

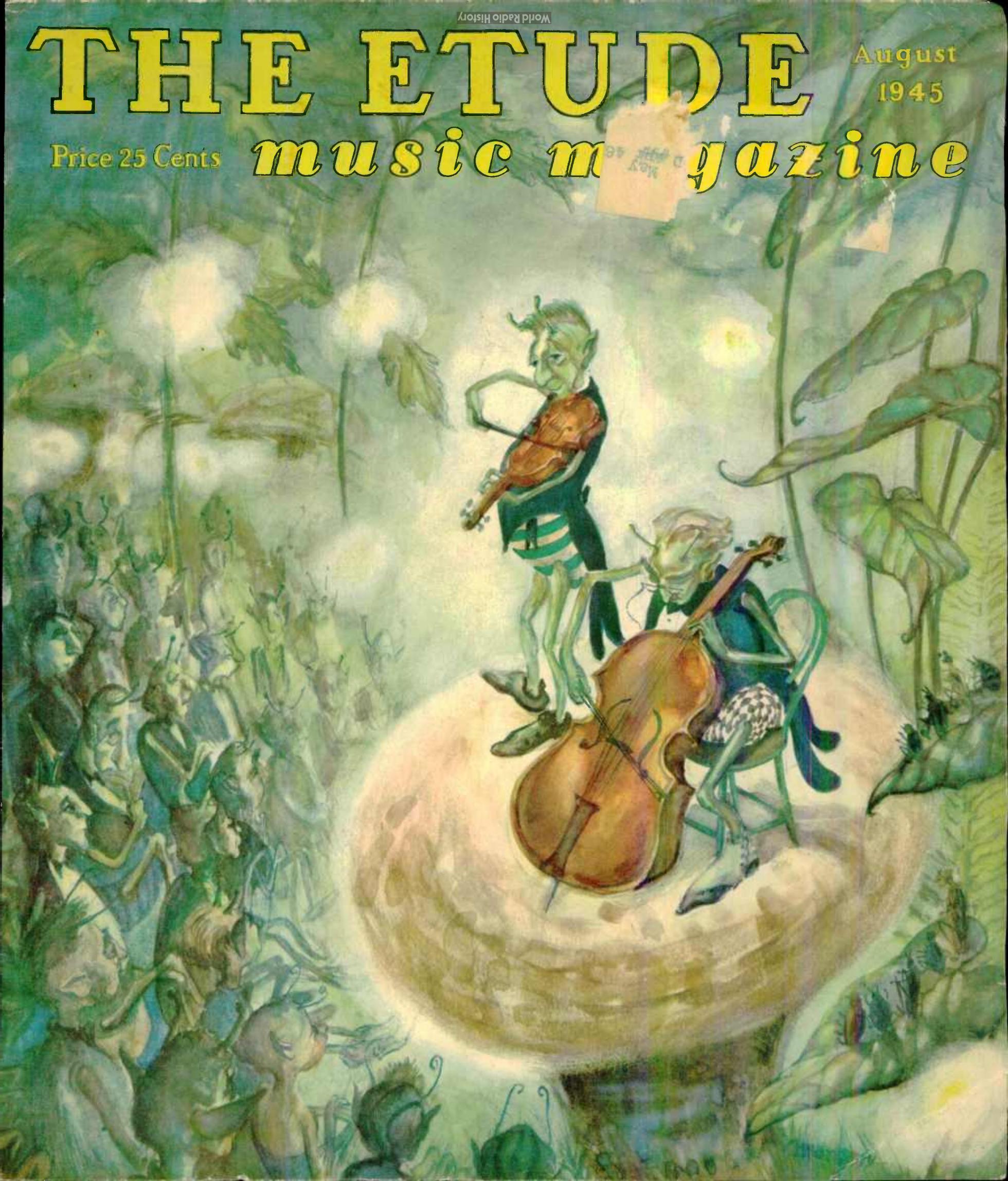
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# THE ETUDE

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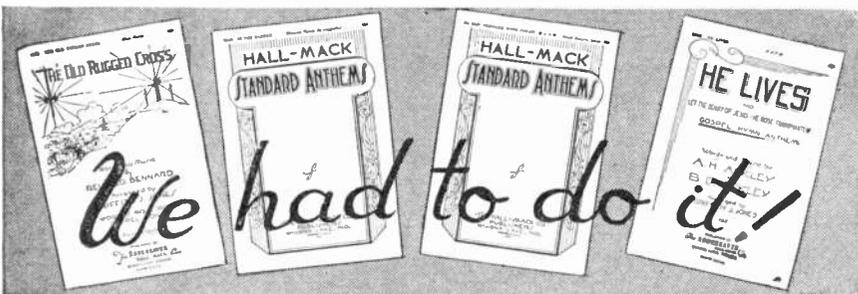
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THE OCEANS of print are so vast that it has long since become impossible for the most receptive mind to do much more than wade on the shores. Once, in an English university library, there was pointed out to us a gentleman of noble birth who had spent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

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

Consider, for instance, the great literature of Russia—the powerful Alexander Pushkin (1799-1837); the poetic realist, Turgenev (1818-1883); the sympathetic Dostoevski (1821-1881); the realistic Gogol (1809-1852); the revolutionary Gorki (1868-1936); and the towering Tolstoy (1828-1910). This enormous reservoir was, until recent years, unavailable to more than a small section of the Russian people, owing to the widespread illiteracy of the population. Since the coming of compulsory education through the Soviets, millions have been reveling in the powerful works of the foremost Russian writers. Despite the excellent translations now available, a relatively small part of the American reading public has done more than view distantly this immense treasure house.

