drive upon it to unload scenery and accessories. There is no curtain; the ramp houses at the sides are used for entrance and exit. The convoluted red sandstone of the natural sounding board, as rich in color as maroon velvet, furnishes a mighty backdrop for such spectacles as the emergence of the dragon, *Faunir*. The theatre seats 16,000 persons.

This gigantic theatre, shaped like a lyre, is as sensitive as a valuable musical instrument. If a spectator stands at the base of the wedge-shaped walls flank the auditorium, his voice will carry full and clear to the uppermost seats. In concert, the tone of any instrument is picked up and given an astonishing vibrancy. The architect himself remarked, "As far as acoustics were concerned, my main job was to keep out of their way." Helen Jepson who dedicated the amphitheatre at the Rotary International last year, exclaimed, "The theatre sings for you."

This theatre with its awesome dimensions will sing music of epic type. It is the monument to the epics of opera and orchestral music—to the epics of the West—so the Red Rockies which dramatize the history of the American nation to future generations.



THE THEATRE OF THE ROCKIES

The upper picture is an airplane view of the outdoor theatre at Red Rocks Park, Denver. The inset shows a crowd entering the theatre, giving an idea of the immensity of the open-air auditorium.

"FORWARD MARCH WITH MUSIC"



Important Differences in the Technic of Piano Playing and Organ Playing

by Orville A. Lindquist

BECAUSE THE KEYBOARD of the piano is the same as that of the pipe organ the common impression is that there is little difference between the two instruments; especially does this fallacy seem to be common among church music-committees, resulting in the fact that many of the church organists of America are pianists—and they sound like it.

The antelope and the buffalo both have horns but that does not make them the same animal. Aside from the appearance of the keyboard nothing in the way of performance on the organ is done the same as it is done on the piano. There are, principally, two reasons for this: (1) On the organ the tone continues to sound as long as the key is depressed; (2) On the piano it begins to fade away immediately after the key depression, a weakness that has resulted in the invention of the damper-pedal.

In organ playing as in piano playing we have tone, melody, *legato*, *sforzato*, fingering, accents, scales, arpeggios, chords, octaves, trills, *diminuendos* and *crescendos*; none of which are treated alike on both instruments. Let us examine this list in the order given.

The quality or quantity of tone on the piano depends upon the amount of pressure that is applied to the key; on the organ it depends entirely upon what stops are used. The piano is limited pretty much to one quality of tone, whereas, the organist has at his command all the colors of the modern symphony orchestra.

A melody, on the piano, can be brought into prominence while, at the same time, the accompaniment is kept in the background. This is impossible on the organ unless the two are played on different manuals; but many compositions are of such a nature that this cannot be done.

Hymn Playing

Because the pipe organ is a church instrument we are inclined to think that it is ideal for hymn playing. This is not so except that, because of its power, it is ideal for accompanying congregational singing. A hymn properly played on the piano comes nearest to one performed by an a cappella choir because the pianist can bring out the various gradations of tone in each voice; this cannot be done on the organ.

The fact that the organ tone is silenced the instant the key is up makes *legato* dependent entirely on key connection. There cannot be the slightest slip between the rise of one key and the depression of the next or the *legato* is spoiled. On the piano, because of the damper-pedal, key-connection is not necessary; half-notes can be struck like eighth-notes and still sound *legato*.

Sforzato is played in the same manner on both instruments but the effect is different. *Sforzato* on the organ is much cleaner out than it is on

the piano. We have three types of this touch; *sforzato*, *staccatissimo*, and *portamento*. All are possible on the organ, but it, no doubt, will surprise many readers to know that the piano is incapable of producing the second of these. If there be any "disbelievers" let them try this: While watching and listening, strike a *sforzato* on the piano; it will be noticed that the tone continues to sound after the key is up. This should be satisfying proof that *staccatissimo* on the piano is an illusion.

We have already seen that *legato* on the organ is dependent on key-connection. The fact that this is so makes fingering on this instrument far more complex than it is on the piano, resulting in a constant changing of fingers on keys in order to make smooth connections; most of this finger-changing is done away with on the piano by the use of the damper-pedal.

On the organ scales depend on key-connection, while on the piano it is more a matter of rhythmic motion. It is possible on the piano to have perfect key-connection and still have a jumpy scale.

Organ Arpeggios

Arpeggios on the organ are more difficult than on the piano because of the passing under the hand of the thumb; this thumb-passing (key-

connection) in arpeggio playing, especially in fast tempos, or when the damper-pedal is depressed, is not necessary on the piano. Some teachers do not believe this but the slow motion camera shows that artists do not do it.

In piano playing notes are constantly being accented; a mechanical accent on the organ is impossible. Strange, however, in spite of this fact, the playing of an organist can sound exceedingly rhythmic.

It is a muscular, nervous force that produces a strong chord on the piano, on the organ the loudness of the chord depends upon what stops are drawn. A child is able to play just as strong a chord as an artist can.

Octaves in organ compositions are usually of the *legato* type; seldom are wrist octaves encountered. The bravura type of octave, as played from the elbow by pianists, is never used, for force is never necessary on the organ. Another reason why wrist octaves are so little used is that the same effect can be obtained by simply pulling out an octave stop, which adds the octave to each note, as its key is depressed.

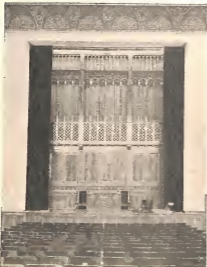
Playing an Organ Trill

Trills are performed in the same manner on both instruments, except that the effect is a little different. The organ trill, because of the quick shut off of tone, is very clear; on the piano it becomes a mixture of tones.

It is quite difficult for pianists to make a quick *diminuendo* on a trill because the notes previously played continue to be too prominent. Artists overcome this difficulty by making several little momentary stops in their trilling thereby achieving a quicker *diminuendo*—one of the tricks of the trade. All that it is necessary for the organist to do is to close the swell-pedal with his foot.

A friend of MacDowell called on him late one evening to tell him that he had just heard an organ recital in which the organist played the composer's *To a Wild Rose*. MacDowell had a good laugh at it. He said it made him think of a hippopotamus going around carrying a clover in his mouth. However, no composition can be too daintily to be played on the pipe organ for on no other instrument can so soft a tone be produced, nor such a loud one, either.

It is a common impression that, because the pipe organ is capable of producing such a tremendous volume of sound it takes a strong person to play it. This (Continued on Page 770)



Unique Placement of Miller Organ in the Thirteenth Church of Christ, Scientist, Los Angeles, California.

ORGAN



MARGUERITE V. HOOD

Music Education by Proxy

by Marguerite V. Hood

It is with extreme pleasure that we present to our readers this article by Miss Marguerite V. Hood. In these days, when our music education program and staff are so seriously affected by the war, it is both refreshing and stimulating to find such enthusiasm as evinced by the author. Miss Hood has served as music supervisor of the Havre and Bozeman Montana Public Schools, and later as supervisor of music for the State of Montana. She has been a guest member of the faculty of the Eastern Washington College of Education and a member of the faculty of the University of Southern California, where she received her degree of Master of Music. Miss Hood is also a member of the Board of Directors of the Music Educators National Conference.—Eaton's Note.

IN THESE DAYS when debs become champion riveters, and quiet matrons turn their attention to the making of deadly bombs, every profession and occupation can expect new and sometimes startling changes of personnel. Certainly this is proving to be true in the case of the great job of teaching music to the children in the schools of the nation. Music educators are doing as the workers in other fields are doing—struggling to close their ranks so as not to lose ground when the business of winning a war takes many of the finest members temporarily from the profession.

Finding a Substitute

Government agencies, school administrators, and community leaders constantly are reminding us of the importance of teachers and of schools to the war effort and to the post-war world, and they are calling for our product, music, in increasing quantities. Thus, more than ever, we are vitally concerned with the problem of continuing the music program in schools, large and small, in spite of manpower difficulties. In larger cities it is becoming necessary to spread the efforts of the remaining music teachers over wide areas. In order to solve the problem. But what shall we do in the smaller community when the music staff is reduced, or sometimes completely eliminated, as a result of draft calls or of offers of better jobs in larger systems? No matter how far we stretch our existing supply of school music teachers, there are going to be many small communities where music will be eliminated almost completely from the schools unless substitute help from local sources, outside of the music education profession, is used.

To keep the work going in the absence of the music teacher, many small town school boards have called upon a general elementary teacher, or a high school teacher who is a specialist in some other subject. Preferably this is an individual who has a special interest in music, and

some music education training, but often it is simply one who as a child studied piano for several years and, therefore, has more musical background than anyone else on the school staff. In some communities professional musicians are available to take over the work. Perhaps the one who is employed is the local organist and choir director, who has long nursed a devout hatred of the school band, orchestra and all its kin, but who must now stifle his personal feelings and take over those school music organizations for the duration. From here and there over the country we learn of many similar cases, where dance band musicians, piano teachers, violinists, and one-time professional singers are coming forward to lend a helping hand.

It is likely that no other experience could possibly make these substitute music teachers so appreciate the variety of skills that the school music teacher in the small town must have. Many a private teacher, or retired professional musician, because he is now attempting to fill one of these school music jobs, is acquiring a new and healthy respect for the work he formerly may have criticized.

But this is no time for us to chuckle at such belated recognition. Much of the future of the school music program in these small schools, and of continued public interest in it, is dependent upon the success or failure of this teacher, whose duties are so new and strange to him. It is no small matter, even when one is trained for it and experienced in it, to know how to teach music to the new first grade, with its flock of non-singers; or to know where the sixth grade teacher can find suitable songs and instruments for the unit her class is doing on Brazil; or how to recognize whether the difficulties in the new song

the junior high school boys are singing, are due to a slight epidemic of onerousness, or to the fact that several changing voices have dropped a note and cannot sing the part they learned last week. The elementary teacher who handles with ease the problem of teaching the three R's and all other subjects in the modern curriculum to be terrified by the prospect of conducting an orchestra or chorus rehearsal, even though she may have a good musical background, and considerable experience playing or singing in school groups. And directing group singing at a school assembly or PTA meeting may be a nerve-shattering experience for her! The man with an enviable performance record in dance bands may have a good musical background, but he will find himself completely lost when he tries to fill the place of a skillful showman whose marching by the complications involved in tuning the string section of the orchestra, or starting the beginning clarinet class.

What can we do about all this, we who are left in active service in public school music, or in the university or college music education work? Well, we can say that there is no use in worrying about as an outgrowth of the war. We can sigh over it and its possible effect on some of our proudest or somehow fortunate staff. If our town is large enough, staff, we can feel sure, while surrounding towns lose most or all of their music teachers. We can smile in a superior, "I-told-you-so" way as well-built musical organizations go to pieces because they lack the musical language to which the students are accustomed. We can continue to conduct college and university music courses according to the plans we made in the pre-war days, adjusting ourselves with intellectual fortitude to the rapidly diminishing male enrollment. In other words, we can decide to do business as usual at the old won music program is (Continued on Page 270)

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

IN PREVIOUS DISCUSSIONS of the woodwind quintet, we have spoken of the choice of suitable materials for the group, and also of certain basic problems of balance, intonation, and so on, which affect the woodwinds, and which have to be reckoned with in the training of a really outstanding quintet. We have spoken too, of the particular function, both individually and collectively, of each of the five different instruments which come together to form the woodwind quintet and the part each plays as a member of the ensemble. It seems pertinent, in this third and final section, to go into the organization of the quintet; leadership; rehearsal routine; and finally, the practical value of the quintet.

Leadership of the Quintet

A word may now be said about the leadership of the quintet. Since there is to be no conductor in public performance, one of the five members must start the group, set the tempo, indicate cuts-off and duration of holds, end the group to-



THE COLUMBIA UNIVERSITY WOODWIND ENSEMBLE

(Left to right) Stephen Hewitt, oboe; Leonard Felton, bassoon; Laurence Taylor, flutist and director; Alfred Menneloh, clarinet; David Mend, French horn.

gether, make an occasional appropriate resture, and otherwise act more or less as pacesetter and director.

For obvious reasons, the horn and bassoon are not available for this service; their instruments are too heavy and bulky, too stationary, to be used in making gestures. The oboist should not have this added responsibility, because he has to take care of possible reed changes, especially in chamber music where a small group of instruments is depended upon all the time and there is less time for resting. This leaves the flutist or the clarinetist for leadership duties. Either is good; the better musician of the two should be chosen; however, we prefer having the flutist act as director. It is very easy and also graceful to make an occasional gesture while playing the flute. (As a warning—it must not be overdone.) Also strongly in favor of having the flutist act as director of the woodwind ensemble is the tradition of both past and present. From time immemorial and to this very day, the well-known woodwind ensembles of the world have borne the name of the flutist of the group, as founder and director. We need but mention a few with flutists at the helm: the Blaisdell Woodwind Ensemble, the Barrère

The Woodwind Ensemble

A Study of Its Basic Problems

by Laurence Taylor

Woodwind Ensemble, the Laurent Woodwind Quintet, the Tuffanel Woodwind Ensemble.

Problems of the Director

The music director who seriously sets out to develop a fine wind quintet will have his problems. Woodwind players are always by nature and training "rugged individualists." Each one is a soloist by inclination and tradition, and it takes a strong hand on the reins to keep them from pulling away from one another. Then too, they have to be instructed how to outstep their particular part when it is the most important voice; and then to "retire back" into the ensemble when their solo part ends, and another instrument takes up the leading part. This "tooling in and out" of each instrument as its particular part becomes prominent or subsidiary during the playing of a number, is one of the most

important factors in making a successful woodwind ensemble, and is necessary, due to the peculiarities of woodwind scoring, which, as we have said, particularly features the rapid changing of tone color possible with such a group.

We spoke of the manner in which five wind-players, placed together in a quintet, tend to pull away from one another. The best cure for this is continued, steady, rehearsing together until everyone knows everyone's part; a thing which is necessary before a wind quintet can give a really unified "concertante" performance. Twenty amateur violinists can be trained to bow in unison more quickly than five wind-players can be made to bend together as a single-minded unit. That is doubtless due to the fact that string players have been accustomed to en masse playing from their earliest training, while woodwind players, as we have noted, are by training soloists—"first-chair men."

The only cure for this "individualism," we re-

peat, is continued rehearsing together. The players must look to that one of their number who has been selected as leader, for the start, the end of the composition, for nuances, shadings, cuts-off, and other effects, just as they regularly would look to an orchestra conductor for such elements of performance.

Rehearsal Routine

A quintet rehearsal is a different kind of rehearsal from orchestra or band rehearsal, and must be undertaken in a different manner. It is recommended that there be not less than two rehearsals a week, and that each should be not more than perhaps an hour and twenty minutes in duration. A quintet rehearsal is necessarily rather intensive. Very little time is lost in such a small group, and while the parts in quintet music are, or should be, for the most part, more gratifyingly written for the instruments, more lyric in nature usually, and offer the greatest possible satisfaction to the player, nevertheless, after an hour and a half of intensive rehearsal, however great the interest of the players, there seems to begin a noticeable tendency to slip to "just play notes"; to become a little bit sloppy or careless in the playing. With young players, especially, intensity cannot be maintained at too high an artistic level for too long a period.

Let us end the rehearsal before this natural "let-down" even starts to show. To stop there, at the high point in the rehearsal will give a sense of accomplishment and satisfaction to the players, and will cause them to look forward to the next rehearsal with enthusiasm. In other words, it will be seen that our suggestion of an hour and twenty minute rehearsal period is a purely arbitrary one: the director has to judge for himself how long his own particular group can stand a highly artistic and intensive level, before this inevitable let-down and carelessness would begin to show itself. It may be a longer, or it may be a much shorter period in which your group can maintain this high artistic standard of rehearsing. In this connection, the suggestion to have a quintet rehearsal naturally very intimate and personal kind of rehearsal, in a private home, as suggested by some directors, is strongly repudiated by the writer. A quintet rehearsal must not be allowed to turn into a social hour, if we are really interested in getting anywhere with our group. The quintet is not to be allowed to be considered as an extra-curricular rehearsal group. Rehearsals always should be held right in the school at a specified hour. The quintet should be held up to the band (Continued on Page 275)

BAND and ORCHESTRA
edited by William O. Revelli

Musicianship and Drums

An Interview with

Karl Glassman

First Tympanist
NBC Symphony Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY JENNIFER ROYCE

IN ORCHESTRAL MUSIC, most of the effects of pure color and atmosphere are secured by the percussion group of the battery section. Drums, tympani, cymbals, triangles, tambourines, gongs, and the like, add nothing to the melodic line or the harmonic depth of a composition; but once the pattern of melody and harmony has been established, they give it life, color, richness. Oddly enough, the battery instruments have entered, at one time or other, most of our lives as a joke. Christmas drums, toy cymbals, little gongs, and tambourines are fun-makers. The child who begs for an extra half hour of playtime before practicing, will gladly devote it to beating his drum. Yet the fun-making drum is as vital to a symphonic rendition of Beethoven's "Ninth Symphony" as a violin. And somewhere between the fun stage and the symphonic stage of a drummer's life there lies a training in musicianship, alertness, and discipline more arduous than most people realize. A drum is always a drum? Don't think it!

Karl Glassman, first tympanist of the NBC Symphony Orchestra, states that the chief requisite of a good drummer is, not a love of hitting things, but a deep musical ability fortified by sound musical background and training. Every serious drum student should learn at least one other instrument and should take a thorough course in harmony. Mr. Glassman began his own career as a violinist, occupying the first chair of the second violins in the Indianapolis Symphony Orchestra. He turned his attention to percussion instruments only after he had established himself as an experienced musician. Before joining the NBC Orchestra, he served as percussionist with the Metropolitan Opera Orchestra, and as tympanist with the Victor Herbert Orchestra, the Russian Symphony Orchestra, the Sousa Opera, and the New York Symphony.