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

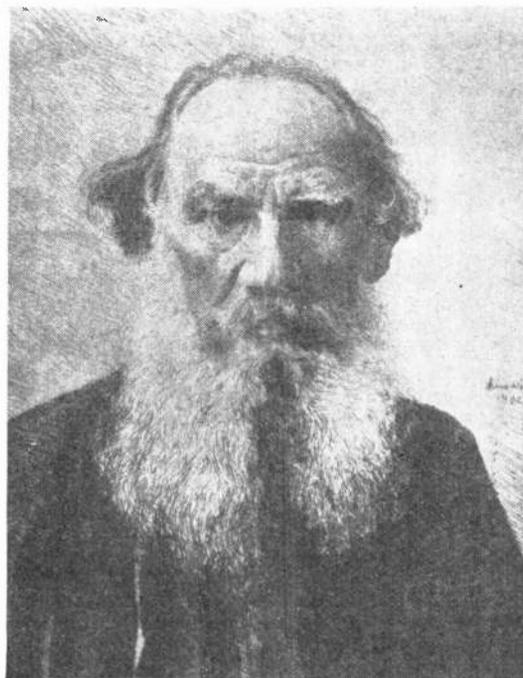
Count Tolstoy, for instance, played the piano very well indeed, it is said, and found great enjoyment in his music. His educational and cultural background was that of a member of the aristocracy. His early life was brilliant and joyous. But after trips abroad he became disgusted with the materialism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

## What Good is Art?



Drawn by George T. Tobin  
Half tone by H. Davidson

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



Fridenberg Galleries

TOLSTOY IN HIS OLD AGE

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

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

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

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

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

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

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

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

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**Editorial**

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

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

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

## Here Comes the Band!

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

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

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

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

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

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

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

camp music director, and 16 bandsmen have been members of the organizations since that time. Leader of the 326th unit is WOJG Walter H. Simson, recently assigned to the band. Chief Warrant Officer Edward K. West heads the 328th unit.

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

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

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

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

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

When the 326th and 328th ASF bands go overseas they will entertain other branches of the service in addition to Quartermaster troops. Each 28-piece band probably will be broken into smaller units, so that members of one unit may entertain men near the front lines, while others are giving a concert to troops in rest areas behind the lines.

## Have You Met Her?

by Lillie M. Jordan

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

Does this sound like an imaginary incident? It is, of course. But the experienced teacher will have no reason to doubt the authenticity of the case that follows.

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

"This sheet music and these instruction books," the girl explains, "are what my sister and I had with our other teachers. I'm sick of hearing most of the pieces but Mother thinks I ought to learn to play them better. Then there are these," Betty offers some rather tattered books, "some of the pages, you see, aren't torn or pencil marked at all because those were the ones the other teachers didn't care to use. Mother says she hopes you won't ask her to buy any more music until you've taught me all of these."

We can guess what a doctor would reply to Mrs. A. But what should be the music teacher's answer to Mrs. B. under analogous conditions.



Official U. S. Army Photo

THE FIGHTING BAND

"FORWARD MARCH WITH MUSIC"

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The English Duo

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

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

—EDITOR'S NOTE.



VICTORIA ANDERSON



VIOLA MORRIS

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

### Pleasure in Personal Music Making

"The chief reason," said Miss Morris, "seems to be the gradual change in world living conditions. Formerly, people made their own amusements in the home, and music ranked as one of their chief forms of diversion. Now, with the advent of radio, motion pictures, and all sorts of 'ready-made' pleasures, people are less inclined to do things themselves—although within these recent war years, the pendulum seems to be swinging again in the other direction, for we have noticed time and time again the desire for self-activity and personal participation in music. Who knows, perhaps we shall again see the home-music interest of Pepys' day, when house servants were engaged with an eye to their singing abilities as well as to their domestic accomplishments, and when the great Pepys himself devoted one of his diary entries to the gifts of his wife's maid who had such a ready ear, as he put it, that she was able to learn and repeat Henry Lawes' song, *The Lark*,

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

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

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

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

### Congenial Personalities

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

## Music and Culture

preparation. This is a very important point."

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

### Perfect Teamwork

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

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

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

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

## Beethoven's Martinet Teacher

by Dr. Alvin C. White

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

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

His important theoretical writings, complete editions of which were published by I. von Seyfried, include: "Gründliche Anweisung zur Composition" (1790 and 1818, French edition, 1814); "Kurzgefasste Methode, den Generalbass zu erlernen" (1792); "Clavierschule für Anfänger" (1808); and other smaller works. Of his two hundred and forty-four compositions, only twenty-seven have been printed, including piano fugues, piano quartet, a concerto for piano, two violins and bass, organ preludes, and quartets, quintets, sextets and octets for strings. Manuscript scores, in the possession of Prince Esterházy-Galantha, comprise twenty-six masses, forty-three graduals, thirty-four offertories, six oratorios, twenty-eight trios, forty-two quartets and thirty-eight quintets for strings, besides a great variety of church music. A selection from his instrumental works was published in "Denkmäler der Tonkunst in Österreich" (Memories of Austrian Composers), volume sixteen, two.

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

He was Beethoven's teacher in counterpoint in 1794 and unfortunately expressed but a poor opinion of his pupil's talents. In fact, he warned other pupils in his classes to keep away from the young iconoclast, lest he corrupt their musical taste. Beethoven, tumultuous, tempestuous, and a natural born rebel, to whom conventions were the bastions of progress, which perforce had to be annihilated, had had desultory instruction from Haydn, supplemented by surreptitious lessons from Schenk, who helped Beethoven correct his exercises before showing them to Haydn. When Haydn left for England (January 1794), Beethoven, realizing the need for more discipline, picked out the martinet, Albrechtsberger, for lessons in counterpoint. The battle between the two divergent temperaments may well be imagined.

Albrechtsberger apparently was disgusted by the innovations of his genius pupil. As he wrote: "He has learned nothing, and will never do anything properly." However, enough was left of the conflict between teacher and pupil to result in the publication in Paris, in 1832 (five years after Beethoven's death), of a book of his contrapuntal exercises with Albrechtsberger. This was republished in an edition edited by Nottebohm in Germany in 1873.

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

## New Keys to Practice

by Julie Mason

V

Begin with easy pieces in easy keys, playing slowly and without much effort. In resuming practice it is important, not how strenuously or how fast you play, but simply that you *play*. Keep your fingers moving—not rapidly but frequently—for several days before attempting real practice. Getting back into activity, a marathon runner first *walks* often, before he runs; after an idle season, a baseball player first *exercises muscles* repeatedly, before he swings a bat.



BEETHOVEN NOT EVEN TOUCHED

This amazing picture of the statue of Beethoven standing in the ruins of his birthplace at Bonn on the Rhine, which was subjected to severe bombings, is all the more significant since his famous motif, — — — from the Fifth Symphony, was the musical victory motif of the Allies from the beginning of the War. Beethoven in heart and soul was a democrat, hating tyranny, oppression, and injustice to Man. Was this statue preserved by an accident, or was it saved by the shrewd intentional pin point bombing of American flyers?

# Let's Clarify Music Teaching!

An Interview with

*Leo Reisman*

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



LEO REISMAN

SECURED EXPRESSLY FOR THE ETUDE BY BENJAMIN BROOKS

*Leo Reisman is a native of Boston, where he attended the New England Conservatory of Music and grew up in the shadow of Symphony Hall. He has organized and directed professional orchestras of his own since his twelfth year. At sixteen, he played first violin in the Baltimore Symphony Orchestra. A year later, he formed his own dance band and opened the door upon a notable career. In 1922, Mr. Reisman presented the first orchestral radio show ever broadcast. That performance was sent out over Station WJZ (then broadcasting from Newark, New Jersey), but Mr. Reisman soon returned to Boston, where he was active in the development of Station WBZ. Leo Reisman established the basic patterns of many orchestral radio shows, and created the Pond's program, the Philip Morris program, and a dozen others. In 1937, the French government invited two American art units to participate at the Paris Exposition; one group was the Rockettes and the other, Leo Reisman and his orchestra. At present, Mr. Reisman manages to combine his radio work with the directorship of all music at the Waldorf-Astoria. As the result of his own thorough training, his vast experience in engaging and developing orchestral musicians, and his frequent contacts with ambitious youngsters who want to become musicians, Mr. Reisman has acquired some challenging opinions on music teaching. These he outlines for readers of THE ETUDE in the following conference.*

—EDITOR'S NOTE.

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

tion of music to which they give so much study?

To my knowledge, none of our great conservatories or schools has stated a definite explanation of the object of music in the scheme of living—a philosophy of music. Music is a profession; it is also a valuable means of self-expression; but it is something infinitely greater. To me, music must serve the people, as one of the

important stimuli which inspire man beyond himself: a sort of "benzedrine of life" which spurs men to attain new heights of accomplishment. With such a philosophy, I believe that the musician (whether he be professional, teacher, or student) should concern himself with those important aspects of his calling which transcend both self- (Continued on Page 472)



THE WEDGEWOOD ROOM

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



THE WALDORF-ASTORIA

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

# "Mr. Piano" Writes His Autobiography

As Told to

*Kathryn Sanders Rieder*

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

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

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

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

## An Occasion for Celebration

I was placed on a wagon festooned with flowers, and drawn by bedecked horses. A fine band led the procession blaring forth triumphant music, followed by me, the resplendent piano. I can tell you I was proud. Next came the maker, "the man of the hour," carried on the shoulders of his apprentices. Behind him came the musicians and other persons of importance. Jubilantly we made our way to the home of the new owner, where another joyful group awaited us. The minister prayed and blessed me. The head officer of the town made an address. So did the druggist and others of importance. A chorus of people sang. Then I was carried to my new home while the band played gaily. Even after I was set in place the people continued the celebration with a banquet and dancing.

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

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

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

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

My frame is really the foundation of my whole make-up. In uprights that is the rectangular section with the cross sections for strength. In grands, the strips of wood radiate from a common center, and are bent to fill out the case. My frame holds all the rest. The terrific strain of the tension of my strings must be resisted by the frame. My frame is glued to the wrest plank in which are placed my important tuning pegs.

## Casting the Plate

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

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

be a success. The plate is cast of iron in a wood mold. The mold must be an eighth-of-an-inch larger than the finished plate to allow for the shrinkage of metal as the plate cools. The mold itself was made from a wood mold which was, in turn, another eighth inch larger for the same reason.

My strings which withstand such tremendous pressure are a problem in themselves. They are made to vary in length and heaviness according to the tenseness to which they are to be tightened and the pitch they will sound. My lowest bass string vibrates only twenty-six times in a second. My highest treble, 4136 times a second! The part vibrating is 2.145 inches on this high string.

The men who make my strings are clever. They have figured out that on this basis it would take a string thirty-two feet long to produce my lowest bass note. They accomplish the (Continued on Page 470)



CRISTOFORI'S PIANO (1720)