"It would be difficult to overemphasize the drummer's need of a solid musical background," says Mr. Glassman. "There are special drum techniques, to be sure, but the best technique will not

suffice orchestrally unless the drummer also has the musical ability to apply it artistically. Many excellent rudimentary drummers are poor orchestral players. They can accomplish the strokes, but lack the musicianship to apply them. Where the score calls for a drum roll for part of a measure (a dotted quarter note in 4-4 time, for



KARL GLASSMAN

instance), the drummer must calculate the individual rolls he can fit into the measure without destroying the rhythmic pattern. According to his speed, he can secure his effect by a five-stroke roll, a seven-stroke roll, and so on. No one tells him; he must depend on his musicianship. Each conductor demands special effects from the tympanist—but getting them depends upon the tympanist's musicianship. Further, one of the drummer's chief responsibilities is to know when not to play. Many works—especially modern ones—are overwritten in the tympani parts; a good tympanist knows when an exact following of the score would overbalance the passage musically. "Percussion techniques deal with the small (or

snare) drum; the smaller percussion instruments (triangle, gong, chimes, and so on); and the kettle-drums or tympani. The tympani are the most important as they are the only instruments in the battery that need tuning. The first thing the drummer learns is how to hold his sticks. For the small drum, the left stick is cradled in the round arch between the thumb and index finger, and is guided by the index and fourth fingers. The stick is held just firmly enough to prevent its falling. At any time, another person should be able to twist it freely as it lies in the drummer's grasp. Hand, wrist, and arm must be relaxed. The motion of the left hand is exactly that used in turning a door knob. The right stick is held in the natural grasp one uses in picking up a pencil from a table. The motion of the right hand is a natural, simple down stroke, guided underneath by the third and fourth fingers. The next thing the drummer learns is not to practice elementary work on a drum! Instead, he uses heavy rubber practice pads. Also, he should use sticks suitable for drum corps work but too heavy for orchestral playing. When he ultimately takes up orchestral sticks, his technique will be sufficient to get proper action.

"The rudiments of drumming are built upon the long roll, without a proper mastery of which no good drum stroke is possible. This is a compound stroke, made up of a main stroke and a rebound of equal intensity and duration, following each other as quickly as possible. In the beginning, of course,

the succession is not very fast. In finished drum technique, a series of long rolls sounds like one continuous purr. All drum strokes are a combination, or variation, of the essentials of the all-important long roll. The five-stroke roll, for example, consists of one compound beat begun with either hand, one compound beat with the other, and the main stroke of the first hand as final stroke. The seven-stroke roll ends with the opposite hand from the one which began it. The drummer must be ambidextrous.

"Another drum figure is the flam, which is a main stroke preceded by one grace note. There is no rebound, and the accent is not on the first tap, but on the main stroke which follows it. The grace stroke consists of a double grace note preceding the main stroke, while the four-stroke ruff has three grace notes preceding the main stroke. The use of the guiding fingers mentioned before is to send the stick up again, freely and easily, for repeated action. In the composite roll strokes, the drummer must know all the strokes, exactly as a violinist knows his scales.

Concerning the Tympani

"The kettle-drums, or tympani, differ from other drums in that they have positive pitch and with a twenty-eight-inch head, that plays from across, that plays from B-flat to F. (The best tympani completing the also have supplementary a very large one, with a thirty-inch head that plays from low-C to A, and a very small one, with A.) On the modern (Continued on Page 274)

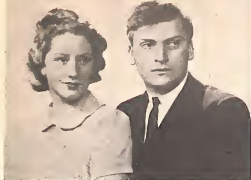
"FORWARD MARCH WITH MUSIC"

A Noted Violinist's Road to Musical Victory

From a Conference with

Yehudi Menuhin

SECURED EXPRESSLY FOR THE ETUDE BY SAMUEL APPLEBAUM



Yehudi Menuhin and his wife, Nele Nicholas Menuhin

TO YEHUDI MENUHIN must be credited an unusual attitude towards the music which he plays, an attitude which might well be instilled in the minds of all pupils. What can he learn about the composer of this piece? What changes have the editors made? Why shouldn't he examine the original edition of the work, if it is possible to procure it? At any rate, he must examine various editions of it. Is it necessary to follow the accepted grooves in the performance of the piece as set out by other violinists?

This scholarly desire to probe into the background of a work has led Menuhin to interesting experiences. He discovered the "Adelaide Concerto" of Mozart; he revived a violin concerto by Schumann. Among the modern works of famous but neglected composers first played by Menuhin, and now universally known through his concerts and recordings, are the sonatas of Bresco, Pizzetti and Lelkeu.

In the works for violin alone written by Bach, Menuhin's research makes his interpretations authoritative and exemplary. In discussing with him the Bach sonatas and partitas, it is evident how much analytical study the young artist has given them. (After one examines the various editions and then closely delves into the original as found in the Joachim version, he is in a position to appreciate Menuhin's analytical work.)

Detained Analysis

One or two provocative phrases in each sonata have resulted in many versions on the part of concert players. Menuhin marked several such phrases with a pencil. The results were violinistic, musicianly, and bore a definite connection to the original. To the question, "Why, in the last chord of each measure of the first eight bars of the Bach Chaconne, do you play only the top note?" Menuhin replied, "I have given this opening a great deal of thought. In the dotted quarters which precede each one of these chords, the entire chord is played, which immediately establishes the harmony. Once the harmony is definitely felt, we then can play the top eighth note, to define more forcefully the rhythm."

An interesting example of how passages are often changed by editors is to be found in the "Kreutzer Sonata" of Beethoven for violin and piano, in the first movement, twenty-one bars after B (Auer edition). Menuhin's performance takes on new life and exuberance. "And what have I done?" he asks.

"I take all eighth notes in separate bows, using

a good solid détaché above the middle, and," he smilingly points out, "it's that way in the original!"

Menuhin's bow control is so miraculous that an analysis of the mechanics of his right arm will be of great benefit to students. Much of the distinctive beauty of his tone, and his mastery of the various bowings, can be attributed to his manner of holding the bow.

The tip of his right thumb is placed on the curved edge of the nut so that part of the thumb is slightly bent. The second and third fingers are placed around the bow so that the thumb is opposite his second finger. The outer side of the first finger is placed on the bow stick so that the bow rests at the crease of the joint, while the first and second joints are curved around the stick. The little finger is placed on the bow so that only the tip of it touches the bow.

Very little has been written about the height of the right arm, and much has been said about the height of Menuhin's right arm. It is certainly higher than that common to the other artists. Years ago, violinists played with what we now consider the "old-fashioned, high wrist, low elbow bowing."

The violin chin rest was invented by Spohr. In Spohr's day, the technical developments of the violin made it necessary to use a chin rest. Previously, the player placed his chin on whichever side of the tail piece he chose. Evidence of this is found in the worn varnish on the right as well as on the left sides of many old violins. The writer has a violin which is equally worn on both sides of the tail piece. In examining one of the original Spohr chin rests, it was found to be a rather cumbersome affair, and differs from our modern ones by being placed centrally on top of

the tail piece.

The "high wrist, low elbow" undoubtedly resulted from the use of this chin rest, which had the disadvantage of flattening the position (angle) of the violin. Now we are taught, in the Russian School (Professor Auer) that the upper arm is held in such a way that there is practically a straight line between the elbow and the hand. Menuhin goes one step further. He holds the bow so that the elbow finds itself higher. There is a definite inward turn in the elbow joint of at least forty-five degrees.

One of the most miraculous feats of Menuhin's right arm is his ability to change bowings without a break in tone. His use of the high elbow is very helpful. Menuhin is capable of making a practically imperceptible bow change at the nut of the bow in double piano, using all of the hair, or using about three-quarters of the hair. The firmness with which his little finger balances the bow plays an important part in this. For the development of the little finger, Menuhin has made a special study of numerous repeated notes, played quickly at the nut, using only about an inch and a half of bow.

Ex. 1



Menuhin demonstrated this bow change—he knows how great this problem is to violinists. He played it in two different ways, a few times using the entire wrist, and a few times with just a very slight use of the fingers. Various controversial opinions were brought up. Menuhin said, "In making a bow change at the nut, I do not limit myself to only one manner of doing this. There are times when I will change with the wrist, and at other times, when I wish to go very near to the nut before making the change, I use only the fingers. You see, it is now second nature to me. Instinctively, I can change to either of these

VIOLIN

Edited by Robert Braine

methods without any disturbance."

Now, as to Menuhin's vibrato. No one can deny that Menuhin has one of the most beautiful tones of any of the artists. In discussing the vibrato, he advises pupils to make up their own special studies, vibrating with the hand away from the ribs, then touching the ribs; vibrating on long notes in double piano; and in double forte. When practicing in double piano, the bow is to be drawn quite near to the fingerboard. Each violinist should make his own special studies along these lines, bearing in mind Menuhin's advice. A *crescendo* and *diminuendo* in the same long note are also beneficial.

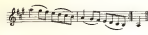
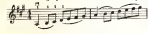
Menuhin also suggests using these exercises to practice: Starting and stopping the vibrato suddenly. This is an important phase of vibrato development often neglected. He claims that the ability to stop and start the vibrato quickly is most important. He also practices the vibrato very slowly, and then very quickly, so that he can find himself completely in control of the vibrato in the two extreme speeds.

Originally Menuhin demonstrated what he does when he starts his practicing in the morning—just what his left-hand setting up exercises are.

The following scales are to be played on the G string. Practice them slowly, pressing the fingers firmly. (It would be beneficial to apply various bowings and rhythms to these scales.) After playing them on the G string in the various keys listed, they should be transposed so that they may be played on the remaining strings. Also they should be practiced as chromatic scales—using the same finger throughout. They should be practiced also in the keys indicated:

Ex. 2

IV (First finger practice in A major and A minor)



IV

(Second finger practice in B major and B minor)



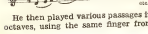
III

(Third finger practice in C major and C minor)



IV

(Fourth finger practice in D major and D minor)

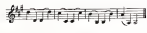
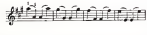
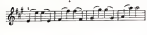
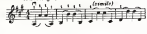


He then played various passages in octaves, using the same finger from

the low to the high octave, as shown in Example 2. These exercises are to be played as suggested for the preceding exercise, that is, on the G string in the listed keys, using the same finger throughout, then transposed so that they may be played on the remaining strings.)

Ex. 3

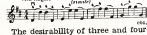
IV (First finger)



IV (3rd finger)



IV (4th finger)



The desirability of three- and four-octave scale work was brought up, and Menuhin replied that he did not do much of either, but spent most of the time on arpeggios, which he considers more valuable. Summing it all up, he declared,

"My object is to cover every note from the open string to the very highest note on the fingerboard. I use the above exercises daily in various *tempo* and rhythms. Much of the technical material used by teachers can be easily eliminated. A great deal of benefit is to be had from an analytical survey of the difficult passages of the important concerti. This will eliminate drudgery, and at the same time the important passages in these works will have been mastered. A very advanced player," Menuhin added, "often wastes too much time practicing scales."

The violin which Yehudi Menuhin uses most often in public is a beautiful Strad with full round tone, even in quality on every string. As he spoke of it, it was plain to see the love which this violin kindles in him. "It is named after the Austrian Princess Kineventauer," he reminded, "and is not included by Messrs. Hill among their list of Strads, because it was in Russia at the time of the Revolution, and missed the Hill classification."

Menuhin definitely believes that no violin made by a modern maker can sound as well as a Strad or a Guarneri. A well-known scientist recently declared that this might be

possible, but Menuhin is emphatic in his belief that "no modern violin will enable one to bring out the noble tones possible when playing on a genuine Strad"; and adds, "One does not judge a Rembrandt's value by weighing the paint and the portrait."

The two bows, which Menuhin always carries with him, are remarkable specimens of Violin. Incidentally, for public work Menuhin uses a gut A string, although many of the artists are changing to aluminum-wound A strings.

Backstage with a number of the leading artists during the intermissions of their concerti, it is interesting to observe their resting habits. Einstein walks up and down his dressing room; Heifetz smokes a cigarette thoughtfully; Huberman sits down with an extra coat (the likes to keep warm despite the temperature of the room); Milstein chats lightly while smoking; and Szegedi smokes quietly. Menuhin indulges in a few rejuvenating calisthenics.

He trips to the waist (after the exercises he changes completely), sits down, grasps the arms of his chair, and twists his body from side to side to relax his tense muscles. Then, he stands with his heels about a foot apart, inhales, rises on toes, reaching his arms overhead. Then he brings his arms down silyly between his legs, extending and flexing his knees, touching the floor with the backs of his hands as far behind his heels as he can possibly reach.

After a few more exercises familiar in ordinary gymnastic work, he gives himself a rubdown with a liniment containing alcohol and some wintergreen. Following a few moments of relaxation in a chair, he drinks a glass of warm milk from a thermos bottle which he carries with him to every concert. He then is ready to start the second half of his program.

In one or two serious chats with Yehudi's father, the subject of American music has been brought up. Mr. Menuhin declared that Yehudi is becoming more and more interested in the trend now taken by American composers, and that he definitely is interested in music by contemporaries. Of course, he is very discriminating about the new works that he plays, and studies them very carefully before he makes any decisions, but soon his programs will include more and more works by American composers, and that their work should be encouraged; and also that audiences are showing increased interest in modern music.

Yehudi is also busying himself with recitals for the soldiers and sailors. "My boy is pleasantly surprised at the keen interest shown by the men, and he enjoys playing for them. He is doing a good deal to benefit war and relief causes," Mr. Menuhin declared proudly.

Late in 1938, Yehudi Menuhin was married in London to Nola Nicholas

of Australia. In September, 1939, a daughter, Zamira, was born to them, and a year later a son was added to their family. The Menuhins, when not on tour (his young wife accompanies the violinist on his travels), live on a large ranch in Los Gatos, California. They swim, and hike, and go horseback riding; or study and read, and play music for relaxation. It is a healthy life, and by the brilliant young artist admirably for his far-flung concert engagements.

He is a splendid physical type, fine posture, ruddy complexion, and emanates a complete sense of well-being. Intellectually, he has benefited much through his association with the great figures in art and literature and music. Menuhin speaks and writes in six languages.

He is extremely meticulous about details in connection with his home, and manages to take care of small matters which one would think he would be inclined to leave to others. There was the matter of the gardening. The man in charge failed to appear to take care of the seeding of lawns on the Menuhin ranch, and Yehudi sent a note to him. No reply came, and no gardener appeared. Yehudi wrote again, more disapprovingly, but still received no reply. The gardener had shown the first note to a local group of townspeople, and someone had offered him ten dollars for it. Menuhin's second letter had been given a slightly higher price. When the gardener finally appeared to finish his work, Menuhin demanded to know the reason for his rudeness and delay. "You did not even answer my letters," the violinist exclaimed, and was extremely amused when the man replied wryly, "Why, I was hoping you'd send me a new every day. They pay a great deal more than gardening!"

World of Music

(Continued from Page 217)

the field by such authoritative folklorists as Alan Lomax and his father, John Lomax, honorary Curator of the Archive of American Folk Song. A descriptive catalog, giving the price of each record, may be obtained free by address to the Division of American Folk Song, Music Institute of the Library of Congress, Washington, D. C.

A PENNSYLVANIA MUSIC TEACHER, turned war worker, has been honored by first production Board as the state's individual contribution to the war effort. Herbert James, of Port Vue, was Mr. Koepfer, who soon after Pearl Harbor gave up his musical career to enter a Certificate, was presented with WFB's Merit Card of Individual Production D. C., on December 10, when President Roosevelt honored ten winners whose individual suggestions had greatly increased production in their particular plants.

What Did Sibelius Mean?

Q. I should very much like to hear your explanation for the opinion of the final chords in Sibelius' "Presto Symphonic." What is the effect which Sibelius is attempting to achieve? Is the main "bell" theme of the movement supposed to continue ringing in the mind and fade outside at logical points with the oddly spaced final chords? Some musical notes may have dictated the arrangement of these chords. Encouragingly, Rosenzweig's entry dispurges the time of these chords when he conducts the symphony.—A. C.

A. Sibelius' style generally does not employ long coda material. Usually when his theme has developed to a final conclusion, that is, when he has said all that it is necessary to say, he ends immediately. Consequently, after developing his theme, Sibelius concludes this symphony with four fortissimo chords followed by the final unison dominant-tonic ending. Because of the greatness of the chords and the consequent resonance, the composer undoubtedly felt impelled to space the chords widely to gain the utmost effectiveness. The first of the chords coming on the second beat, preceded by the full ensemble, better serves to emphasize its massiveness than if it had followed immediately on the first beat. Note that the following three chords are all equally spaced. The first of the three is a pure dominant chord, the second a discord by reason of the double lower-interval tones, which dissonance causes the last chord of the dominant to stand out all the more because of its purity. The final unison dominant-tonic ending is accentuated very much by its syncopation. This it would seem that the chords constitute a simple, grand ending, spaced for effectiveness and resonance, and probably not having any other direct relationship with the "bell" theme. There can be little doubt but that Sibelius was distinctly aware of the details of spacing, and meant that the chords should be performed as the score indicates.

How Count Six-Four Measure?

Q. Will you please tell me how to count six-four measure? Should it be counted as three-four or six-eighths? I have always straggled! Especially in *The Ocean of Cortez*.—S.

Ex. 1



Would it be correct to count as in three-four?

Ex. 2



Which notes get their beat? It has always puzzled me, and I will be glad to get the answer in *The Answer*.—A. C.

A. Six-four is a sextuple measure just as six-eight is, and you should count it one-two-three-four-five-six—the accents falling on one and four. There is actually no difference between six-eight and six-four although some people seem to think that six-four gives them the feeling of a slower tempo. Of course in the case of *The Ocean* the musical effect would be the same even if you counted two pairs

Questions and Answers

A Music Information Service

Conducted by

Karl W. Gehrkens

Mrs. Do.

Professor Emeritus
Oberlin College

Music Editor, Webster's New
International Dictionary

of three in each measure, but get general use always lived and better get used to counting six in a measure whenever the measure sign is six-eighth or six-four.

How Can a Blind Man Become a Composer?

Q. I have a friend who is totally blind and who has a great desire to become a composer. He is well educated and has a good voice, and he learned to play the accordion this summer; but who wants to hear an art song sung by a blind man with accordion accompaniment? I myself, am taking piano lessons and can play second-grade music—if I go slowly and carefully. I would like to play piano teacher interested, but he neglected the idea. Finally I painstakingly and with great difficulty wrote a piano version of one of his songs and showed it to the teacher. He asked my friend to sing it, and I felt that he was greatly inspired.