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

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

## A Complicated Process

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

# Building an Orchestra

A Conference with

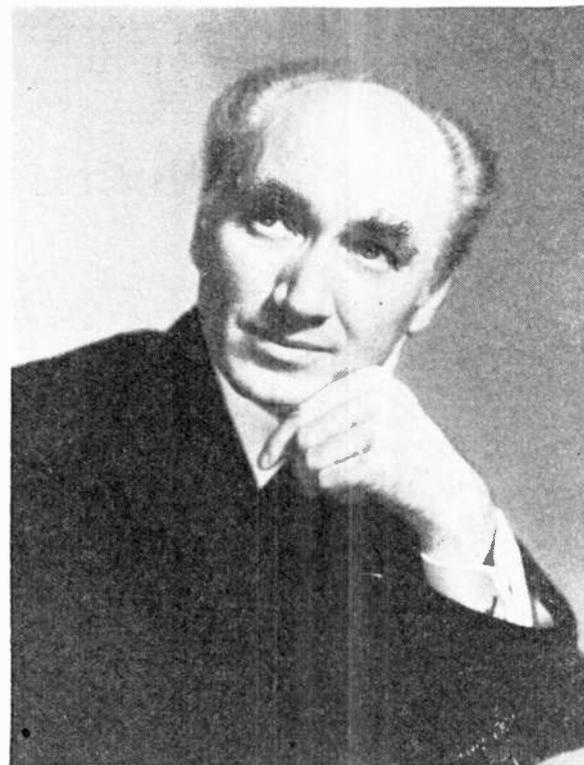
*Karl Krueger*

Conductor, Detroit Symphony Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY VERNA ARVEY

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

—EDITOR'S NOTE.



MR. KARL KRUEGER

Musical Director of the Detroit Symphony Orchestra

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

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

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

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

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

## A Disappearing Handicap

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

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

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

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

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

## Conducting or Time Beating

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

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

"At any time," said the Englishman.

"Right now?" asked Nikisch.

"Yes, indeed," said the Englishman.

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

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

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

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

That was how my association with this, the greatest of all conductors, began. Nikisch, like every other great conductor that I have known, felt that conducting could not be taught. I feel they are right. Conducting, like any phase of recreative art, consists of two phases: (1) the artist's conception of the work which is determined by his mental. (Continued on Page 440)

# This and That Concerning Radio

by Alfred Lindsay Morgan

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

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

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

"In the majority of homes in this big country of ours," says one radio official of our acquaintance, "the gathering group has an always implied, though often unspoken, attitude of condescension, of bored or indifferent tolerance, for radio." The implication would seem that something was lacking, but this is not necessarily true. People, more often than not, are bored or indifferent not from lack of any given desideratum, but from surfeit thereof. The trouble with radio, if we must find trouble, is, as our radio official friend says, a too "much muchness." And a great deal of radio is too ephemeral, not enduring. But music is enduring, and that is why those who are interested mainly in musical programs find radio unsatisfactory.

That too "much muchness" of radio, says our radio friend, is something that might well heed the advice of *Hamlet* to certain players—"Nor do not saw the air too much . . . but use all gently; for in the very

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

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

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

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

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

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

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

An economist friend of ours sums up the radio situation very ably, and, in our way of thinking very thoughtfully. He says: "Those who grumble at the inadequacies of radio programs do not perceive that institutions are reflections of the culture of which they form a part. The commercialization of music and its accommodation to mass production for financial profit is simply another aspect of the dominance of the ideals of our business economy. The realization of this truism should enable the discriminating listener to be unruffled when "mild flavored cigarettes" and "Die Meistersinger" are presented to him in one clump. Prevailing economic convictions in the United States provide an influential barrier to the establishment of a noncommercial mode of entertainment."

\* \* \*

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

lected as first-place "Symphony Conductor." The NBC Symphony Orchestra program, known as *General Motors Symphony of the Air*, is an example of culture being sponsored by a big business concern.

In the "Program-Conductor" classification, first, second and third places, were given by Musical America to NBC's Dr. Frank Black (who leads the summer series of *General Motors Symphony of the Air* and the NBC program *Serenade to America*), Donald Voorhees (who directs the *Telephone Hour*), and Howard Barlow (who conducts the orchestra in the *Voice of Firestone* program). The *Telephone Hour* scored also in first-place as "Orchestra with Featured Soloists."

First Place honors for regularly featured soloists went to John Charles Thomas (as man soloist) and Gladys Swarthout (as woman soloist).

Four first places in Musical America's poll went to Columbia Broadcasting System programs. CBS "firsts" went to the New York Philharmonic-Symphony broadcasts, which tied with the Boston Symphony (Blue network); the *Star Theatre*, starring James Melton, as the best musical variety program; the Stradivari Orchestra, as the top-ranking small ensemble; and Alec Templeton, who was voted the best instrumental soloist regularly heard.

The nine CBS programs and personalities (heard during the 1944-45 season) that placed among the top three in various categories (Continued on Page 440)



AMRI GALLI-CAMPI

RADIO

"FORWARD MARCH WITH MUSIC"

World Radio History

## THE SIMPLICITY OF COUNTERPOINT

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

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

Dr. Morris' "Introduction to Counterpoint" presents the main principles in an especially succinct manner, with no superfluities. The Appendix has some sixty excellent *canti firmi*.

The book does not include counterpoint beyond four parts.

## RESISTANCE EXERCISES

"QUIK TEK-NIK FOR ALL INSTRUMENTALISTS." By Gene Redewill. Pages, 26. Price, \$1.00. Publishers, Creative Music Publishers.

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

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

## MUSICAL MYSTERY

"THE BACH FESTIVAL MURDERS." By Blanche Bloch. Pages, 289. Price, \$2.00. Publishers, Harper & Brothers.

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

## AMERICAN EPOCHAL SONGS

"SING FOR AMERICA." By Opal Wheeler. Pages, 128. Price, \$3.00. Publishers, E. P. Dutton & Company, Inc.

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

AUGUST, 1945

# The Etude Music Lover's Bookshelf



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

by B. Meredith Cadman

## WHERE IS AMERICAN MUSIC?

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

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

## NEW MUSICAL BOOKS FOR YOUNG FOLKS

"NEW MUSIC HORIZONS." A new music series of six books. Edited by Osbourne McConathy, Russell V. Morgan, James L. Mursell, Marshall Bartholomew, Mabel E. Bray, W. Otto Miessner, and Edward Bailey Birge. Designed for school use. First Book. Illustrated by Lloyd J. Dotterer. Pages, 48. Price, \$0.68. Publishers, Silver Burdett Company.