It is unfortunate that the first really interesting piece that my friend made was a stomp, myrtle, irregular set of rhymes. I finally wrote a nice twelve-eight time but he sold no orchestra would bother with it that way, so he changed it into a waltz—and lost the mysticism, so now it is just a rote tune. How can I help this person, would-be composer find himself?—A. C.

A. You have set me one of those problems for which there is no solution except in the person of the individual himself for creating. If this person is lacking, there isn't much that another person can do. If your friend has an overwhelming desire to be a creative artist, he will be overcome by obstacles of blindness, poverty, and the like; he will learn to play the piano, will study harmony and counterpoint; will, in other words, make himself a musician no that he himself is able to catch and organize the musical ideas that come surging up in him, but that without intellectual control backed by well developed taste will remain mere fantasy, mere incoherent and chaotic dreaming.

From what you have written, I would venture to guess that your friend must discipline himself to the study of piano and piano literature, as if you have any influence on him. I advise you to use it in the direction of urging him to find some way of taking piano lessons and to practice regularly and systematically at least one or two hours a day for several years. The teacher should not be a deaf-blind man by ear, but this is not impossible, and if your own piano teacher—or some other good musician—will take the extra time and be necessarily involved in giving instruction to a blind person,

sent notation little melodies of his own invention, bits of music that he remembers having heard, and little pieces that he is studying under his piano teacher; (4) that he constantly ask his teacher questions about chords, cadences, thematic development, contrapuntal treatment, form, and so on, as he encounters these in the piano music that he is learning to play. This will probably lead to further illustrations played by the teacher—or by you!—and it will probably eventuate in an organized study of harmony, counterpoint, and form. This, of course, incidentally, should be of great value to you as well as to your friend, and I am guessing that it will make you far more intelligent about all music, and that your piano playing—and especially your sight reading—will be definitely affected.

Finally, I advise you to write to Alice Templeton, who, although blind from birth, has made much of herself, and who would naturally have a sympathetic attitude toward another blind man. You might send this reply of mine to Mr. Templeton 220 East Chestnut Street, Chicago, and ask him (1) whether the advice I have given is sound; and (2) whether he has any better suggestions.

In the end, however, it is your friend's own attitude that will finally determine whether he makes something of his talent or whether he merely amuses himself and entertains his friends by inventing "prettie pieces." The latter is good fun, and I am not sneering at it; but becoming a real musician is a great deal better—a thrilling way, in fact—of spending one's life.

More About the Seven Rhythms

In reply to the request in the July Review for more information regarding the "Seven Rhythms," I am glad to submit the following. They are a method used in piano playing to develop speed, smoothness, and finger dexterity in cadenzas, or other rapid passages in piano compositions. The following are the rhythms used:



The kind of notes does not interfere with their use, whether sixteenth, thirty-second, or sixty-fourth, that is:

1. Long—short—long—short.
2. Short—long—short—short.
3. The first two short—last two long.
4. Middle 2 short—last and last long.
5. First 3 long—last 2 short.
6. First 3 long—short—short.
7. Last 3 are triplets.

Practicing with these is fascinating, and I hope M. W. find them as beneficial as I have.—G. P.

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

there is no reason why your friend should not have the deep satisfaction of performing some of the works of the great composers, while at the same time he will be learning something of form and style, of harmony and counterpoint, as used by Beethoven, Mozart, and the rest. It will probably take him to have to begin with very simple compositions, but if he has the real passion for creating music, he will be willing to do the preliminary work for the sake of achieving his final goal. And if he is not willing, then he will thus demonstrate the fact that he is just another one of the many who have a certain innate musical ability, plus a romantic feeling that they want to be musicians, but are not willing to spend the hours—and the years—that becoming a musician imposes on anyone—eyes on those who can see.

So I advise you to tell your friend four things: (1) that blindness is no bar to becoming a composer provided he has the talent plus the necessary backbone to spend some years in developing his talent and bring it under control; (2) that he must begin by learning to play the piano adequately, thus also becoming acquainted with the styles of composers whose works have withstood the ravages of time because they have in them those elements of greatness that make them "classical"; (3) that he master the musical phase of Braille and begin at once to record in Braille mu-

Indian Music in Ancient Ecuador

by Gustavo Salgado

The bond between our sister countries in South America and our own country has been strengthened greatly by musical interests on both continents. This is no sudden outbreak of material or commercial interests based upon mercenary gains or competition. It started over half a century ago, when travelers brought back some of the lovely and highly individual melodies which tell better than anything else the sympathetic, aesthetic nature of our friends in Latin America. Ecuador, because of its more or less isolated location, has a musical individuality all its own. We never have seen elsewhere the characteristics of the Indian music of that country presented as graphically as in this article.—Ezra's Note.

THE TRAVELER has just left the luxuriant vegetation of the Ecuadorian coast and is entering the triumphal avenue of the Andes studded with volcanoes leading up through the gray immensity to Quito. The traveler falls into mute contemplation. Everything is grandiose, fearful, mysterious. Toward the east and the west both cordilleras extend to the horizon their walls of rocks and snow. Nothing enlivens this solitude—no man, no tree, except some twisted shrub; few animals—some geese and ducks on the banks of the *lagunas*, the hawk and the condor which describe their circles upwards in the frozen air.

Nothing varies this severe landscape: the dry grass spreads on the soil a uniformly gray tint. No word could express the intense charm of this solitude when the brusque night of the tropics falls on the colorless landscape. Life and death seem to lose all meaning amidst this serene and silent immobility where nothing has been done for man.

From the silent contemplation of this mournful landscape, the traveler is brusquely caught up by a strange and gloomy melody which emerges from the depth of an undulating valley or from the top of a duculate *piramida*. It would be almost impossible to find some other thing that suits as marvelously the barren solitude of the Andes as this plaintive melody, for it is the completion, the most genuine expression, perhaps the very spirit of this wearisome nature. If the traveler is familiar with music, he will perceive the sounds D, F, G, A, C, D, repeated in numberless combinations on a monotonous rhythmical basis.

When the traveler recovers from his bewilderment, he will try to discover the unknown

musician. Before him will appear the silent, stoic figure of an Indian—the descendant of the Caras and the Incas—who, standing on the mound of a valley and surrounded by his dog and sheep, is playing the *ronador*, or, sitting on a gray and shapeless stone of the *cerro*, is playing his *pingullo*.



Ecuadorian Indians playing the *mandala*, a small drum, and the *ronador*, a primitive form of the Pipes of Pan.



GUSTAVO SALGADO

The woeful monody imbues nature and men with its profound sadness and renders still more desolate the wilderness.

The Indian's Scale Analyzed

Should we analyze the monody played on the *pingullo* or *ronador*, we would soon find out that it is based on the pentaphonic scale common to many peoples who have not reached a high level in their musical culture. It is the same pentaphonic scale that we find among the Greeks of the heroic epoch, with the only difference that they built

up their modes and scales on all tones, which are known to us as the Phrygian, Lydian, Mixolydian, and so on, while the Indian pentaphonic scale corresponds to the Lydian mode, or to the contemporary minor scale with suppression of the second and sixth degrees and natural seventh degree. Thus, if we take the G major mode of the modern musical system, the Indian scale will be like this: A, C, D, E, G, C, A. If we take F major the corresponding Indian scale will be: D, F, G, A, C, D, and so on.

The Indian of the cordillera still holds to his native music and is not yet contaminated by Spanish or European elements which have resulted in the modern Ecuadorian music, the *criollo* or mixed style with which the traveler grows more familiar when he visits our towns and has the opportunity to hear serenades played on the typical instruments of the Spanish conquest—the guitar, the mandoline, the harp or the flido.

To catch the full effect of Indian music, it must be played on Indian instruments, and here lies the subject of the present article. What were the instruments known to the Indians before the Spanish conquest? What was the level of musical culture which they attained?

Music, like other arts, keeps close relationship with the degree of culture attained by a people in a certain epoch of history. Beethoven would have been too advanced for the Greeks and probably Orpheus would have been a primitive musician in modern times. Beethoven could only come out of a society whose techniques and civilization have reached a superior stage. On the contrary, Orpheus was a musician for a society just emerging from barbarism into civilization.

Thus, the question which arises is to know what level of technique was reached by the Ecuadorian Indians before the Spanish conquest.

Many books have been written on this important subject and it seems that historians and investigators like Ainsworth Means, Cunow, Dixon, and others, have agreed in stating that our Indians attained a superior stage of barbarism, a stage including the development of agriculture, cattle breeding, elaboration of some metals, especially gold and silver; tanning and weaving, the use of stones for buildings and fortresses, weapons like bows and arrows, copper spears, and so on.

The Instruments Used

These achievements of Indian culture generally acknowledged by historians bring us to the question of the instruments which were the favorites of our Indians. It is possible to were the two kinds known by the old Caras, Puntis zaleo and Canar tribes, the most advanced in reach a high stage in metal working, or if this technique was strictly confined to religious purpose of priests; or to war purposes, as the production of weapons, it is comprehensible that string instruments could not yet be produced. String instruments, especially the metallic ones, are the highest technical (Continued on Page 272)

VOICES OF SPRING

Everyone has his favorite Strauss waltz. With some it is the *Blue Danube*; with others it is *Die Fledermaus*; but millions love the *Voices of Spring*. Most of the Strauss works were written with the orchestra in mind. This waltz, however, was dedicated to the famous Czech pianist, Alfred Grünfeld, Chamber Pianist to the Emperor of Austria. Grünfeld toured America in the Eighties. He delighted to play this composition at his recitals.

Tempo di Valse M.M. $\text{♩} = 68$

JOHANN STRAUSS
Arr. by William M. Felton

The musical score is written for piano and consists of six systems of music. Each system has a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Tempo di Valse' with a metronome marking of 63 quarter notes per minute. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system starts with a forte (*f*) dynamic. The second system includes a mezzo-piano (*mp*) dynamic and the instruction 'Ped. simile'. The third system also includes 'Ped. simile'. The fourth system includes a piano (*p*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system is marked 'To Coda' and ends with a double bar line and repeat signs.

Con brio

First system of musical notation. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). Time signature: 3/4. The piece begins with a *mf* dynamic. The first staff contains a melody with a triplet of eighth notes (marked '3') and a quarter note. The second staff contains a bass line with chords and a triplet of eighth notes. The system concludes with a quarter rest and a quarter note.

Second system of musical notation. Treble clef, bass clef. The melody continues with a quarter note, a half note, and a quarter note. The bass line features chords and a triplet of eighth notes. The system ends with a quarter rest and a quarter note, marked with a *mf* dynamic.

Third system of musical notation. Treble clef, bass clef. The melody consists of quarter notes and half notes. The bass line has chords and a triplet of eighth notes. The system includes the instruction *poco rit.* and a *mf a tempo* marking. The system ends with a quarter rest and a quarter note.

Fourth system of musical notation. Treble clef, bass clef. The melody continues with quarter notes and half notes. The bass line features chords and a triplet of eighth notes. The system ends with a quarter rest and a quarter note.

Fifth system of musical notation. Treble clef, bass clef. The melody includes a triplet of eighth notes (marked '3') and a quarter note. The bass line has chords and a triplet of eighth notes. The system includes the instruction *ten.* (tension), *rit.* (ritardando), and a *mf a tempo* marking. The system ends with a quarter rest and a quarter note.

Sixth system of musical notation. Treble clef, bass clef. The melody continues with quarter notes and half notes. The bass line features chords and a triplet of eighth notes. The system includes the instruction *rit.* and a *mf a tempo* marking. The system ends with a quarter rest and a quarter note.

First system of a musical score in 3/4 time, key of B-flat major. The right hand features a melodic line with trills and slurs, while the left hand provides harmonic support with chords and single notes. Performance markings include *rit* and *f*. Fingerings and articulation are indicated by numbers and dots.

Second system of the musical score. The right hand continues with a melodic line, and the left hand has a more active role with chords and moving lines. Performance markings include *f* and *D.S. al* with a diamond symbol.

Third system, labeled "CODA" on the left. The right hand has a melodic line, and the left hand consists of sustained chords. Performance markings include *mp*.

Fourth system of the musical score. The right hand has a melodic line, and the left hand has chords. Performance markings include *Ped. simile*, *cresc.*, and *p dolce*.

Fifth system of the musical score. The right hand has a melodic line, and the left hand has chords. Performance markings include *Faster*, *mf*, and *cresc.*.

Sixth system of the musical score. The right hand has a melodic line, and the left hand has chords. Performance markings include *ff* and *sf*.

AMORES EN SEVILLA

(LOVE IN SEVILLA)

TANGO

Señor Alberto Jonás has caught the delightful rhythms of his native Spain in this, the most engaging of all his compositions. Sevilla is in the heart of Andalusia, famed for the luscious fragrance of its characteristic melodies. The rhythms of *Amores en Sevilla*, which may seem a little tricky at first, are easily mastered.

Andante (tempo di tango) M.M. ♩ = 72

ALBERTO JONÁS

The musical score is presented in six systems, each with a treble and bass staff. The tempo is marked 'Andante (tempo di tango)' with a metronome marking of 72 M.M. per measure. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *sempre forte*. Fingerings (1-5) and articulations (accents, slurs) are clearly indicated. A 'Coda' section is marked with a diamond symbol. The piece concludes with a double bar line.

Musical score for the first system, featuring treble and bass staves. The piece begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *dim. a rit.* and the dynamics include *f* and *dimin.*. The score includes various musical notations such as slurs, ties, and fingerings.

CODA

Musical score for the CODA section, featuring treble and bass staves. The tempo is marked *sensu Ped.* and the dynamics include *p*, *pp*, and *pp*. The score includes various musical notations such as slurs, ties, and fingerings.

WISHING STAR REVERIE

FRANK GREY

Moderato M.M. $\text{♩} = 52$

Musical score for the beginning of "Wishing Star", featuring treble and bass staves. The tempo is marked *Moderato M.M. $\text{♩} = 52$* . The dynamics include *mp* and *rit.*. The score includes various musical notations such as slurs, ties, and fingerings.

Musical score for the middle section of "Wishing Star", featuring treble and bass staves. The tempo is marked *a tempo*. The dynamics include *mf*. The score includes various musical notations such as slurs, ties, and fingerings.

Musical score for the end of "Wishing Star", featuring treble and bass staves. The dynamics include *mf* and *Fine*. The score includes various musical notations such as slurs, ties, and fingerings.

Musical score for the final section of "Wishing Star", featuring treble and bass staves. The dynamics include *D.S. al Fine* and *rall.*. The score includes various musical notations such as slurs, ties, and fingerings.

DAINTY 'KERCHIEF

This new "novelty" piece will be played with zest by many readers of The Etude. Rendered with a characteristic swing, this work will prove an entertaining studio number.

CHARLES E. OVERHOLT

Moderato M. M. $\text{♩} = 144$

mp *Ped. simile*

mf *mp* *mf* *mp*

a tempo *mp* *poco rit.* *Ped. simile*

1st *Last* *Fine* *Poco meno mosso* *P con grazia*

a tempo *poco rit.*

Ped. simile *D.C. al Fine*

THROUGH WOODLAND TRAILS

Through Woodland Trails has the lilt which has made many of Mr. King's works popular. The piece should be played fluently and delicately, and as effortlessly as possible. Observe the accents.

Allegretto M.M. $\text{♩} = 128$

STANFORD KING

* From here go back to the beginning and play to Φ ; then play *Trio*.

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APRIL 1943

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TRIO

Musical score for Trio, featuring three systems of piano and bass staves. The score includes various musical notations such as rests, slurs, and dynamics. The first system starts with a *mf* dynamic. The second system includes a *mf* dynamic. The third system concludes with the instruction *D.C. al Fine*.

VALE SENTIMENTALE

Mr. Federer has the composer's sense of melodic suspense. In order to bring this out, watch the little horizontal sustaining marks under the notes, which should be stressed slightly. Also observe the little pause marks indicating a kind of *rubato* interpretative rest which cannot be indicated by regular rest notation signs. The small notes in the left hand of the fourth measure of the *Vivo* usually are "rushed" in before the chord, as though these notes were part of the last beat of the previous measure.

Tempo di Valse Lento M.M. $\text{♩} = 112$

RALPH FEDERER

Musical score for Vale Sentimentale, featuring two systems of piano and bass staves. The score includes various musical notations such as rests, slurs, and dynamics. The first system starts with a *mp* dynamic and includes markings for *a tempo* and *ten.*. The second system includes markings for *p*, *mp*, *poco a poco cresc.*, *mf*, *rit. e dim.*, and *mp*.

ten. *a tempo* ten. *mf*

The first system of the musical score consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with dynamics ranging from *ten.* (tender) to *mf* (mezzo-forte). The lower staff, in bass clef, provides a harmonic accompaniment with chords and moving lines.

molto cresc. *allargando* *ff* *p (a tempo)* *pp* *Pivo*

The second system continues the piece with dynamic markings such as *molto cresc.*, *allargando*, *ff*, *p (a tempo)*, and *pp*. The notation includes various articulations like accents and slurs, and some measures are marked with fingerings (1, 2, 3, 4).

Vivo *f* *poco rit.* *mf a tempo* *p* *riten.*

The third system is marked *Vivo*. It features dynamics such as *f*, *poco rit.*, *mf a tempo*, and *p*. The music shows a change in tempo and intensity.

Molto Vivo *ff* *f* *sf* *p rit.* *a tempo (vivo)*

The fourth system is marked *Molto Vivo*. It includes dynamics like *ff*, *f*, *sf*, *p rit.*, and *a tempo (vivo)*. The tempo remains fast and energetic.

poco rall. *sf* *mp a tempo* *f* *cresc. e accel.* *sf*

The fifth system is marked *poco rall.*. It features dynamics such as *sf*, *mp a tempo*, *f*, *cresc. e accel.*, and *sf*. The tempo begins to slow down.

Languido *con forza* *ff* *p* *mp* *pp* *D. C. al Fine* *Lento*

The sixth system is marked *Languido*. It includes dynamics like *con forza*, *ff*, *p*, *mp*, and *pp*. The piece concludes with the instruction *D. C. al Fine* and a final *Lento* marking.

EASTER MORN

This postlude for the Sunday School pianist has the jubilant spirit of the Resurrection, with its suggestion of Spring and of joy.

CYRUS S. MALLARD
Arranged by Rob Roy Peery

Tempo di Marcia

The musical score is written for piano in 4/4 time, featuring a treble and bass clef. It begins with a *f* dynamic and includes a *Ped. simile* instruction. The piece is marked *Tempo di Marcia*. The score consists of six systems of two staves each. Dynamics include *mf*, *ff*, and *ff maestoso*. The piece concludes with a double bar line and repeat signs.

Text by Alfred Whitehead

Based on the French Lenten Carol
"Quitter, Pasteurs" from "Noëls Anciens,"
L. Roques, XIX century, undated)

THE KING'S WELCOME

(O HARK! THE CRY)
SONG FOR PALM SUNDAY

ALFRED WHITEHEAD

Allegro moderato

O hark! The cry, A thou-sand voles shout - ing! They
Look! see Him come, With gen - tle mien and low - ly, Is

great this a King, For Him wild wel - come sing, His maj - es - ty They sing be - yond all
the the King, To Him wild wel - come sing? While from His - home The watch - ing an - gels

doubt - ing And loud the peo - ple cry: "Ho - san - nah! ho - san - nah! O Zi - on, see, your King comes
ho - ly In won - der hear the cry: "Ho - san - nah! ho - san - nah! O Zi - on, see, your King comes

nigh! Ho - san - nah! ho - san - nah! O Zi - on, see, your King comes nigh!"
nigh! Ho - san - nah! ho - san - nah! O Zi - on, see, your King comes

1

2 *Meno mosso*
nigh!" To - day they cry, But will they cry to - mor - rows And

Meno mosso

hail Him King? To Him wild wel - come sing? He goes to die, To

die in lone-ly sor - row, And few will hear His sigh "Ho - san - nah! ho -

pp

san - nah! O Zi - on, see, your King comes night!

p

Più mosso poco a poco

O Christ, Thy Day Shall come a-gain at

East - er, To Thee, as King, In tri-umph shall we sing, And hom - ago pay, And

once a - gain, O Mas - ter, In love shall raise the cry: "Ho - san - nah! ho - san - nah! O

Zi - on, see, your King comes night! Ho - san - nah! ho - san - nah! O Zi - on,

molto rall.

Zi - on, see, your King comes night!

molto rall.

AFTERWARD

Henry Weston Frost

OLIVE F. CONWAY

Lento e espressione

despairingly

Rain, rain, Beat - ing a - gainst the pane; How end - less -

ly it pours, Out of doors, From the black - ead sky. I won - der why?

espress. *molto rit.*

strepitoso ed accel.

f *R.H.* *L.H.* *R.H.* *subito p e rit.* *pp* *ppp*

Poco animato, joyfully

Flow'rs, flow'rs, Up - spring - ing af - ter

mf *Allegro possibile* *simile*

show'rs, Bloss - om - ing fresh and fair, Ev - ry - where;

p *accel.* *rit.*

p *Meno mosso con espress.* *largamente* *Animato*

Al, God has ex - plain'd Why it rained!

p *rubato* *f* *p/accel.* *Allegro possibile*

Tempo I.

R.H. *L.H.* *R.H.* *L.H.* *(Lightly, as raiudrops)* *pp* *rit.* *ppp*

MENUET

JEAN PHILIPPE RAMEAU
Arr. by Leopold J. Beer

Allegretto grazioso

VIOLIN

PIANO

RESURREXIT

Chorus Magnus
On "The Strife is O'er"

Hammond Organ Registration: **43** (10) 10-8745-000

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FREDERIC LACEY

(Swell: Full without Mixtures. (Box closed)
Great: Dissonans 16' 8' & 4' with Trumpet
Choir: Flutes 8' & 4' with Orch. Oboe (or Clar)
Pedal: 16' 8' & 4' (to Great)
Coup. Sw. to Gt. unis. - Sw. to Choir

Largo maestoso M. M. ♩ = 60

MANUAL

Great *No Chorus control*

PEDAL

Ped. 6-3

Full Organ

rall.

Trombone

M. M. ♩ = 100

Great Dissonans 8ft (Sw. to Gt. in)

Sw. to Gt.

Largo M. M. ♩ = 60

Swell Vox Celeste (with Sw. 8' 1/2)

Tremulanti + Chorus control

Quasi allegro M. M. ♩ = 120

Op. 87 & 4'

r. h.

Gradually increase to

Full Sw. (Celeste & Trem. in)

Trem off

6

L. h.

L. h.



Trombone

full organ

rall. **ff**



Full Ped.

Largo maestoso M. M. ♩ = 60

ff



fff

All couplers



IN SCHUBERT'S DAY

Allegretto M.M. $\text{♩} = 126$

SECONDO

RICH. KRENTZLIN, Op. 109

p

p cresc.

f

To Coda Φ

f

sfz

1 2 3

mf

rit.

f

sfz

a tempo

sfz

Coda

sfz

D.C. al fine

sfz

dim.

e rit.

ff a tempo

sfz

sfz

IN SCHUBERT'S DAY

PRIMO

RICH. KRENTZLIN, Op. 109

Allegretto M.M. $\text{♩} = 126$

The musical score is written for piano and right hand. It begins with a tempo marking of *Allegretto* and a metronome marking of $\text{♩} = 126$. The key signature is G minor (three flats). The score is divided into several systems, each with a grand staff (treble and bass clefs).
 - The first system starts with a piano (*p*) dynamic and includes fingerings (1-5) and accents.
 - The second system features a piano crescendo (*p cresc.*) and a fortissimo (*f*) dynamic.
 - The third system is marked *To Coda* and includes a fortissimo (*f*) dynamic.
 - The fourth system contains a fortissimo (*sf*) dynamic and includes first and second endings.
 - The fifth system includes a piano (*p*) dynamic, a ritardando (*rit.*) marking, and a fortissimo (*sf*) dynamic.
 - The sixth system includes a fortissimo (*sf*) dynamic and a *D.C. al Coda* instruction.
 - The seventh system is the *Coda* section, marked with a fortissimo (*sf*) dynamic.
 - The eighth system includes a piano (*p*) dynamic, a decrescendo (*dim.*), a ritardando (*rit.*), and a fortissimo (*ff a tempo*) dynamic.

THE MARINES' HYMN

(From the Halls of Montezuma)

Official Song of the
United States Marine Corps
Arr. by Bruce Carleton

Tempo di Marcia M.M. $\text{♩} = 120$

From the halls of Mon - te - zu ma To the
Our flag's un - furld to - ev - 'ry breeze From
shores of Trip - o - li, We fight our coun - try's bat - tles In the air, on
dawn to set - ting sun; We have fought in ev - 'ry clime and place Where we could
land and take a sea. First to fight for right and free - dom And to keep our hon - or
gun. In the snow of far off north - ern lands And in sun - ny trop - ic
clean; We are proud to claim the ti - tle Of U - ni - ted States Ma - rines.
scenes - You will find us al - ways on the job The U - ni - ted States Ma - rines.

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THE BASS DRUMMER

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Pompously M.M. $\text{♩} = 60$

N. LOUISE WRIGHT

mf *Fine*
ritard. D. C.

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BUNNY RABBIT

ADA RICHTER

Moderato M. M. $\text{♩} = 104$

mf *pp* *cresc.* *Fine* *mf* *D.C.*

Tell me, lit - tle Bun - ny.
Some-thing I'd like to know, Why do you hop Where - ev-er you want to go?

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ROBIN SINGS OF SPRING

SIDNEY FORREST

Moderato M. M. $\text{♩} = 144$

mf *f* *Fine* *D.C.*

Rob-in, sing a song of spring to me. Sing a song of A - pril showers. Rain-drops tap-ping on the win-dow pane, Calling out the leaves and flowers. Sing a - bout the la - zy daf - fo - dil. With her skirt of yel - low frill, Sing a - bout the lit - tle nest you built In the tree up - on the hill.

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IMA IMPULSE AND SAMMY SLOWFAST

See Technistory and application on opposite page

OUT FOR A CANTER

Happily

GUY MAIER

Musical score for 'Out for a Canter' in 6/8 time, key of G major. The piece is marked 'Happily' and 'mf'. The melody is written in the treble clef and the bass line in the bass clef. The score includes fingerings and articulation marks.

BLUE MOON JUMPS THE FENCE

With confidence

Musical score for 'Blue Moon Jumps the Fence' in 6/8 time, key of B-flat major. The piece is marked 'With confidence'. The melody is written in the treble clef and the bass line in the bass clef. The score includes lyrics: 'O-ver the fence is out, boys! O-ver the fence is out!' and fingerings.

SILVER MOON JUMPS, TOO

Musical score for 'Silver Moon Jumps, Too' in 6/8 time, key of G major. The piece is marked 'mf'. The melody is written in the treble clef and the bass line in the bass clef. The score includes fingerings and articulation marks.

PRELUDE (SLOW MOTION LEAPS)

Richly; slowly

Musical score for 'Prelude (Slow Motion Leaps)' in 3/4 time, key of B-flat major. The piece is marked 'ff' and 'dim.'. The score is written in a grand staff with treble and bass clefs. It features rich chordal textures and dynamic markings such as 'mf', 'dim.', and 'rit. molto'.

IMA AND SAMMY JUMP OVER THE MOON*

Quite snappy!

Musical score for 'Ima and Sammy Jump Over the Moon' in 4/4 time, key of B-flat major. The piece is marked 'mf' and 'L.H.'. The melody is written in the treble clef and the bass line in the bass clef. The score includes fingerings and articulation marks.

* With apologies to Mr. Bach!

The Technic of the Month

Conducted by *Guy Maier*

Ima Impulse and Sammy Slowfast

by *Priscilla Brown*

With Application and Music by GUY MAIER

(Illustrations by LaVoy Williams)

IMA IMPULSE and Sammy Slowfast lived on an Indiana farm where the moon spreads a gold blanket over the wheat fields.

Ima Impulse was full of wishes. When she watched the bluebirds flying, wishes came creeping in her blue eyes. If she ran with her feet across the gold fields, the breezes hid wishes in her gold hair flying behind. If she wiggled her toes in the shadow waters of Crooked Creek the fishes glistened with blue gold wishes. At evening she looked away out over the wheat fields at the gold blanket of the moon and whispered a wish, "Some day I'll jump over the moon," she said.

Sammy Slowfast was sometimes fast and sometimes slow. Once in a while the rain washed his freckles. Then he did everything fast. Sometimes the sunbeams were all mixed up in his red hair. Then he was slow. At night he looked away out over the wheat fields spread with the gold blanket of the moon and whispered a wish, "Some day I'll jump over the moon," he said to Ima Impulse.

Each morning Ima Impulse and Sammy Slowfast sat resting on the fence thinking what they must do and the how and the which of it. Always they did the how and the which of it together.

One day Sammy and Ima were sitting on the fence just thinking. "What is the secret of which is really fast and which is really slow?" asked Sammy Slowfast.

"That's easy," said Ima. "First you rest and think what you're going to do. Then do it very slow, slower than the sun creeping, and then the next time very quick, quicker than an eye-wink. When mother sends me to the garden, I stop and think I must pick the pickles. The first time I go slowly stepping carefully between the rows to the bed of pickles. But the next time I think and go fast because I know the how and the which of it."

"That's easy," said Sammy. "When I go to town with Dad, I stop and think I must get the toothpicks at the grocery store. First I go slowly between the rows of shelves looking carefully to pick the toothpicks. But the next time I go fast because I

know the how and the which of it."

So Ima Impulse grew full of wishes and Sammy Slowfast grew slow then fast. Each night they whispered to the wheat fields, "Some day we'll jump over the moon."

One day their uncle named Big Pockets sent them each a special gift—a black horse and a white horse.

Sammy Slowfast patted the soft black nose of his horse, "I'll call her Bluemoon," he said.

Ima Impulse straddled her white horse. "I'll call her Silvermoon," she said.

Bluemoon carried Sammy Slowfast and Silvermoon carried Ima Impulse over the gold fields, over the banks



Quicker than an eye-wink—he jumped.

of Crooked Creek, under the trees reaching high up. Best of all they liked to jump rail fences. Sammy pointed to a rail fence far across the field. "That's the highest," he said.

Then Sammy and Ima whispered into the soft pointed ears of their horses the secret of which is really fast and which is really slow.

Walking slowly up to the fence Silvermoon rested her soft white nose on the top rail. "Think what you're going to do," whispered Ima.

Bluemoon rested her soft black

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nose on the top rail. "Think what you're going to do," whispered Sammy Slowfast.

Then trotting far away from the fence and thinking fast the black horse and the white horse ran fast. Quicker than an eyeblink they leaped over the fence each at the same time.

Sammy Slowfast and Ima Impulse laughed with wishes. "Someday we'll jump over the moon," they said.

One night a blue dimmed moon streamed silver streamers on the waters of the river. Sammy and Ima straddled their horses riding out on the wheat fields spread with the gold blanket of the moon.

Strange it seems, but Sammy Slowfast and Ima Impulse never returned.

Some people say, "They joined a circus riding horses bareback." Others say, "No, in the moon, the blue rimmed and silver moon, we see their shadows. Each of them, Sammy Slowfast and Ima Impulse, knew which is really fast and which is really slow. First they rested, then they thought double fast, and then presto! Quicker than an eyeblink they jumped over the moon.

If you want to run half a mile very fast without getting tired, what do you do? Do you walk the whole distance slowly the first day, walk it a little faster the second, still faster the day after, and so on until you can run it without exhaustion? Of course not! You start running a short distance the first day and gradually lengthen the run each day. Then, as you lengthen the distance you increase the speed.

In playing the piano you have to plan even more carefully. It is not wise for a pianist to work for speed by practicing a whole piece slowly and then afterward gradually playing it faster and faster until it is played "up to tempo" as we say. It is wiser to do it by slow-fast impulse practicing. That sounds queer, doesn't it! But is really very sensible. That's how Ima Impulse and Sammy Slowfast finally learned how to jump over the moon. They started showing their horses the low hurdles, then, taking them higher over the fence walls, and finally that last wonderful jump.

By impulses we mean thinking of any group of notes on the piano—even as few as two or three, which can be played in a single "spurt." By slowfast we mean first playing these groups very slowly and thoughtfully once or twice, and then after a pause, zip! playing the group very fast right through to the last note. But even before you play slowly be sure to think right through each last note. Then after you play to the last note let your arm bounce in the air and drop to your lap. Your teacher will help you to form short and long impulse groups in all these pieces. It's great fun, and helps to master the pieces in no time at all.

Twenty Practical Exercises for Improving the Voice

(Continued from Page 236)

When the sequence of heavy vowels is pronounced they seem to make a circuit in the mouth, beginning at the front and then going back deep in the throat and forward again to the front. Similarly the light vowels make a circuit.

Practice pronouncing the vowels in each circuit without the consonants, as *ee, oo, ih, ah*, in the order of the even numbers, then the even numbers and then the numbers 1 to 14 in serial order. The latter is much more difficult.

The other eight vowels to make up the twenty-two are *ah, uoh; 13/19, goan; 4/9, terp; 6/5, loff; 10/8, truley; 10/6, tun; 12/8, turf; and 14/5, full*. These are not less important but the fractions indicate that the tongue positions are about half way between the others. Some of these vowels may be termed *platooids* as the positions they take depend on the various adjoining consonants.

Exercise 7

The letters *l* and *r* are sometimes called semi-vowels. When *r* follows a vowel it seems to merge with it, as may be seen in the following list:

HEAVY VOWELS

1. steer
3. slayer
5. stare
7. star
9. Sawyer
- 9/1. stork
11. bore
13. boor

LIGHT VOWELS

2. irregular
4. errand
- 4/5. earned (like repeated *r* in stirrer)
6. arable
8. orange
10. orchid
12. curial
- 12/5. worm
14. tour (not tower)

Exercise 8

The tongue should be under sensitive and exact control. An exercise for it is the following list of words, which should be rapidly pronounced with the lips open and the teeth closed.

- | | |
|-----------|-------------------|
| 1. eat | 2. tick |
| 3. ate | 4. teck |
| 5. air | 6. taek |
| 7. are | 8. taek (broad a) |
| 9. taught | 10. tock |
| 11. tote | 12. tuok |
| 13. tool | 14. tuok |
| 1. team | 2. get |
| 3. tape | 4. git |
| 5. tare | 6. gat |

- | | |
|----------|-------------------|
| 7. tar | 8. gaek (broad a) |
| 9. talk | 10. not |
| 11. tone | 12. gut |
| 13. tool | 14. cook |

Exercise 9

When two vowels occur without an intervening consonant the sound is called a diphthong, or glide. The principal ones are: *A to I*, as in aisle, eye, ice, high; *O to I* in oil, toy; *A to U* in tau, owl; and *I to U* in cue, few, mule and music (mih-*you*-sick, not *moo*-sic).

Exercise 10

Sound an open vowel as *a* in *father*, *o* in *go* or *oo* in *pool*. Then gradually swell the volume of tone until very loud, and then gradually diminish to the initial softness. In singing this is called "onset of voice" and is an excellent exercise.

Exercise 11

Produce a throbbing pitch, as do, ray, mi; ray, mi, fa; mi, fa, sol; fa, sol, la, and so on, both going up and down the scale, using a single vowel sound, the third time the loudest.

Exercise 12

Go back to the first step each time, as do, ray; do, mi; do, fa; do, sol; do, la, and so on.

Exercise 13

As in Exercise 12, go up by steps in volume, not in pitch, using a single vowel sound, that is louder with each step up, the basic starting point in the original loudness.

Exercise 14

It is often undesirable and unnecessary to take a full, deep breath each time. Practice at taking short breaths. Sound a vowel repeatedly, shorter and shorter in duration until you are panting rapidly. This strengthens the abdominal muscles.