"FAVORITE NURSERY SONGS." Illustrated (very charmingly) by Pelagie Doane. With simplified piano arrangements by Inez Bertail. Pages, 44. Price, \$0.50. Publishers, Random House.

"FAMOUS PIANISTS FOR BOYS AND GIRLS." By Gladys Burch. Illustrated. Pages, 156. Price, \$2.00. Publishers, A. S. Barnes and Co., Inc.

"JOHANN SEBASTIAN BACH." By Harriet Bunn. Illustrated by Raffaelo Busoni. Pages, 59. Price, \$1.00. Publishers, Random House.

A number of books for musical children have come to your reviewer's desk. All are excellent and each would receive a separate review were it not for wartime paper restrictions.

The child's musical interest is greatly enhanced by stimulating his musical imagination. He lives in a story land world. His enthusiasm is captured by pictures and color. Of the books listed, "Favorite Nursery Songs," "Johann Sebastian Bach," and "New Music Horizons" are veritable bursts of color and fantasy. "Famous Pianists for Boys and Girls" (including Liszt, Rubinstein, von Bülow, de Pachmann, Carreño, Paderewski, Rachmaninoff, Hofmann, Busoni and Grainger) is skillfully written and will prove valuable to teachers.

Any or all of these books would be welcome additions to the library of a musical child or for the child one wishes to interest in music. Schools would find them equally valuable.



Can she bake a Cherry Pie, Billy Boy?

BOOKS

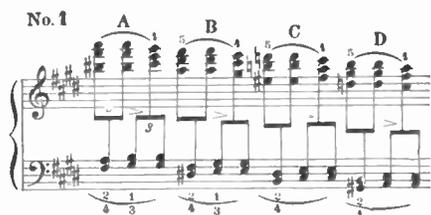
"FORWARD MARCH WITH MUSIC"

World Radio History

## Rachmaninoff's Prelude in C-Sharp Minor

Would you please suggest some way of acquiring the "Rachmaninoff effect" in the C-sharp Minor Prelude cadenza? I have heard Rachmaninoff play the Prelude a number of times, and also have his recording. . . . But to no avail; that passage just does not have the right rhythmic swing when I play it!—H. N., Wisconsin.

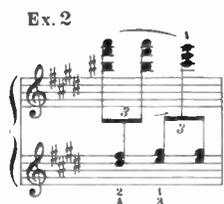
The "cadenza" to which you refer is no doubt the passage which begins:



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

Remember that it is foolish to try to play fortissimo or even moderately loudly at first when you are practicing such fast incisive passages. . . . Slow practice may be done forte, but rapid passages should first be worked out lightly, dryly (no pedal!) and above all, without looking at the keyboard. . . . Here's the way to practice the passage:

Impulse group A:



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



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

Now, silently in your mind *think* of Impulse A very rapidly, even to "feeling" the accent on that second left hand chord. . . . then close eyes and play this swiftly *in your lap*. . . . if you can't do it, try it once more, silently in lap. . . . pause. . . . now gently put your hand on the keys and play it presto! . . . pause. . . . repeat it presto, but *once only*. . . . Be sure to play lightly and feel the impulse going to the left hand accent. Don't tolerate any sloppy, medium fast speeds. . . . It must be played presto at once. If you can't do this, go back again and practice the first (slow) part of way No. 3 again.

4. Now practice impulse B in exactly the same ways.
5. Combine impulses A and B, thus: Play A slowly, hands together. . . . pause. . . . B slowly, hands together. . . . pause. . . . A, rapidly. . . . pause. . . . B, rapidly. . . . drop hands to lap. . . . in lap, play A and B rapidly with no pause between. . . . now play A and B rapidly on piano. . . . pause. . . . repeat, once only. . . .
6. Work similarly at impulses C and D, and combine these with A and B.

If the groups are still uneven go back and practice each impulse again in ways No. 1, 2 and 3. . . . Think constantly of playing with finger-tip-feel, with proper left hand impulse accent, with plenty of pauses between impulses, and no looking at keyboard. The pauses are most important since they relax you and compel you to think what you are going to do next. . . . You see, now, how a pianist must call on his brain to help him over such obstacles. Perhaps he could learn to play the passage by dull endless repetition, starting slowly and gradually increasing the speed; but such a stupid process is reprehensible

# The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.  
Noted Pianist  
and Music Educator

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

## Skip-Flips

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

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

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

But alas—in my article I didn't say "peck," but "peek". . . . Quite another thing, isn't it?

No matter how hard one tries to clarify a matter of technical approach in cold print, there is bound to be misunderstanding. . . . All such explanations should be implemented by personal illustration. . . . Perhaps in the post-war millennium a microfilm sound movie will be dispatched with THE ETUDE to cover all such contingencies!

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

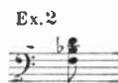
Hold your left hand high over the keyboard with wrist hanging, fingers about

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

Now try to play some skip-flips. For these the left hand of the Liszt Sixth Rhapsody excerpt which you mention in the October ETUDE offers excellent application:



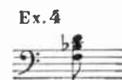
Hold hand over keyboard as before, this time with first and fifth finger touching the low B-flats; then with eyes only, "spot" the next chord:



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



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



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

Unless you persist in flipping loosely and swiftly, grazing the keys as you slide, you are not skip-flipping. . . . Any lifting of the hands in the air, or "bowing" from one chord to another, or "contracting" the arm or hand in transit, spoils the flip.