Exercise 15

Many singers have the fault of mixed registration. The theory is not fully understood. The voice has two registers called upper and lower. On the way up the pitch scale, at some point, from about *A* to *D*, the lower register is discontinued and the upper register comes into play. Similarly on the way down the upper register is changed to the lower from about *D* to *A*. But the lower register may be carried much higher and the upper register much lower.

Mixed register indicates that the singer is using both registers simultaneously over several notes. This is a dangerous fault and eventually may ruin a voice. If the lower register is used up to *B*, say, then the upper register should be brought in for *C*, and vice versa on the way down. If both registers are used for *B* and also for *C* it is somewhat similar to playing a tone on two strings of a violin at once, each string being regarded as a separate register.

The remedy is to practice singing the lower register for weeks or months, forcing it up as high as possible without going over into the upper register. The upper tones will be white and harsh, as playing the violin *C* string up to the fourth octave at the top of finger board. The upper tones, however, improve with practice.

Then strengthen the upper register by singing it as far down on the scale as possible. As it goes down it gets weak, as the thin violin *E* string would if lowered to union with the violin *C* string.

After strengthening the vocal cords by practicing the registers separately for a long time, the transition may be made by singing the lower register up to, say, *A*-sharp and then going to the upper register at *B*. Similarly on the way down leave the upper register on one tone and go into the lower register on the next lower tone.

Some singers, however, are able to change registers while singing a particular tone. The teacher's ear will not be able to detect when the change in register is made, if it is properly done.

Exercise 16

At *E-flat* (the fourth space of the treble piano clef), a singular effect occurs in both men's and women's voices. The vocal lips, when they approximate, do not become entirely parallel but leave a small oval-shaped aperture, as shown by photographs. The tones from *E-flat* up are often called falsetto, but they are not false tones, and should be called oval tones. The Chinese sing by the hour using only the oval tones, without voice injury. The change to the upper register should come before the oval tone is reached. Still higher, perhaps High-C, two oval holes show between the vocal cords. The oval tones, and practice as powerfully as possible. The coloratura's strongest tone is *F* above High-C, and she may go up to double High-C.

Exercise 17

In singing especially, the throat should be kept well open. This does not mean relaxed. The outer neck muscles should be relaxed but the inner throat muscles should be expanded, so that the throat becomes an almost steel-like tube, as large as consistent with the physique.

Heard the vibrato, which can be traced on phonograph records, being used by all great singers. It consists in changing the pitch of a tone slightly, say a quarter of a tone sharp and then a quarter of a tone flat, six times a second or thereabouts; with the sharp peak twice as loud as the flat part. The pulsations should be kept very regular in pitch changes, time of pulsation and changes of loudness between the sharp and flat

(Continued on Page 239)

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pride? Can we, without assuming a snobbish "holier than thou" attitude, encourage them? It is true that it may be necessary to sacrifice some of the fine polishing we would like to give to our own performing groups under normal conditions, or some of the special activities we would like to provide for our classes, in order to have time for these extra duties. But the satisfaction of knowing of the great group of children who will be benefited, will make it worth while!

Doing the Unexpected

It is probable that some among us never have expected to do teacher training work, and certainly not as music education missionaries. But then, neither did that quiet little woman in the next block ever expect to be making bombs, or that church organist expect to direct a school band. A pooling of the musical resources of a district or county for mutual help will pay dividends not only to the new teachers, but also to the old standby music educators who always profit by some elbow rubbing. Every such venture encourages a spirit of cooperation and a comradely feeling that will repay us for

all the extra effort it requires.

This exchange of help has been tried with success many times before. The writer has two friends who recently taught in adjoining small towns, and who exchanged ideas with rather amazing results. She, a vocal specialist, arranged to work with his chorus a number of times. In return, he, an instrumental specialist, worked with her orchestra. When her orchestra achieved a higher rating than his at the spring festival, and his chorus was ranked higher than hers, it is hard to say who was the prouder.

And so it is for all of us, whether music educators in the field, or teacher trainers. "Share-the-ride" may be the slogan in industry, but "Share-the-idea" is the slogan that can save the day in music education. After all, our value to the wartime program of the schools depends entirely upon what American children everywhere get from the music in that program. None of us can afford to walk alone in solitary grandeur with the situation as it is to-day. So, brother—and sister too—can you spare an hour—or even just a single idea—to help bolster some struggling school music program?

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Music Education by Proxy

(Continued from Page 238)

crumbling away in the rural schools and small towns all around us!

Yes, we can do that, but being American, and believing in our work, and in what music can do for children in a wartime world, we will not do that! Instead, what will we do? Well, let's see! First, what can teachers' colleges and normal schools do about this situation? How about the music classes in these institutions? Are they helping to prepare those elementary teachers for their special wartime musical duties? Are extra help and training being given to the better musicians in these groups, remembering that the whole musical development of a small community, instrumental and vocal, may rest upon their shoulders for the duration? Even though they are not music majors, are they having an opportunity for a wide and practical musical experience that will inspire them, and give them confidence in their own powers to pinch hit as music leaders?

Then, what can colleges and universities, where music education specialists are trained, be doing to meet these vital needs out in the field? Can we have more extension courses, of the practical, down-to-earth va-

riety—special summer courses—institutes—and visits to the schools by sympathetic, capable field workers? How about refresher courses for those who have had some music education training in the past, but need a quick brushup on modern methods and materials? Why not some fundamental training courses for those musicians who are new in the various fields of music education, either vocal or instrumental? Perhaps we can learn a great deal that will be of value in our methods courses, as we strive to give in a few lessons, clearly, sympathetically, and pared down to absolute essentials, the fundamentals in our special field! And, let's have available for those who need them, some outlines of materials and activities, or perhaps a good course of study that will acquaint these new teachers with the real aims of the work they are trying to do, and will help point the way toward the accomplishment of those aims.

Finally, how can the teacher who is continuing with his work in the public schools help to solve these present problems? There will not be many large festivals or contests while the war lasts, so how about using some of that festival time for a special clinic or institute for diving concentrated help to these struggling music teachers? Can we exchange visits with some of them, indirectly helping them, but still saving their

used to be so when the tracker-action organs were in vogue, but the action of the modern organ is so light a child can play it. The piano action is much heavier.

If we examine the printed page of a composition for the organ with one except that one is written on three staves and the other on two; however, the difference between them is actually very great. The organ score explains very clearly just what the amateur is never misled. A half-note means a half-note, a rest means a rest, and a staccato means a staccato. Everything is done as indicated.

Important Differences in the Technic of Piano Playing and Organ Playing

(Continued from Page 237)

How is it with the piano page? Quite different. A half-note may be played like an eighth-note or a quarter-note; half of the rests are not really rests at all because of the damper-pedal being down; and, as far as sound goes, notes marked staccato might well be whole-notes. It is all very bewildering to the amateur, and often to the professional.

So we see that although the keyboards of these two instruments are identical, they are about as far from being alike as the antelope and the buffalo, a fact that is well for the reader to remember, for some day he may be on some church music-committee that is looking for an organist.

The Portal of Musical Dreams

(Continued from Page 232)

the teacher shows his wisdom and talent. According to whether the guidance is good or poor, the student will go forward or will stand still. Thus it happens that well-endowed students can remain mediocre while others, without remarkable gifts, obtain excellent results. But how much one must feel one's way before he knows how to advise a talented student; how much one must meditate before knowing how to guide a less gifted one! What variety there is in hands, in brains! A certain way of

working which is excellent for one pupil may be disastrous for another. The individual initiative must be developed in every student, and he must be taught to detect it. The teacher must give himself routine. The reserve and must give himself without profit by all his own experience.

Lessons conducted under these conditions can be interesting to the teacher and fruitful for the student. In all stages of progress the work can be artistic. This is the one pre-
(Continued on Page 279)

At the Rising of the Sun

(Continued from Page 219)

The most famous of Easter hymns is that in the illustration with this editorial. Apparently it is to be found for the first time in a collection called "Lyra Davidica, or a Collection of Divine Songs and Hymns, partly newly composed, partly translated from the High German and Latin Hymns, and set to easy and pleasant tunes for more General Use," which was published in 1708. There it was entitled *The Resurrection*. In some later books it was attributed to John Worgan. Worgan, however, was not born until 1708. This hymn was used with the text of Charles Wesley's Easter hymn, *Christ the Lord is Risen To-day*, and appeared what was known as "The Foundry Hymn Book" (1742). This was a collection by the composer's brother, John Wesley. There is only one copy of the "Lyra Davidica" extant and that is in the British Museum.

No one knows the real composer of the tune, which has been attributed to G. P. Handley and to Henry Carey. The words given here are not those of Wesley but are those in the Episcopal Hymnal in the version of Tate and Brady, first published in 1696. It may be called with proper reserve, not merely the greatest of Easter hymns, but one of the greatest of all hymns.

May this Spring be to all of us who work in music the harbinger of a finer, better day in the world, when the spirit of rebirth will bring happiness to all people who have lived their lives to deserve it.

Does Your Child Want to Study Music?

(Continued from Page 234)

should be somewhat similar to the pianist's but it is especially necessary for him to have a long little finger. This is almost vital in importance, as fourth-finger reaches are liable to be out of tune if the finger is too short. These same holds good for viola and violoncello players.

Wind, brass and woodwind performers the hands are important but not as much so as are those of the pianist and stringed instrumentalist. They must be flexible and strong, capable of instant reflex and alertness. What the wind player needs more than almost anything else are breath control, good teeth, and lips. These are his standards. The hands are his position or adjustment of the lips, tongue, and other organs in playing a wind instrument, must be

developed gradually until they are readily controlled.

The general health of the beginner should be considered. Any sort of physical disability should be noted, such as defective eyesight or hearing; poor coordination of muscles, weak respiration, and so on. It is not necessary for all these attributes be absolutely perfect but the more nearly perfect they are the better chance the beginner has for success in his field of endeavor.

Mental Attitude

The mental attitude of the music novice towards music itself is well worth taking into consideration. Try to discover whether he is learning to play an instrument because he needs an outlet for a genuine feeling for music, or because he just wants to be in the band or orchestra because his pals have joined one of these organizations. There are many tests advocated for discovering a person's musical aptitude and in many instances these examinations have proved of inestimable value; but, again, they have proved contradictory, and sometimes the subject who took the tests with negative results has turned out to be an acceptable musician. There is a vast difference between enjoying listening to music and making music. There are not many people who are tonally deaf, or who do not care to hear any sort of music, but there are a great many listeners who care only for the lighter type of music, such as musical comedy, swing, and popular songs. Classical music does not interest them, but we believe that the radio is beginning to make many converts to the more serious and heavier types of composition. In endeavoring to gauge the mental attitude of a person, all types of composition should be taken into consideration. It may be that rhythmic stimulus plays a big part in their enjoyment. Such compositions as a stirring march or a particularly wild swing number affects them. Or, again, a sentimental melody reaches an inner response; or a religious song, or a hymn may be the medium of their interest. But, just so long as there is a demonstrated interest of some sort, there is hope that through participation in making music, appreciation will gradually develop.

A Musical Community Plan which Works

(Continued from Page 230)

of the state to whom music represents a career or an avocation. This means comparative measuring of the work being done in the various parts of the state, and the giving of

awards for special proficiency in singing or the playing of any instrument, or for work in composition; for the best examination paper in music history, appreciation and general knowledge; and for special achievements, individual or group. Last year nearly nine hundred persons evinced their interest by presenting themselves for audition.

The Foundation's War Effort Music Committee, which has already rendered noteworthy service to our men in the armed forces, had its origin in the complaint of some of the members of the military guard at Newark airport that jukebox music was the daily and only musically varied service there. This classically minded group appealed to a Salvation Army representative at the USO Club for better music, and he transmitted their request to the Griffith Foundation. The result was the creation of the War Effort Music Committee and a campaign designed to supply the music department of one of Newark's high schools lectures informally and answers music questions the men may care to ask.

Records—25,000 of them—also as musical instruments, have been sent also to men in the Navy; and one young sailor, at least, led no doubt in the minds of those who worked on this project or contributed to it that their efforts are appreciated. His letter, sent to a young woman who had donated a prized album of records read in part as follows: "Since your name and address are on the album, I assume that the recording of Schubert's 'B-Flat major Trio' which was given us by the USO, is a gift to me. Your gift was far better than woolen socks or boxes of food. The Navy clothes and feeds us as well as it can, but in the field of music, we get very little. As a 'cellist myself and a lover of Schubert's chamber music, I nearly shivered when I saw your recording in the cabins as we sailed out of New York. For many months now our only ration of music will be in the records aboard. We can't use the radio."

Last November the All-State Chorus and Orchestra Concert had a patriotic theme and a patriotic purpose. Part of the proceeds of this annual affair, sponsored by the Department of Education of the New Jersey Education Association, went to the Griffith Foundation's War Effort Music Committee. With this sum twenty-five bedside radios were purchased and presented to the hospital for soldiers at Camp Kilmer.

Indian Music in Ancient Ecuador

(Continued from Page 244)

achievement of a civilized society, and the more complicated they are, the more advanced is the instrument-making technique.

Under the European influence, some percussion and wind instruments have been transformed or the old instruments have been replaced by modern ones. But here we want to produce a list as complete as possible of instruments known in ancient times or now by Ecuadorian Indians:

The *taqui*: a big drum, used for warlike or religious purposes, and which, by its powerful sound, was able to bring people together from long distances.

The *tsundul*: a small drum, which was used for religious processions and produced a soft, muffled sound.

The *tsincaipa*: a set of small discs made of bone, which produced a sound resembling that of castanets; used during feasts.

The *guena*: it is still one of the favorite wind instruments in Southern Ecuador and Peru. It is a long instrument, shaped somewhat like a saxophone and made of wood, played in a sitting position. It produces a very melancholy melody.

The *pingulatu*: a sort of piccolo, made of wood and provided with holes which were cut off directly by the fingers in order to produce the different sounds.

The *rondatao*: its name is a Spanish one, but the instrument is played by Indians in the mountains and valleys of the Andes. It is a set of reeds different in size and well tied by means of strings. The sounds are produced by pressing one's mouth to the holes in the tops.

The *bovina*: a kind of rustic horn, a favorite instrument in the provinces of Cañar, Loja and Azuay.

The *oburu*: a kind of wooden whistle. The Indians in the vast farms of Ecuador use this instrument to call the laborers to work.

The *gufipa*: a rustic wooden trumpet.

Some historians say that the only string instrument used by the Indians was the *fiyga*, a primitive and rustic guitar. The strings were made of animal gut. There are no evidences of the use of this instrument, but the fact that animals were not so abundant in America, and cattle was still in its earlier stages, is an indication that this instrument was not yet developed or perfected.

(1) *Guena*: a small flute.

(2) *Pingulatu*: sold picture in the Andes.

(3) *Oburu* and *fiyga*: the dominant tribes in the Andes before the Spanish conquest.

(4) *Corro*: Spanish conquistador.

Backstage with the Orchestrator

(Continued from Page 223)

orchestrations.)

"First, an author writes a play for music and gets a composer and a lyric writer to do the songs. These two read the play and work out a number of song titles, based on episodes in the story. Usually, a good suitable title is all an experienced composer needs to get to work. Often, a song writer can make an acceptable piano sketch, but in most cases he beats out, whistles, or sings a chorus (maybe a verse, too), and makes certain the lyricist is on hand to witness the process of creation and acquaint himself with the tune. Next, the lyric writer sets words (lyrics) to the new-born melody—and a song is ready. Now the various creative spirits in the process go to the producer, read him the play, and beat out, whistle, or sing him the songs. Not a line is properly written down as yet—neither has the orchestrator made his appearance, although this is to be his life-story, professionally speaking. The producer hears all and agrees to produce the show, whereupon all activities is interrupted for exclamations of joy!

"Next, all hands go to the music publisher, who agrees to bring out the music in view of the promised production. He listens to the tunes and sends for his arranger to take down the lead sheet (the first pencil written version of the melodies taken down alone). The arranger takes down the tunes, from the composer's dictation, and sketches in the harmonies. Next he makes several copies of a piano arrangement. Then the show goes into production. (Patience, the orchestrator will soon arrive.)

"Production begins with the dance director, who assembles the singing and dancing chorus, teaches them the songs, the words, and the rhythmic accents. When the songs are thus learned, the dance director lines the chorus up and outlines the dance routines. In about two weeks, the dance numbers are ready to give a good idea of the completed product. Then it is that the orchestrator is called in.

"He is given the piano copies of the music, watches the dance routines, and begins his work of constructing a singing routine and a dancing routine, all based on the original melodies. He must fill in the harmonies, set the instrumentation, and, often enough, invent new tunes for moments that the original tunes do not cover, interpolate counter-melodies of his own, and generally transform the best out, whistled, or sang, into the finished, polished version that the audience hears on opening night and thereafter. It is a colossal

job, inasmuch as he has something less than three weeks in which to turn out the six hundred to a thousand pages of manuscript that clothe the average musical show.

"Exactly how does the orchestrator go to work? There is no set, single way. Each man proceeds according to his own aptitudes. When I orchestrate for a musical show, I hear at once, in my mind's ear, the harmonies and instrumental combinations I am to make. As I watch the dance routines, and consult the piano copy of the tunes, I mean to mind exactly the instrumental combinations I wish to make. When I go home to work, I need only set down what is in my mind. I always work this way—and never in my experience have two melodies called for exactly the same harmonic or instrumental combinations—nor could they, since each melody carries its own requirements with it. The orchestrator must discover, from nowhere but his own ear and his own good taste, based on experience, just what these exactly suitable combinations are to be.

"That, then, is the process of craftsmanship to which the young orchestrator may look forward. How is he to get into it? If he plays in a band, he will undoubtedly be turning to try his hand at arrangements for his own group to play. He grows from that point on. If he makes enough good arrangements in home territory, his work will be spotted. If it is spotted and played often enough, he may have an opportunity to do some arranging for a 'big name' band. After that, he is on his own, making the best efforts he can, according to the gifts and the craftsmanship over which he can dispose. Successful arrangements attract the attention of the music publishers; and, up to now, the music publishers have the most to say about who shall be called in to orchestrate which shows.