Seems like a lot of explaining for such a simple process, doesn't it? But this time I'm determined that B. K. and all other patient Round Tablers will understand it. Now, however, comes the tough part. . . . Before you can graduate as a class A skip-flipper you must be able to play these leaps and all others accurately, rapidly and freely *without looking at the keyboard*. . . . To do this, work exactly as explained above, but with a single, surreptitious *peek*!

(Continued on Page 465)

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

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

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

### Music in Healing Through the Ages

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

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

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

### A Modern "Pied Piper"

The legend of the Pied Piper of Hamelin has a basis in fact, and is a remarkable record of the influence of music upon the minds of children. The present day "Pied Piper," Frank Sinatra, cannot be dismissed with the usual grunt of disgust, nor ignored by musicians as a fad and a crazy notion of the "bobby-soxers." He pleases millions, and these include millions of our soldiers. Those who scorn him surely know but little of psychology, and certainly less of the broad aspects of modern, melodic music and its influence upon young people.

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

# The Place of Music in Military Hospitals

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

by George W. Ainlay

Lieut. Col., M. C.

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

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

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

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

### Artist and Diplomat

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

### Careful Planning Necessary

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

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

As would be expected, an orchestra or a combination of instruments is liked by the greatest number of patients. For a small (Continued on Page 468)



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

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

# Things Some Teachers Ought to Know

A Mother Speaks Her Mind

by Barbara B. Paine

**D**O MUSIC TEACHERS realize that the standard method of teaching any instrument is geared exclusively to the abilities of the musically talented child? Why aren't they willing to accept the fact that ninety-nine per cent of their students are not talented but just average children who get a slightly more than average pleasure out of music?

Inquiries of parents in our suburb have shown that most of the children have had music lessons but that two years is the usual limit of endurance. Generally the children start their lessons on their own initiative after they have been fooling around on the piano for some time by themselves, or have otherwise shown special interest. Mothers today are too busy to drive their offspring to hated practicing, but we all feel that musical knowledge is an important part of our culture and that the development of a love for and appreciation of music is one of the finest gifts we can make to our children. We are glad when any child shows the necessary spark of interest, but we do not have any delusions about that child's ability as a potential virtuoso. The first few months of lessons go along smoothly because the novelty hasn't worn off and because the pieces are both easy and familiar.

## There Must Be Fun in Music

The child is disillusioned gradually. Music, which sounds so effortless, is actually hard to play. In fact, I think most children start out with the attitude of the man who when asked if he could play the violin answered, "I don't know, I've never tried." As the individual pieces become harder to play, they also become unfamiliar to the child and on a more mature level than the average child is capable of enjoying. The final discouragement is the child's realization that he is not getting anything practical out of his handful of pieces—no prestige, no group satisfaction, and above all, no fun. Those pieces represent a good many hours of hard labor on his part, but they exist in an emotional vacuum totally unrelated to everything else in his life. Perhaps too he is the only music maker in his family, which is a tacit admission that in his family at least music is not very highly thought of. No wonder lessons are abandoned, and the child joins the great and very smug (when discussing music lessons) majority which says, "Sure I took lessons for a couple of years, but if you ask me, it's all 'goony'."

I can be more explicit still. My own daughter, now nearly eleven years old, began taking piano lessons over a year ago with the greatest enthusiasm. She has a splendid teacher and has made excellent progress considering the amount of effort she has put into it. Nevertheless her very own, spontaneous interest declined in the spring and reached an abysmal low last summer. In the autumn a variety of new factors entered the picture, and my child's attitude took a turn for the better. For one thing, I began to have lessons myself, and her interest revived from the moment she discovered her hands are a hundred times as nimble and obedient as mine. The other factors contributing to her steadily increasing interest have been along lines which are either despised or overlooked by the conventional music teacher. But they have proved

remarkably effective not only with my own child but with other children in the neighborhood, and are the basis of several of the changes I would like to see made in music teaching.

## Suggested Changes

1. Teachers expect too much practicing from the average child with the result that the work is skimped, raced through, and resented. Children are busy individuals. School lasts until three or four o'clock daily, and a child old enough to be interested in music lessons generally has about an hour's worth of homework. What with necessary personal chores and early bed hours this adds up to a pretty full day. An article in *THE ETUDE* some months ago seriously suggested that the child have a piano in his own room—ideal no doubt, but utterly unrealistic. Deplore it though they may, music teachers must realize that the average child can devote only between thirty and forty minutes a day to practicing, if it is not to become a hated burden, and that this practicing of necessity must take place in the family living room with distractions on every hand.

I tried the traditional hour a day, six days a week system for more than eight months, and it cast a deadly blight over my child's interest in her lessons. Now on five days a week I expect half an hour of concentrated practicing broken up into ten minute periods which she can fit into her day easily. On the sixth day she has her lesson, and the seventh is a vacation provided the lesson was satisfactory. Believe me, more is accomplished in the present meager two and a half hours a week than was ever accomplished in the seven hours liberally interspersed with tears, arguments, and sulks.

2. I would like to see part of the child's repertoire brought down to earth, to a level which he enjoys without forcing or education. Give classical music by all means to those who love it, but to the normal child give some Grieg and Chopin to develop appreciation and technic, and also give a heavy dose of well known favorites. This is way below the dignity of most good teachers, I know, but we had a startling example of its efficacy at our house a few nights ago. Among a

group of Cub Scouts (and boys of that age are notoriously allergic to the charms of music) was one who could play *The Marines' Hymn*, *Home on the Range*, and a few other similar works in the simplest arrangements but with great verve and dash. The boys were all delighted, thought he was a wonderful player, and called for more and more. The virtuoso of the evening both had fun and gained prestige from his performance, but do you think the other children would have been interested for one minute if he had treated them to a Beethoven sonata?

## The Child's Musical Taste

Perhaps children's musical tastes are bad, but if you want to hold them long enough to educate them to better things you must make some concessions. Children, like adults, most enjoy music with which they are familiar and especially that they can sing. They do not like symphonies and operas, and only the exceptional child appreciates the subtleties of shorter classical works. What children like are waltzes, marches, polkas, cowboy, hill-billy, and folk songs, some Gilbert and Sullivan, old timers like *A Bicycle Built for Two*, Christmas Carols, and so on. I am convinced that half their repertoire should consist of pieces in these categories spiced up with a dash of chopsticks and musical jokes. My child's teacher claims that the child could easily teach herself the old standbys in easy arrangements, and so she could. But she doesn't, and it would be much more satisfactory if they were part of her regular lessons.

3. Beginning with the very first lesson I believe teachers should prescribe a steady dose of sight reading—say five minutes a day. As the child becomes more

proficient, the ability to read fluently at sight will be a solid asset at school and social functions. Anything that will take music out of the solitary confinement class is worth emphasizing, and the musical open sesame to group fun is sight reading ability, which should therefore be systematically developed.

4. I believe group lessons should alternate with individual lessons. At a school my children once attended this was ideally taken care of beginning in the fourth grade when the whole class had recorder lessons and painlessly learned the elementary facts of ensemble playing. The magic power of group interest was again proved to me when the child next door began taking lessons.

Nowadays whenever the two girls are indoors, they gravitate to

the piano. What they do when they get there would be an eye-opener to any teacher interested in knowing what average children really enjoy in music. One of their favorite tricks is to play the simplest songs they know in unison, a child at each end of the piano. Pianistic horseplay on a very low level is another favorite amusement, and chopsticks, races, and improvising also come in for their share of attention. I suppose about one minute out of twenty at the piano is devoted to something their teachers would approve of. Foolish as their behavior may be and awful as it sounds to the unfortunate listener, those girls are associating playing the piano with having a good time (the attitude they had before they embarked on their lessons), and I notice that after a session my daughter approaches her routine practicing with added gusto. Now another child in our neighborhood is taking violin lessons, and the three girls quite frequently get together and (Continued on Page 466)



BARBARA B. PAINE

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

### The Emotional Undercurrent

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

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

### Announcing a Mood

Nor is the introduction to be played through perfunctorily. It should prepare the listeners (including the singer himself) for the mood of the song. In most cases, too, it will establish the dominating pulse of the song, the rhythmical impulse which is the heart beat of all music, be it fast or slow. And here is a point worth noting: if there is no introduction and one must play a chord to give the singer his note, it should be done so, intelligently and unobtrusively. Take Schubert's *Heidenröslein*, for example. It is in G and the voice enters on B. The chord in Ex. 1



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



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

# The Art of Song Accompaniment

by Gerald E. H. Abraham

singer, the classic German masters of song-writing, plus Liszt, Grieg, Mozart and Handel (for the less difficult arias), provide by far the best material. Nor are they as difficult as many amateurs suppose: they ask for imagination and intelligence rather than voice.

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

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

### The Gift of Elimination

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

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

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

Therefore, in accompanying, the bass must be kept going at all costs; it may frequently be necessary to play it a shade louder than the rest; in any case it should be firm and decisive. Not a bar of it can be sacrificed to turn over a page; turning must be done with the right hand. By "bass" I do not, of course, mean the whole of the left hand part, which sometimes shares "inside" harmonies with the right. In this example from Schubert's well-known *Serenade*



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

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



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

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

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

## VOICE

# The Philosophy of Sound

## The Art of Music Seen Through the Science of Acoustics

by Arthur S. Garbett

Mr. Garbett, many years ago Assistant Editor of *The Etude*, has a fine philosophical mind. His article is very "meaty" but calls for slow reading and rereading to get the value of the essential scientific facts, about which every mature musician should be curious. —EDITOR'S NOTE.

THERE IS A FIELD of musical endeavor of great importance about which the average musician knows little and cares less. That is the nature and uses of sound, otherwise known as acoustics. The art and science of music have been closely related now for some twenty-five hundred years, and there has been no advance in one without some corresponding advance in the other, usually accompanied by storms, for in many things the two are antithetic, as musicians and mathematicians are apt to be also.

But music is sound, and moreover it is organized sound. It has provided both the stimulus and the means for studying sound-phenomena. It should be realized that the music of our Western civilization is unique. It is the only kind that includes a highly developed system of harmony for voices, and for instruments once primitive now developed to their highest pitch of perfection. It is the only art that has reared up such strange and beautiful fabrications as fugue and sonata, tone poem and symphony, oratorio, cantata, and opera.

This is because ours is the only kind of music in the world that has won entire freedom from superstition, mythology, philosophical or religious taboos, and now rests solidly on a scientific basis. The scientist investigates, measures, and classifies sounds but cannot write a symphony. The artist uses the resources thus provided, but seldom cares about whence or how they come, unless he is a "theorist" as well as a musician, as Bach was. But this is rare.

Until the coming of electrical communications, music was certainly the chief and perhaps the sole reason why any investigation into the nature of sound should be made at all. This may seem like a strong assertion, but there is a sharp division between the pre-electric era and the post-electric. With the discovery of Hertzian waves, the appearance of telegraph and telephone, the need for the study of acoustics fanned out into other fields beside music. Moreover, we have recently lived through two World Wars in which sound-transmission and reception have been of vital importance. The detection by sound of submarines, planes, and robot-bombers, is now a matter of life and death; and the broadcasting of news and propaganda by radio on a worldwide basis at the speed of light is another factor.

### Helmholtz and the Pre-Electric Age

But the very life saving speed at which our knowledge of acoustics has increased has been the result of a vast accumulation of knowledge previously acquired through music. Oddly enough, the most important work on acoustics in the nineteenth century, "Sensations of Tone as a Physiological Basis for the Theory of Music," by Helmholtz, was published in 1862, just when telegraphy was being greatly stimulated in our Civil War. Helmholtz summed up about all that was known in the pre-electric age. He thus sharply articulated the dividing line.