"Orchestrators are often asked why they exist at all—are not the composers capable of turning out their own scores complete? That is a difficult question—also a diplomatic one—to tackle. Practice rather than theory must supply the answer. There's no use talking of what 'ought to be' or what Beethoven and Brahms did. The fact is that many of our popular composers are quite unable to complete a score. They are endowed with their inborn gift for melody, and simply turn out tunes. Some of them know academic composition; some do not. There have been cases where a popular composer was not even certain of his own harmonies. The orchestrator suggests one harmonization, and the composer says, 'No, that's not it.' After another few suggestions, he exclaims, 'Yes, you're got it now—that's what I mean!'

"A good orchestrator can make a very fine living at his craft. But my

(Continued on Page 228)



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Chopin, Herald of Polish Liberty

by Norma Ryland Graves

This is the Second Part of the article which appeared in the March Etude under the title, "The Bugle Call of Polish Liberty."—Ervoss's Note.

CHOPIN HAD AT FIRST been accompanied to Vienna by his close friend, Titus Wroblewski. When news of the Polish revolution reached them, Titus immediately left for Warsaw to join the patriots. Alone and homesick, Frédéric wrote home, frantically begging his parents to let him return, so that he could enlist and fight along with his friends. In fact he even hired a carriage and followed Titus along the road to Warsaw. Fortunately for the musical world, a letter from the family caught up with him before he had gone very far.

"Stay where you are, my son," his father urged him. "You are not strong enough to bear the hardships and fatigue of a soldier's life. You can serve your country in other ways . . . with your music."

The year that he spent in Germany was not an enjoyable one—at least as far as friends were concerned. Whether it was his innate antipathy toward the Germans (he liked the Austrians), or whether his passionate adoration for his country excluded the ready making of friends—whatever the cause, he was glad to leave, July of the following year, 1831.

After giving several concerts, he was on his way to Paris when he learned that Warsaw had fallen to the Russians, September 8. Chopin was cast into the depths of despair. In his agony he pictured Warsaw in flames. His family, his friends dying. "Who could have foreseen such a calamity?" he wrung his hands despondently. "If only I had someone to talk to . . ."

But there was no one. Poland never seemed so dear—nor so far away as at this time. Pecking up his notebook, he bared his soul in these passionate words, "Oh, God, where art Thou? art Thou there and dost Thou not avenge Thyself? art Thou not sated with murder?" . . .

Chopin did far more, however, than pour out his agony in words. Rushing to the piano he gave utterance to all his longings, his hopes in the famous Revolutionary Etude. It was this same Etude, and also his military polonaises, that became the battlecries of

the valiant Poles as they attempted to stem the Nazi hordes.

Although Chopin polarized various dance forms, it was the polonaise that he best expressed his nationalism. Under his skillful interpretation it ceased to be the stiff and stately court dance of early times. Instead it became an animated tone-picture of Poland—a cavalcade of its former glories, a passionate cry against former injustices, and a fiery appeal to the unconquered Polish spirit.

Aside from the national aspect, the fact that most of his thirteen polonaises were written far from his native Poland, probably accounts for their intensely patriotic fervor. Other composers—Bach, Handel, Mozart, Beethoven, Schubert, Weber and Wagner have also contributed polonaises, but none are imbued with that almost fanatic zeal which colors Chopin's.

A Many-sided Personality

It is unfair to picture Chopin solely as the silent patriot for he was many-sided. Fond of company, he was also an excellent mimic, as one of his biographers reveals in the following incident.

In the early nineteenth century, the French were friendly toward the Poles, so that Paris soon came to be a second home for a great number of exiled Polish noblemen. There they set up their estates, living in much the same manner they were accustomed to in Poland's pre-revolutionary days.

One of the most influential of the expatriates was Prince Czartoryski, friend of Dumas, Victor Hugo, Liszt and many others. On the evening in which this well-known incident took place, the Prince was holding one of his famous soirées, invitations to which were eagerly sought after by the socially elite of Paris.

As the evening advanced, the brilliantly lighted salon of the Prince's chateau revealed a large and fashionable gathering. At the far end of the drawing room stood a pair, distinguished even in this brilliant assemblage. It was the famous beauty of the day

—Countess Delphine Potocka—and her companion, Frédéric Chopin.

Occasionally the throng thinned out enough to reveal the sensitive face of the musician—a mimic whose clever impersonations were eliciting smiles of amazement from those near by. Then, with a final burst of laughter, the group fell apart.

"He has promised to paint my picture on the piano," proudly exclaimed the lovely young Countess.

"Haven't you, Fritz?"

"With these words there was a great moving of chairs and rustling of silk as the guests settled themselves for the promised treat. From lip to lip coursed the significant whisper, "Chopin is going to play for us. Hush, Chopin is about to play."

Somewhat diffidently, the slender young man sat down to the piano. Instantly he ran his hand through his long brown locks, and just as quickly ran them lightly over the keys.

Waiting until the Countess Potocka had taken her seat, he bowed formally. "As you wish, Countess. Only . . ."—there was a slight hesitation— "for a portrait I must know my colors. You will allow me?" And stepping to her side, he drew a shawl from her shoulders and threw it over the keyboard just as the servants dimmed the candles.

In the shadowy room, surrounded by his friends, the young Pole seemed at his best—his long slender fingers gliding drowsily over the keys. Such was his mastery, that the portrait of the Countess Delphine rapidly took form.

At the conclusion of his performance, the audience sighed delightedly. "Give us another. Do, Chopin," they entreated, at the same time murmuring to one another incredulously, "How does he do it with a shawl over his head?"

Timidly, Chopin glanced in the direction of the Countess to see if she had sensed the motif that, like a string of beautifully matched pearls, he embroidered his whole improvisation. But her face reflected none of that ardor which had inspired him to write some of his best compositions.

Musical Portraits

Suppressing a sigh, he turned to "talk" to his beloved piano, sketching as the servants re-lighted and the guests. At the tall candles, Chopin sounded the introduction to one of his polonaises. It was greeted with a wild burst of applause, as each one quickly chose his partner.

Then to Chopin's inspired music, nuded in an outdoor setting, promenade followed closely by the guests. He called his company the Prince who indicated a small cap he had donned at the beginning of the polonaise.

With the gradual increase of the tempo, cheeks flushed; eyes brightened. When it seemed as if nothing

could hold back their pent-up emotions any longer, Chopin broke into one of his graceful mazurkas. . . .

On the morning of October 17, 1849 when his frail body, racked by tuberculosis, struggled to find the peace it so craved, the door of his Paris apartment suddenly opened on the form of the Countess Potocka.

"At last . . . you have come?" His lips barely formed the words. "His as his friends wheeled in the piano for her to sing the songs he had requested, Chopin opened his eyes wider to fasten gaze on the beloved features of the Countess.

"When the last note was hushed, he smiled faintly and then wearily closed his eyes. Those nearest to him caught his half-murmured words . . .

"So far . . . from home."

His eyelids fluttered open once more, and then closed forever.

But the music of Chopin will go on forever. In the heart of every Pole to-day, there is the dream that their country will be free. On that glorious day, the music of Frédéric François Chopin, champion of his country's freedom, will again ring out in everlasting triumph.

Musicianship and Drums

(Continued from Page 240)

American tympani, equipped with automatic tuning pedals, which take the place of the hand screws of the older instruments, it is possible to play a clear chromatic scale. It is an immense advantage, of course, to tune automatically, thus keeping the hand free—but again, the musician-ship of the tympanist must be of the highest order to accomplish accurate tuning while the orchestra plays. The score indicates key and chromatic key—Beethoven was the first to break away from the monotonous limiting of tympani scoring to tonic and dominant—and the tympanist must constantly tune and retune, first to keep accurate pitch while playing (as the harpist does), and, in second place, to set his instrument for a future passage in a different key. Advanced tuning requires the greatest accuracy of ear.

"The tympani roll is not a compound stroke, not a simple rapid striking. The speed is achieved by the rapidity with which the hands alternate. The nature of the instrument is such that a compound roll would not allow the head to vibrate freely. Indeed, it is the natural reverberation of the instrument which helps secure the effect of round continuity in the strokes. In tympani work, roundness of tone is essential, and must be worked for like tone quality in any other instrument.

"In using the tympani sticks, the position . . . which is the same for both (Continued on Page 281)

The Woodwind Ensemble

(Continued from Page 239)

and orchestra members as a regular, recognized group, a select ensemble which is a natural goal and desideratum for all serious woodwind players; in fact, it should be looked upon as the most exclusive "musical fraternity" in the school, something toward which younger players should strive.

In these rehearsals, all the members are to be encouraged to participate actively, make suggestions; advance and solve their own musical problems without too much prompting from the director. This teaches alertness, self-reliance, careful listening, precision; encourages the student to "think" about what he is playing; and also gives him a chance to express his own musical thoughts, which, at the start, may be rather crude and undeveloped. If he has a chance to express himself and to hear the ideas of his colleagues, his own musicianship, however undeveloped, will be much more speedily developed and advanced through listening to the ideas of the other members of the quintet. This inducement to discuss musical problems with his own colleagues (and with the director beneficently hovering in the background) is one of the great training values of the small ensemble.

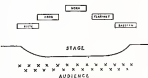
The First Rehearsal

Let us look in now at the first rehearsal of a woodwind quintet that never before has played together as a group. We might expect each of the five players here to blow loudly and robustly forward on his own part with complete disregard for what the others are playing, and no cognizance of interdependence of parts, and so on. Just the opposite is often the case at a first rehearsal of a newly formed quintet. They very often will play in a timid, hesitant, and half-fearful manner, and listen somewhat furtively and anxiously to what is going on all about them. The fact is, they are "feeling each other out" very gingerly. They are like "babes in the woods." They miss their conductor very much! In such a case, it is less commendable that they be encouraged to play more vigorously, with less fearfulness, and a more resolute and self-reliant "going forward." Encourage them from the start to play in a brisk, virile, and interest-compelling manner. Time enough later to turn their attention to nuances, shades, retards, accelerandos. Have them play from the start in an "unconscious" type of playing which many of them "blow" that failure to keep the music going steadily forward, which seems so naturally to beset the woodwind quintet.

A good way to start every rehearsal is by playing a series of tuning-up

exercises in octaves. These exercises all serve the essential purpose of calling the students' attention to the "desirability" of playing in tune! They may be played in several keys, with further intricacies being developed at the discretion of the conductor.

Here is a diagram of the seating plan that the author has found most desirable for the woodwind quintet.



In addition to the value of the woodwind quintet in the school, as already set forth in a previous article (The *Examiner* for December, 1942), there is, in these hectic days, a new value suddenly placed upon quintet playing. There is the inestimable value of the quintet to those musicians who are already playing Army Bands, or who spend some day or two. With a school background in quintet training and literature, they can form a similar group within their Regimental Band and thereby continue with a type of delicate playing which is, alas, not generally associated with the average Army Band. Not that there are not a great many highly capable and musically Army band leaders, but so many of the Post Bands do so much playing of "Post Drills," "Review Drills," "Morning Drills," etc., that the poor, harassed band leader has very little opportunity to provide his musicians with much of the really fine Concert Band repertoire, with the result that many Army and Navy Bandmen find the musical life in a Post or Training Station Band highly monotonous and tedious. The Army Band situation, it may be pointed out at this time, is increasingly hopeful; more and more bands are being authorized up to forty-five and even fifty-six men, and these should provide at least one excellent woodwind quintet. This quintet (and possibly any other small ensemble indeed any other small group, such as formed out of the Band, such as clarinet quartet, brass quartet, sextet, and so on), will provide a welcome link with the musical past for the participating bandmen, and will serve to keep alive their interest and skill in the "indoor," concert-hall type of playing which many of them so keenly miss. Assuredly, the formation of small wind ensembles would do much to alleviate the unvarying tedium and routine of any Service Band.

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Mexican Musical Folklore

by Otto Mayer-Serra

This is the third and concluding part of Mr. Mayer-Serra's interesting and informative article, the first section of which appeared in the January issue.—Editor's Note.

IN ONE of his essays devoted to these table dances, Garcia Cubas, the noted writer on Mexican customs, enlarges on another aspect of the *huapango*. The performance that he writes of occurred on the banks of the Nautia on the Vera Cruz coast. Amongst the dances that impressed him most, was the *de la banda* in which "a ribbon sash was stretched out on the table. Without falling out of rhythm, the dancers gradually wound it about their legs, tying three symmetrical knots in it—largest in the middle. Once the sash had thus been made into a garland, it was placed on the head of the *ferocho* who took part in the dance."

The Afro-Cuban Influence

Similar feasts mark the performance of the *bamba*, one of the oldest dances of Afro-Cuban inspiration. Bellemare devotes the following paragraph to it:

"Eight or ten girls opened the dance after making their round of the platform. Slightly monotonous at the beginning, the dance gradually became more spirited. I could not help admiring the nimbleness and grace with which many of these women carried glasses of water while they danced, without spilling a drop. Without using their hands they were able also to make the most intricate knots in a silk sash wound around their feet. This dance is known as the *bamba*."

With the *bamba* we come upon another ethnic element which has left its imprint on Mexican folklorism, particularly along the Eastern coast: we refer to the African or more strictly the Afro-Cuban influence. The very name *bamba* reflects this—it is believed to be the negro corruption of the Spanish *banda* (sash).

The folklorist G. Baquero Föster has recently made the first recording of an authentic *bamba*. From this record we have transcribed the following fragment:

Ex. 3
Voice M. M. J. 120

These tones which may be heard along the Gulf Coast from the southern part of the State of Vera Cruz right to the American frontier, display a great rhythmic wealth and above all a melodic purity that is wholly lacking in most other types of Mexican folklore. The instruments that accompany the voice—the *serena* and the harp—develop amazingly rich harmonic effects.

In the following fragment of another son *de huapango*, entitled *La Morenita*, the characteristics of this coastal music become even more apparent:

Ex. 4
Voice

This last example reveals the two most notable contributions made by the negroes: the free melodic impulse part—and the unremitting syncopation which constantly alters and displaces the rhythmic values. Such found wherever the negroes have intervened in American folk music: the Cuban and Porto Rican *contraltos* and the *huapango*. In more out the world in the form of the typical *break* of jazz orchestras.

MUSIC is perhaps the best recreation for in the world. It is also the best way of comradeship.

—DR. FRANK CRANE

The Problem of The Young Singer in Opera

(Continued from Page 226)

the teacher's methods. That is the only test. It is precarious to depend upon name value alone in selecting a teacher, because the master who understands the needs of one voice may not do so well with another. The singer must look for only one thing—not spectacular results, but the development of his own, natural voice in the most comfortable, natural way. This leads us straight to the second requirement, which is character, intelligent discrimination, and patience. The singer must be willing to take time to learn, to study his teacher along with his vocal exercises, to satisfy himself that his voice is being developed along natural, healthful lines. He must learn to realize that a quick success, or a single success, works more harm than good in the end. Only continued artistic and vocal surety, over a long period of time, can establish the value of any singer.

Once the young singer has succeeded in finding a competent teacher, whose methods allow the voice to feel right at all times, he must begin at once to round out the details of his general musicianship. Unfortunately, the general musical training of singers has receded from the standards of Mozart's time! It is possible to-day to draw a distinction between "tenors" and "musical tenors." That means that one class is interested chiefly in the effect of high C's while the other is interested in music. In the minority, the second class is in the minority. The singer takes an important step upon the road to success when he realizes that voice alone, important as it is, is but a channel for the expression of music. The music must always come first. When he understands this, there is but one thing for him to do and that, quite simply, is to devote a part of each day's study to music! The singer cannot work all day at his vocal exercises. Let him set aside a certain number of hours each day for piano practice, for practice at solfège, at sight reading, for mastering musical history and operatic tradition. Such a system has practical as well as artistic value; the public instinctively feels musical authority and responds most fully to the singer who reveals it.

There is another qualification for the modern operatic performer which may seem controversial. That is the matter of appearance. It is important to-day that the singer should (Continued on Page 228)

THE PIANO ACCORDION

Preparing for the Spring Accordion Concert

by *Pietro Deiro*

As told to Elvera Collins

THE APPROACH OF SPRING has a particular significance to accordionists for it heralds the arrival of the annual spring accordion concerts and festivals. These concerts have become sort of rituals with all progressive accordion teachers given an opportunity to go before an audience and prove just what they have accomplished during the year. Some will come through with flying colors and others will fall so dismally that they will be thoroughly discouraged.

Many reasons, or we might say excuses, are given for failures in public performances. We shall concede that a certain percentage is due to nervousness but if we group all of the other excuses together and analyze them we shall find that most of them simmer down to lack of preparedness. The entire practice system for the year may have been wrong. Students are mistaken if they think they can neglect their practice through the fall and winter semesters and then make up for it by a few weeks of intensified study just before a concert. Dependable technique is not built that way.

Here are a few suggestions which may help accordionists who are making their concert debuts this spring. Most school programs allot but one solo to each student so particular attention should be given to the choice of the selection to be played. It should not be too long nor should any part of it tax the technical equipment of the player. A sprightly entertaining selection with some technical passages will be received far better when well played than a lengthy heavy overture. True enough, the latter may provide more of an opportunity for an exhibition of technique but we suggest that it be reserved for a future time after the student has become accustomed to an audience.

Importance of Preparation

It is important that concert material be learned thoroughly. No effort should be spared in rehearsing to a point as near perfection as is possible. If a student can play a selection as pleasantly well at home in a familiar room before his own family, he certainly need not expect to play it any better nor half so well before a large audience in a strange concert hall.

Solos should be prepared well in advance of the concert date so that the remaining time may be devoted to putting on the finer touches such as delicate shading of tone and other requirements so essential to interpretive playing. We remind accordionists of the advice we frequently give about rehearsing—Listen carefully and critically to your own playing and be sure that every repetition is made to correct some specific fault. Thoughtless repetitions waste valuable practice time and accomplish nothing. Segregate difficult passages and concentrate on them until they are mastered.

Students are often guilty of two things the first time they play in public. They do not take into consideration the acoustics of the concert hall and think they must play as loud as possible. They completely forget all about tonal shadings and expression. Nervousness may also make them increase their tempo so that the last part of a selection is played almost twice as fast as the beginning. Well, "forewarned is forearmed," so we hope students will be conscious of these common errors and avoid them.

Avoid Personal Mannerisms

Assuming that all the technical part of the preparation for a concert has been done, let us turn our attention to stage deportment. Just because an accordionist must manipulate the bellows while he plays is no reason why he should give the audience the impression that it is a difficult task and that he is having a hard time doing it. The bellows can be manipulated so skillfully and with such ease that the audience will never be conscious of them. The foremost thought should be to make the audience think that it is a pleasure and no effort at all. Slumped shoulders and drooping head are watch their posture and keep their shoulders squared, back erect and head upright. The chin should never rest upon the top of the keyboard. The eyes should be focused toward the concert hall and not upon the keyboard.

An audience is impressed either favorably or unfavorably by the facial expression of an accordionist so students should form the habit of so playing with an animated expression. (Continued on Page 288)

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Twenty Practical Exercises for Improving the Voice

(Continued from Page 268)

parts. Sing up the scales on the vibrato, six notes a second. Mastery of the vibrato is a splendid accomplishment.

It should not be confused with the tremolo, which runs in pulsation about twice as fast and is an uncontrolled, nervous quivering.

Exercise 18

Avoid crooning, in which the outer muscles of the neck are contracted to make the throat smaller for the *pianissimo*. The *pianissimo* is properly made with the vocal cords slightly apart and uses up more lung air than ordinary singing.

Exercise 19

Practice at whispering. Here the vocal cords are entirely apart and produce no vibration, the sounds being produced by friction of the air passing through the formations of the throat, mouth, tongue and lips usually set for vocal production. It uses up lung air prodigally and is excellent exercise for the whole muscular system of air supply.

Exercise 20

Many singers entirely neglect the art of acting, or have little talent for it. Acting with amateurs or little the-

atre groups is desirable. One of the best exercises in acting, and one which brings out the meaning of the text is to shift emphasis from word to word in a sentence, until the best sense is found.

Read the sentence over as many times as there are words in it, and accent each word successively, as:

1. He was starting out for home.
 2. He was starting out for home.
 3. He was starting out for home.
 4. He was starting out for home.
 5. He was starting out for home.
 6. He was starting out for home.
- Accent the words in italics. This is a good test for the ear. It should be listened to by a teacher or some one with a good ear, as a student will often suppose that he is shifting the accent when such is not the case.

Accent, or emphasis, is produced in three ways: by changes up or down in pitch, increases or decreases in loudness, and by shortening or lengthening the duration of the word. Practice the exercise by varying the methods of emphasis, using one, any two, or all three of them on the emphasized word. Select two of the words of the sentence, one for primary and the other for secondary emphasis. Pauses before or after the words also add some emphasis.

The Portal of Musical Dreams

(Continued from Page 270)

tion that can be taken against complete neglect after the period of musical education is over. The principles of the method must be formulated with precision, and must cover all sections of the work, so that there are no uncertainties in the mind of the pupil, so that he has a clear answer to every question, a solution for every difficulty. The progressive development of the musical intelligence and of the aptitude of the fingers must proceed side by side.

There are three objectives to bear in mind: 1. reading at sight; 2. performance without finish, which we call "clearing the way"; and 3. the finished performance, that is, the manner execution of the work in a manner perfect as the musical organization and the technique of the student are able to achieve. The difficulties of piano playing are not the same for all performers. One hand will execute with ease the trills, the scales, the double notes which cost great effort to another. Practice must therefore be divided accordingly.

Great variety is required in the study of exercises. If one finds that certain exercises give particularly satisfactory results, he should return to them from time to time. But as soon as one difficulty has been conquered, he should proceed to another. The requirement which is all important is that he should listen with care. Our attention wanders too often. It is worth more to work one hour with constant control of the sound, of detail, than to work several hours without thinking. First of all, one must take account of the gaps in one's technique. There are certain problems which demand long meditation, investigation, personal study. I repeat, the nature of pupils differs. Some develop quickly, having natural talent; others are slow in natural talent; some accomplish everything with little effort, others must labor with almost immediate result. Many, alas! scorn the advice that is given them until the most severe of teachers, experience, obliges them to slow up, and to think.

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Class Piano Instruction in 1943

(Continued from Page 224)

naturally there were many degrees of types between the two mentioned. The point of this game is to teach the listener to observe not only the technical proficiency of a performance, but also the lack or the presence of musicianship.

The third "hazard" was the playing of a composition which had been studied by the entire class and which was thus familiar to them all, in its original key. This number had first been analyzed harmonically and structurally (which procedure should be a matter of course) and as the student went to the piano, a member of the class would mention the key in which he was to play the piece. At first, only nearly related keys are feasible for use, but as the student progresses in transposition, tonalities of extraneous relationship may be introduced. For, if the student knows his harmony as he should, and if he has a fairly retentive memory as regards melody, he will combine these two factors into a smooth and accurate transposition, notwithstanding what the key in question. Naturally, this procedure must be approached gradually; and a wise instructor knows how large should be the doses.

During these games, as they may be termed, the teacher sat back and allowed the students to conduct proceedings. This responsibility was flattered to them and it gave them a splendid training which would be most valuable if they themselves were later to become instructors. In any case, it taught them to listen critically but constructively. They actually know what is going on and this training fits them for score reading when attending opera and symphony concerts. The psychology of this is that they are taking part actively instead of passively looking on as just a mere listener must do.

No Disciplinary Measures During Games

It is interesting to note that no disciplinary measures are necessary during these games because everyone is busy and alert, listening and straining every nerve to find something to voice, either as a question or as a point for discussion.

In the transposition class, where two pianos are available, it is a good idea to have two students play simultaneously, as this heightens the excitement in the contest; spirit besides putting the listener on the alert to see which player is in error, when a discrepancy occurs.

This is probably one of the most vitally important, interesting and valuable phases of the work that a piano teacher can use as it does

definitely bring startling results. The class cannot become listless and absent-minded or self-centered because so many things are going on to require attention. The student is not attending class only to play for his teacher or only to play for all. He is attending class in order to compare his ideas with those of his classmates with whom he must measure up, as well as to win the commendation of his instructor. It is a matter of pride with him to show the fruits of his practice in a flattering light, but at the same time, he knows subconsciously perhaps that he will also benefit from the mental conclusions of his colleagues.

These classes under discussion were composed of students of from ten to about twenty years of age, and in some cases these various approaches would not be wise or practicable with children of kindergarten or of pre-school age.

Later the opportunity came to observe the conducting of a piano class for pre-school children. The contrast was marked in some respects because of the difference in age, and, therefore, a new method of procedure was necessary. In the case of the younger children, there was more need for express their feelings in an unison. At first this was quite contrary to the observer but apparently it did not disturb the instructor, for she re-

mained calm and unruffled. Each child drew a number from a basket, and then waited his turn, according to number. If anyone forgot and spoke out of turn, his name was written on the blackboard and a cross was affixed after it, showing that he had been impatient. This idea worked like a charm, as it assumed the nature of a game, and each child wanted to be a good sport and to outshine the others when his chance finally arrived to perform.

Watch Progress with a Smile

Again was the positive, constructive form of direction employed to very good effect. This experienced teacher would suggest that in clapping and reaching to certain rhythms, the ones who were quick to grasp the situation would be appreciable as monitors to help the less able children. Thus was avoided any feeling of superiority over the slower members of the class, but the idea was handled so naturally and with such subtlety that it almost passed unnoticed by the observer. This method of working with children may be extended to older groups also if the instructor is tactful enough to follow the plan without making her intentions known; but this must be done very carefully.

The teacher who can enter into these classes with the same spirit as that held by the students is the one who will come forth with the best

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results. She must submerge herself, as it were, but at the same time, retain her adult mastery of the matter at hand, plus her mastery of the subject matter, which must be given out with friendly authority, but with an absence of the "school-marm" flavor. She should be youthful of spirit, vibrant of personality, the possessor of tireless energy and blessed with the ability to keep the ball rolling every minute. There must never be a dull moment.

Needless to say, it is most gratifying to an instructor to watch "progress with a smile," this progress being built on a solid foundation, with no short cuts, easy methods or grandstand ballhoos. It is an accomplishment well earned and cherished by the students, to say nothing of their parents, who have, no doubt, made sacrifices in order to make music study a possibility.

Musicianship and Drums

(Continued from Page 274)

hands—resembles the position of the right hand in small drum work. It is the relaxed natural grasp, guided by the third and fourth fingers from beneath, and manipulated in a natural downward stroke.

"Tympani work is less a matter of force than of delicacy. Hence, finger and wrist technique are more important than arm work. The forearm is used only for more forceful dynamic gradations, when unusual power or speed is desired. For normal playing, the wrist action serves as motive power, while for delicate passages, the fingers alone are called into play. The nine notes that occur as solo tympani part in the *Federal March* ('Goetterdaemmerung', for example, require a delicacy that could never be secured by wrist or arm action. One of the most valuable exercises is the development of a good, rapid roll made by the fingers alone. Wrist and forearm should be used with the greatest care, and only as the speed and dynamics of the passage demand."

For Variety in Color

"Variety in color effects is secured by the sticks. The tympanist never confine himself to a single pair. He has one pair for general use; a lighter, narrower pair for delicate work; and a heavier, larger pair for passages that demand larger, more colorful effects. The use of the sticks is in most cases left to the musical judgment of the tympanist, although some conductors and even some composers indicate their own preferences. In one of the *Variations*, for instance, Elgar indicates a roll on the C-tympani to be executed, not by

tympani sticks at all, but by snare-drum sticks. In his latter days, Gustav Mahler developed an intense dislike for the effect of soft sticks and demanded hard ones for all tympani passages.

"The bass drum, in orchestral work, is limited chiefly to 'effects'—military colorings, thunder rolls, and so on. Berlioz makes splendid use of it.

Other Effects

"The expert battery man must understand the other percussion instruments—gongs, cymbals, bells, chimes, tambourine, triangle, xylophone, and so on—in addition to drums and tympani. Although these instruments require the most careful manipulation in symphonic work, the player is generally guided as to their use, either by the indications in the score or by the wishes of the conductor. The size of the instruments is marked down, and, in the case of the cymbals, indications are given as to whether they are to be clashed or struck, and whether the striking sticks are to be hard or soft. In the *Preislied* to Lohengrin" (as also in certain Debussy works), a fine swishing effect is secured by gently scraping the edge of one cymbal against the other. Such special effects must be carefully worked out and diligently practiced.

"Since the percussion instruments are not in constant use, the player

has the added responsibility of counting his measures, both of rest and of work. In addition to mastering the rudimentary techniques, the battery man must count like a cash register! Often one must count more than a hundred measures before coming in with one light tap—but that tap must be perfectly timed. Never should the tympanist depend on cues from other instruments, or on familiar passages in the score. The value of the cue is merely to confirm the correctness of one's own counting. A split second's inaccuracy in responding to the cue of another player may ruin a performance. Hence, in the last analysis, the tympanist must depend upon himself and his own musicianship. Indeed, it is precisely the solid musicianship required for counting, tuning, and putting the proper color and life into one's effects that lifts the tympanist's work from the level of mechanical drum beating to orchestral standards. That is why I urgently advise prospective tympanists to let the 'boom boom' wait until they have acquired a thorough musical background through the study of theory, harmony, and at least one other orchestral instrument."

* * *

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Ten-year students who have completed the first books of instruction and pieces, as well as adult students in limited circumstances, or with little time to practice, can get a bit of fun out of playing these numbers. There are arrangements of melody and melodic lines from the classics and overtures, selections from the classic pieces in light rhythmic style. Many are well-known as radio "features" and most are "theme music." Some of the arrangements feature more technical and artistic than that acquired by the student. Price, \$1.00

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Here is an album of 10 numbers that will have a long useful and pleasure giving life among the piano in the student's home. It is ideal for this purpose, but anyone who plays who will find it especially helpful to their piano progress by utilizing the aid of playing music, younger or older, who has a little more piano playing experience. The music is so well chosen that it will be found in any composer's song album. Price, \$1.00

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The Problem of the Young Singer in Opera

(Continued from Page 276)

look attractive, from the stage. The modern eye is so surfeited with vulgarity—in Hollywood, in the sports world, in the fashion advertisements—that it makes certain visual demands, and the intelligent singer will try to satisfy them. Certainly, it is not necessary to make one's self over into a "glamour girl"—or boy—but it is necessary that details of figure, of grooming, and of general taste be watched. It is not arresting beauty of feature that I stress—that, of course, is something that cannot be manufactured—but attractiveness in stage appearance. If an auditioner in stage appearance presents herself who shows a crude, unrestrained figure, carelessness (or plain bad taste!) in coiffure and cosmetics, and garish clothes, her chances will inevitably be less favorable than those of one who shows at a glance that she is capable of pleasing.

"The opera to-day must stand or fall as a unified whole. That is to say, we have passed the day when such vocal magnificence alone was enough. We demand that the conductor shall command and organize a well-grounded, well-rounded performance; that the orchestral musicians shall play as ably as any symphonic body; that the sets and costumes shall be harmonious, convincing and well pleasing; that the stage director shall be more than indicate the moment when the performers rush to the footlights and throw out their arms; that the singers be actors in the sense of giving a sincere, true, and convincing characterization of the parts they play.

"In this regard, stage experience is equal in importance to vocal surety. I do not mean that a young singer must necessarily have played on the stage before he is ready for operatic work. Quite the contrary! As I see it, it is a distinct advantage to work give them the operatic training they need. Each operatic performance requires the services of a competent stage director as well as those of a conductor. What the conductor does for the music, the stage director does for the visual part of the production. That is to say, he has his own conception of what stage performance should be, and he trains his singers—or singing actors—to fit into this conception. There is little sense, to-day, in coaching vocalists in their art and in then bringing them together on the stage to emit those arias with a

stereotyped set of gestures. The secret of effective operatic production lies in working out the performance as a whole, with each member expressing the character (not the gestures!) that animates it. And the animating principle must always be the ideal of the composer. The stage director bends his energies, therefore, not to coaching rôles but to bringing to life a unified conception, free from exaggerations and wholly true to the wishes of the composer. Always, there are two traditions—the right one and the wrong! Our task to-day is to root out the wrong one, to bring the operatic form from unadjusted liberality, and to emphasize those elements which the composer desired his listeners to find in the work.

"I have found that the young singer, eager to establish himself in work with. He is irascible, he brings great enthusiasm to his work, he has not lost his awe for the great composers, and he is less inclined to rest on his laurels—indeed, he has no laurels to rest on!

"The encouraging success of our own group inclines me to feel that other small companies of young singers can do much for the operatic future of America."

Important Elements in the Foundation of Touch

(Continued from Page 233)

Also, in passages of broken chords in left-hand accompaniments. Modifications does not stop at such elements but uses the rotation to consist of irregular groups. The concluding part of this article will appear in May.

New Standards in New Records

(Continued from Page 226)

Carobard Doll; China Doll (Nos. 1, 2 and No. 8) from The Baby's Family; Golumar 1735-D (Piano). Columbia disc

The music here is simple in structure and easy to grasp. These are pleasant light pieces with effectively contrasted rhythmic patterns.

Deniretti; La Favorita—O mio Fernando (sung in Italian); and Tchaikovsky's Marche d'Arc—Adieu aux Français (sung in French); Rise Stevens (mezzo solo) with orchestra conducted by Erich Leinsdorf. Columbia disc 71440-D.

Miss Stevens sings both these arias with appreciable style and a lovely tonal quality.

O Canada, Glorious and Free!

(Continued from Page 226)

Chorus

The Maple Leaf our emblem dear,
The Maple Leaf forever;
God Save our King, and Heaven
bless,
The Maple Leaf forever.

This Canadian national air was composed by Alexander Muir who was born at Skellyhill school house at Waterdale, near Leamshagoug, in Lanarkshire, Scotland, April 5, 1850. He was the elder of two sons of John Muir and his wife, Catherine McDiarmid. When he was three years old his parents migrated to Canada, settling at Scarborough near Toronto, where it was not long before John Muir received an appointment to teach school at Agincourt, near by. Alexander received his early education in his father's school, and when still in his teens he was sent through great sacrifice by his parents to Queen's College, Kingston, Ontario. There he manifested remarkable aptitude and in his twenty-first year graduated as bachelor of arts.

Returning to Toronto, he took a post as a teacher in Scarborough. In a few years he was appointed principal of the school at Leslieville, then part of Scarborough, but long since annexed to the city of Toronto. His little school was located at what is now Queen and Carleton Streets. From it he radiated an influence for good, which affected the whole community. It was while he was there that in 1896 he wrote his famous patriotic hymn and made himself immortal, at least as far as Canada is concerned.

From Leslieville, he was transferred to Newmarket, as principal of the school there. His departure from Toronto was marked by a vast demonstration of popular esteem, the

Yorkville town hall being filled with an enthusiastic audience, who gave loud proof of their gratitude when *The Maple Leaf Forever* was sung for the first time in public. It was at once acclaimed as a great patriotic song. On that occasion Mr. Muir was presented with a large brass-bound Bible which is now in the possession of his son George, at Newmarket.

After two years at Newmarket he went to Everton, but in 1884, he returned to Toronto as principal of Howard School in old St. Patrick's Ward. A few years later he was transferred to Gladstone Avenue School, now known as Alexander Muir School, where he remained until his death in January, 1905.

The facts as to how Alexander Muir came to write *The Maple Leaf Forever* are very interesting. In the autumn of 1867, he was walking along with George Leslie—the son of the founder of Leslieville—and a maple leaf fluttered down from a big tree on Maple Street, and settled on his shoulder. He picked it off and said, "The maple leaf forever; the maple leaf forever." "Why don't you write it in a song, Alexander?" asked George Leslie, and he did. He took it all that night, and the next morning he took his son James into the drawing room and setting him on a stool taught him the song. Alexander Muir was in his class in school, but taught it to his class in school, but it was not until the Boer War in 1900 that it became generally known. He had one thousand copies struck off at the Methodist Book Room, but got back only \$4.00 out of an investment of \$30.00. The tree that inspired him stands a few yards south of Queen Street, on Laidlaw Avenue, in front of Maple Cottage.

PLEASE NOTE

Due to space limitations it has been necessary to omit several important notices from this issue. Part Two of *Miss Florence* from the same issue, "The Song of the Lovers' Malabale article," "The Song of the Lovers" and "The Song of the Lovers" will appear in May. Also, the "The Song of the Lovers" and the "The Song of the Lovers" will appear in May. Also, the "The Song of the Lovers" and the "The Song of the Lovers" will appear in May. Also, the "The Song of the Lovers" and the "The Song of the Lovers" will appear in May.

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The Junior Etude

Edited by
ELIZABETH A. GEST

Junior Club Outline No. 20

Mendelssohn

- When was Mendelssohn born and when did he die?
- He is considered a great composer in both the classical and romantic style of composition. Describe these two styles.
- How old was he when he wrote the music to Shakespeare's "Midsummer Night's Dream"?
- Of what orchestra was he the conductor?
- What musical conservatory did he establish?



Keyboard Harmony pattern

- A triad is said to be in an inverted form, or used in inversion, when either the third degree or the fifth is used in the bass, instead of the root, or first degree.
- Review your November Keyboard

Trills and Frills

by Nellie V. Mellichamp

My teacher says that trills are frills that composers wear; To dress themselves for concert use They tack them in their hair. And grace notes, too, and sparkling runs All make a lovely dress. And so, a Mozart Minuet Is clothed like that, I guess.

Harmony Outline for the three positions of triads.

- Play the pattern given herewith of tonic triad, in second inversion (marked %), followed by dominant seventh (marked V7) and tonic with root in bass, in four major and four minor keys.

A program of Mendelssohn's music is easy to arrange, except in the very early grades, when simplified arrangements may be used. Good numbers, some of which you probably play, include: *Consolation, Op. 10, No. 3; Venetian Boat Song, Op. 19, No. 5; Children's Piece, Op. 72, No. 2; Melody* from "Concerto in G minor"; *Nocturne* from "Midsummer Night's Dream"; *Priest's March* from "Athalia"; *Fingals Cave*, four hands (from "Miniature Duets from the Great Masters"). All of the above may be obtained from the publishers of THE EXCER. Also listen to some recordings of Mendelssohn's larger compositions, symphonies, and other works.



George Washington playing the flute, Nellie Custis of the harpsichord. Martha Washington listening. (From a painting in the Mt. Vernon collection.)

Our Musical Presidents

by Alfred I. Tooke

The early presidents of the United States were kept very busy organizing and governing the new little republic; yet politics did not take all of their thoughts—they found time to be interested in the arts, too.

George Washington himself is said to have been very fond of music, and he imported a harpsichord for his step-daughter, Nellie Custis. He is also said to have played the flute, although in a letter to Francis Hopkinson he wrote that he could not play any instrument. This letter was written in 1789, so perhaps after his retirement to Mt. Vernon he may have learned to play a little. Francis Hopkinson, a great friend of Washington, was one of the signers of the Declaration of Independence, and he is considered to be America's first composer. He dedicated some of his songs to Washington.

Then, had you lived in the city of Washington at the beginning of the nineteenth century and were passing the White House, you might have heard the strains of a violin, accompanied by a guitar. Could you have peeped in you might have seen Thomas Jefferson playing the violin, while his friend Benjamin Franklin was playing the guitar. Jefferson's daughter was also a musician and she might have been providing her share of the musical evening.

If passing the White House almost a century later, you might have heard the Sunday evening hymn service inaugurated by President McKinley, who had an excellent voice. Another president with a good voice was Woodrow Wilson, who was a valuable tenor in his college glee club and chapel choir while at Princeton. President Coolidge also liked to sing, especially when his wife was at the piano.

Perhaps the most noted musician among the presidents was Harding. He played in the brass section in his

college band, and after his college days were over, a neighboring town announced a band contest. "We ought to get into this," he told his fellow townsmen, and soon he had them rehearsing strenuously; he even persuaded the tradesmen to put up two hundred dollars for smart uniforms, promising to repay the amount out of the prize he was sure they would win. Sure enough, the uniforms were paid for. He later would often stop in to hear a rehearsal of the United States Marine Band when he lived in Washington; he also ex-

Nature's Etudes by Marjorie Hunt Pettit



Beethoven listening to the wind's arpeggio

Sometimes at night when lights are low,
I hear the wind's arpeggio—
A simple canonetta, played
Upon a harpsichord of shade.

The sea is filled with stirring sounds;
It plays an everlasting round,
In dance, crescendo, night and noon,
Upon a whistling buisson.

The brick stacks of the rain
Tap softly on the window pane—
Upon a dance vivace, wild and free,
Upon a crystal timpant.

Song-Game

by Annette M. Lingelbach

The leader selects in advance, objects which are referred to in various songs. These objects are placed on a table, or pictures of them may be substituted. Each player is given a pencil and paper and writes a list of songs, suggested by the various objects on the table. The player having the longest list of correct songs wins. Some suggestions are: a rose (The Last Rose of Summer); small bells (The Bells of St. Mary's or Jingle Bells).

originals have been made. The demands of modern teachers for early grade treble and bass Chorus material have made this book a necessity.

This new book will be published in the oblong format so popular with young students today. Titles appealing to children will be used throughout, and interesting illustrations will make the book. Details of publication are being cared for, a single copy may be ordered at the special advance of publication cash price of 25 cents postpaid. Delivery will be made as soon as the book is released.

CHILDHOOD DAYS OF FAMOUS COMPOSERS—The Child Book, by Lucie Ellsworth Carr and Ruth Knapp. The final work in connection with this second in a new series of delightful books is completed and copies are expected from the printers very soon. Like *The Czars*, Mozart, first of the series, this book contains all interesting biographical material, music simply arranged, and charming illustrations. Pull directions are given for dramatizing the story if desired. Arrangements are made up in a certain future stage of illustration of a certain episode also are provided. The music includes an adaptation of a song, *O Savoir Sœur*, *Musée in G Minor*, *Musée in D*, *While Gingersnap Play*, arranged from a French Chanson, and a new arrangement of the familiar *My Heart Ever Faithful*.

Please your order now to insure getting a first-in-the-press copy of this book at the low advance of publication cash price of 25 cents, postpaid.

FAVORITE HYMNS—In Song Arrangements for Piano.—Compiled and Arranged by Ada Richter.—The amazing success of Mrs. Richter's *My Own Home Book*, in which she provides simple, playable, and effective piano solo versions of the familiar hymns, has prompted the publication of this collection. In it will be found four-hand arrangements of more than twenty popular hymns, easy to read and thoroughly pianistic in style. The piano and secondo parts will be of about an equal value, so that they can be interchanged between players if desired. The first verse of each hymn will be included with the music which, in turn, will be published in a key suitable for congregational or group singing.

Among the favorites Mrs. Richter has chosen for this collection are: *Praise God, from Whom all Blessings Flow*; *Jesu, Christ, Thou Almighty King*; *Jesu, Lover of My Soul*; *My God, My God to Thee*; *Rock of Ages*; *Oswald, Christian Soldiers*; *Laud, Kindly Light*; *Sweet Hour of Prayer*; and *Abide with Me*.

During the period of preparation of this attractive book, better made ready, a single copy may be ordered at the special advance of publication cash price of 35 cents, postpaid. Copyright restrictions, however, limit the sale of this book to the United States and its possessions.

SONGS OF MY COUNTRY—Arranged for Piano.—Ada Richter.—Mrs. Richter's deep understanding of children coupled with her knowledge, backed by experience, will help her to appeal to them. In this splendid volume for young piano students the approach is through that ever present feeling in the hearts of every good old alike—love of our country

—and makes possible the thrill of playing at the piano easy arrangements of familiar songs. Consisting over forty beautiful songs, the contents are divided into four sections: *Revrité Patriotic Songs*—"Chester," "Yankee Doodle," "America," and "The Star Spangled Banner"; *Famous War Songs*—"The Battle of the Girl I Left Behind Me," "Just Before The Battle, Mother," and "Soldier's Farewell"; *Songs Our Fighting Men Like To Sing*—"Capital Ship," "And the Band Played On," "Home Boat," "Hunt in the Range." Several Stephen Foster favorites, and selected hymns loved by the service men; *Famous War Songs and Patriotic Tunes of Later Years*—"American Patrol," "The Week's Events," "The March from Armerleens," "You're in the Army Now," "Taps," and "Reveille."

Published in the convenient oblong format, with attractive illustrations adding to its interest, this book will be available as soon as editorial and printing details are completed. While in the process of publication *Songs of My Country* is offered to our readers at the special cash price of \$1.00, postpaid. Delivery is a single copy. Because of copyright restrictions the sale is limited to the United States and its possessions.

ALBUM OF FAVORITE FIRST POSITION PIECES FOR VIOLA AND PIANO—Long a favorite of violinists and violin teachers in its original form, this collection is soon to be made available to the young viola player for whom there is a limited supply of literature. August Møller, who has transcribed and arranged this collection for the viola, is an experienced teacher and performer on this instrument. His wide experience and deep insight into the viola is evidenced in knowledge of the splendid arrangements of these easy-to-play study and recreational pieces. Included among the twenty-two interesting pieces are compositions by such outstanding composers as Franklin, Greenwood, and Zimmerman.

During the period of publication, a single copy of the *Album of Favorite First Position Pieces for Viola and Piano* (complete with piano part) may be ordered at the low cash price of 50 cents, postpaid. Copyright restrictions limit the sale of this book to the United States and its possessions.

PORTRAITS OF THE WORLD'S BEST-KNOWN MUSICIANS, with Names-Not Biographical Sketches.—A notable addition to our excellent catalog of reference books is this forthcoming book which every student of music will find invaluable. There is an old Chinese proverb to the effect that "a picture is worth a thousand words," and this is particularly true in the case of famous musicians whom we know only of famous music. Hard facts and dates through which to live are accompanied by about 4,500 portraits of musicians, accompanied by musical personalities.

By giving a few highlights in a brief paragraph and supplying wherever possible the individual and supplying wherever available places and dates of birth and death, as well as the names of places and dates of those not living, places and dates of

Portraits and biographical material will be arranged in alphabetical order, but the composer native to or residing in the United States will be listed in the United States in which they are listed under the respective states in which they

were born or in which they live or lived. This forthcoming publication is under the able editorial supervision of Mr. Gray and the able Editor-in-Chief of the staff of *The Etude Music Magazine*. Take advantage of this splendid offer by ordering a single copy of this book at our special advance of publication cash price of \$1.00, postpaid. Delivery will be made as soon as the work comes from the press.

SINGING CHILDREN OF THE SUN—A Book of Songs for Young Children.—Compiled by *Thelma Lawrence*.—Published in the convenient "community song book" style, this new work by the distinguished composer of *By the Waters of Minnesota* will be ideal for assembly singing, club, homes, and service gatherings. The contents include some of the best known Indian Melodies such as *By Singing Water*, *Wit-am, Lone Song*, *Where the Blue Heron Nest*, and of course, *By the Waters of Minnesota*. Several new songs which have never previously been published are presented.

Piano accompaniments are available for this book. The book is available in the vocal part is in a comfortable range suitable for unison singing. Program notes are also provided to give interesting data on the American Indian background of the lyrics, melodies, and single copy may now be ordered at our special advance of publication cash price of 25 cents, postpaid.

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Adaptability is the keynote to the success that this book will achieve. Most of the parts will appear in score with three others, making four harmony parts in all. These four parts will be known as A, B, C, and D, and will be in accord with the rest of the book, so that any two, three, or more instruments can be played together. Parts A and B can be used for duets; A, B, and C will serve for trio work, and quartets can be played from A, B, C, and D. In the meantime, more instruments are available "doubling" can be done with advantageous results. Indeed by so doing, groups of almost any size up to those of orchestra and band can be utilized. In the meantime, every participant will be given that confidence which comes of knowing that he does not "carry on" alone.

Dr. Monger, skilled Chicago musician and arranger, has chosen thirteen first ensemble pieces for this book. Among them are: *Largo* by Dvorak; the Theme from Sibelius' "Finlandia"; Waldteufel's *March*; *Dark Eyes*; *Janáček*; *Country Gardens*; and *Alma* Co.

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Prior to publication a single set of these books, sevenets in all, may be ordered at the low advance of publication cash price of 15 cents each for the instrumental books and 35 cents for the Conductor's Score (Piano Book). Due to copyright restrictions, the sale of this album is confined to the United States and its possessions.

WE'RE FOR AMERICA, Operetta in Two Acts, Music and Lyrics by Marian Hall and Thelma Lawrence.—There has always been a great demand for operettas of higher quality, both musically and dramatically. Here, then, is a truly timely, attractive, and up-to-date work which deserves careful consideration.

The arrival of a refugee girl at the campus of Livermore Junior College and a song competition serve as the sparks which kindle a train of seriocomic events which culminate in a happy ending. Our student body to the realization that only through cooperation with each other can they best serve their school and their country. To this has been added just enough romance to make the operetta provide an excellent background story for the numerous delightful musical numbers which include numerous solos, duets, and choruses for boys, girls, and mixed voices. Twelve principals are required, including five sopranos, two mezzo-sopranos, one contralto, two tenors, one baritone, and one bass in addition to several extras.

A production of this work will require no expensive costumes and there are no difficult staging problems for the director to solve. The music itself is decidedly original and engaging, but at the same time it makes the most of the demands on the soloists or chorists; thus it is ideal for use in high schools, colleges, and other amateur organizations. Order your copy now for the special advance of publication cash price of 40 cents, postpaid (only one copy may be ordered at this price), and delivery will be made as soon as the work is off the press.

ADVANCE OF PUBLICATION OFFER WITHDRAWN.—Readers of the *Etude Music Magazine*—owners of Hammond Organs and those who plan to install one of these fine instruments in their home, chaplains and their boys in the Service Camps—have shown remarkable interest in the new literature to be published by the Publishers. Numerous orders and inquiries have been received and the Publishers are convinced that time will prove a most timely publication.

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HOW TO DEVELOP AN ARPEGGIO TECHNIC

Harold C. Packer has written many practical articles for *The Etude*. This, an arpeggio, is one of his keenest methods. It shows how an arpeggio technique may better your playing.

FREEDOM IN SINGING

Lovely Lily Dymal of the Metropolitan Opera Company is known for her effect, less singing. The *Etude* sent a representative to find how she accomplishes this, and our voice teachers and pupils will enjoy every word of this helpful and stimulating article.

TUNES FOR TOUGH TIMES

Colonel William A. Grove, U. S. Army—bitter commander of the Reserve Unit of Pennsylvania, played a very high valuation upon music in the Army. To him it is a necessity which our same hard times should realize more generally. He speaks no words to give his opinion in "The Right-Hand-Shoulder Position in a Very Different Article," which strikes a new note in discussions of military music.

MEMORIZING IS EASY

Charles E. Brown, concert pianist and member of the Faculty of the Music Department of Wooster College, gives very valuable hints to those who find memorizing difficult. It is a fine "tell how" article.

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Preparing for the Spring Accordion Recital

(Continued from Page 277)

This can be acquired without going to the other extreme of a set stage grin. Mannerisms of all kinds such as scowling, biting of the lips or bobbing the head should be avoided or else the audience will pay more attention to such antics than to the music. Those who have become accustomed to beating time with the foot should break themselves of the habit before they make their concert debut.

If the concert selection has been prepared in ample time there will be no need for much practice the day of the concert. It is all right to play the selection over once or twice but frenzied repetitions bring about nervousness and uncertainty so instead of striving at the concert hall exhausted and unable to go his best, it is not advisable to dwell mentally upon the notes of a selection while waiting to play.

Our closing thought then to beginners is to leave no stone unturned in the preparation for their debut and then to have faith in themselves and never for a moment to allow an element of doubt to enter their mind. They must believe in themselves and know that they will be successful.

The Etude Music Lover's Bookshelf

(Continued from Page 251)

of mysticism with which so many have sought to surround the life of the composer, nor does she dwell unduly upon his long platonic friendship with Nadejin von Meck, one of the most abnormal and curious romances in the history of music. The book is richly supplied with notations and by Vera Cook, whose mother was a friend of the composer.

"Stormy Victory"

By Claire Lee Purdy

Pages: 241

Price: \$2.50

Publisher: Julian Messner, Inc.

Backstage with the Orchestrator

(Continued from Page 273)

most earnest counsel is that he regard it as a craft—something to be peddle as a potboiler while he prepares himself for the higher demands of independent creative artistry. If ever he lets go the hope of writing his own music and gives himself up to orchestrating completely, the chances are that he will never do anything else. If he feels that, potentially at least, he has his own work before him and never means to let it go, the chances are that, even along with his orchestrating, he may be able to round out his stature as a creative artist. If a man is capable of making himself a really fine orchestrator at all, he has the musical feeling and the imagination that would carry him further. And he should never quite let that go. Actually, it is difficult to draw the one line that completely separates good music from trash. Only time draws that line. In the mind of the people, however, there is a very definite pathway from the cheap to the good. In my broadcasts, my viewpoint is that all music is fun, but the greater it is, the more exciting it becomes. This standard of taste can be worked up in any musical medium. The orchestrator can do his share by clinging to his best ideals. After all, both Brahms and Wagner began as orchestrators!"

News of the Networks

(Continued from Page 230)

music, the series began in February with a performance of Shostakovich's "Piano Quintet," brilliantly played by the Coolidge String Quartet and Frank Sheridan, the American pianist.

Music of the New World (Thursday, 11:30 to 12 midnight, EWT-NBC network), that program which was designed to trace the development of music in the Americas from the Pre-Columbian era to the present, has five more programs to go. These five are headed under a general title of "The Independences," which are briefly described as presentations of notions and duties, which lead us to a struggle of the problems behind various titles of self government. The shows of the five broadcasts are as follows: April 5, "Valley Forge"; April 12, "The Virgin of Guadalupe"; April 19, "Tucuman"; April 26, "Two Gentlemen of Chile"; and May 3, "Llaneros."

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