Helmholtz is entirely modern in linking Physiology,

Psychology, Acoustics, and Music (esthetics) in a comprehensive whole. But his omissions are as interesting as his inclusions. Nature's laws, of course, exist apart from human experience. We just have to find out about them as much as we can, and then use them to our advantage. One would suppose, therefore, that human hearing would be of first importance as to how much and what we hear.

Helmholtz does indeed give great attention to this matter, as do most of his predecessors. But like them, he is lopsided. He views the matter mostly in physiological and esthetic terms, but omits an important part of the psychological in the modern objective sense of that word. His omission, however, was unavoidable for until electric communications came our information was incomplete.

Hearing may be said to have two dimensions, corresponding to height and width: namely, pitch-range and volume-range. That may be called the total area of hearing which encloses everything else. No exact knowledge of volume-range could come until the electric era, and indeed, Helmholtz says nothing about it. It is a new idea which sharply divides the pre-electric from the post-electric era.

But pitch-range has been under scrutiny now ever since Pythagoras and his followers discovered the diatonic scale, the chromatic scale of small steps (distinctly not "half-steps" in our sense), and even quarter-tones.

### The Way of the Greeks

A scale, be it noted, has a different significance in acoustics from what it has in music. It is in acoustics, a ladder of musical steps defining the total range of human hearing from the lowest sustained musical sound possible to the highest audible. But neither Helmholtz nor anybody else of his and previous times treats it as such. But scale-making for musical purposes engaged the attention of everybody from the time of Pythagoras (600 B.C.) to our own day, and all other acoustical knowledge came as a by-product.

So much of the foundational knowledge came from the Greeks that it is necessary to deal with them at some length. The Pythagoreans discovered the mathematical relationship of tones and half-tones in the diatonic scale by means of a monochord. This is a one-stringed zither with a moveable bridge still found in sound-laboratories.

Pythagoras discovered that one half the length of a taut, vibrant string gives the octave of the whole as from Do up to Do. Two-thirds and three-fourths the string length give Sol and Fa respectively. In other words he defined the octave, fifth and fourth degrees of our major scale in the ratios of 1 : 2 : 3 : 4. He also found that the step between Fa and Sol was in the ratio of 9 : 8, or in fractions,  $\frac{1}{8}$ . He then defined the ancient Greek Dorian mode *descending*: E-D-C-B; A-G-F-E, with the half-steps at the end of each tetra-chord just as they are in our *ascending* C major scale: C-D-E-F; G-A-B-C. He got his scale by alternating

fourths and fifths probably as described by the Abbe Roussier in the eighteenth century: B to E (a fourth), E to A (a fifth) and then, similarly, A-D-G-C-F. The diatonic Greek modes like our own Gregorian, are simply rearrangements of the same seven letters, A, B, C, D, E, F, G.

The mathematically-contrived Pythagorean diatonic, however, was distinctly unmusical even for melody in unison or octaves, which was all the Greeks used, and all that the Church music used up to about the tenth century. Furthermore, the Pythagoreans also used semitones and quarter tones in some forms of the modes and presently criticism arose. The trouble with the Pythagorean diatonic is that all the whole steps are of equal width, and so wide that they crowd the semitones into something less than ours that Pythagoras called Hemitones.

About the fourth century B. C., Aristoxenos wrote a pamphlet criticizing this scale, especially the use of quarter tones. He thus precipitated a quarrel which may be said to be volcanic, for it continued in the schools all through history with occasional violent eruptions at intervals at first rare, but very frequent after the fifteenth century.

### The End of the Greek Era

The most violent eruptions in recent times occurred over Bach's use of the even-tempered scale in his "Forty-eight Preludes and Fugues," and the extension of Bach's usage by Wagner.

Aristoxenos insisted that mathematical ratios should be modified by the intuitive feeling of the artist for what is singable and beautiful. In this, he was contending for the right of the musician to select or reject the material out of which he frames his songs or symphonies. It is a valid criticism, but so is that of the sound-expert who says that the human ear can get used to anything and that fashions in harmony change as they have done over many centuries. No settlement has been reached yet; but the argument has had great value in promoting both the science and the art of music.

The argument rattled along until the Second Christian century when one Didymus and, more importantly, Ptolemy Claudius of Alexandria, defined a "pure-tone" scale adopted by the Church, of which more later.

That ended the Greek era. They gave us:

1. A diatonic and chromatic scale measured by string-lengths which are really wave-lengths, a practice which continued up to the eighteenth century.
2. Knowledge of the relationship of scale-tones to each other in a relative value (*melopoeia*), still recognizable in our use of harmonic names, Dominant, Tonic, Sub-dominant, and so forth.
3. The argument of art versus science which is still unsettled.

But while they taught us to use scale-tones in succession as in melody, they did *not* give us any knowledge of the use of scale-tones in combination, as in counterpoint and (later) harmony. And they did *not* give us the pipe organ, even though it already existed. And they did *not* give us our system of notation, which defines both the pitch and duration of tones, as no other system does.

Harmony, the pipe organ and notation came in pretty much together between the ninth and eleventh centuries. With them came problems of keyboard scale-tuning, consonance and dissonance, as well as rhythmic and other problems not related to acoustics. The pipe organs, like that at Winchester, were huge affairs, but had a compass of not more than two octaves, equivalent to our white notes on the piano, including only one accidental, a B-flat inherited from the Greeks.

The first kind of polyphony was very crude. But "organum," and "faux-bourdon," finally became counterpoint, which took a terrific spurt after the thirteenth century and, by the end of the sixteenth century, developed into the noble and beautiful art of Josquin des Pres, Orlandus Lassus, Willaert, and Palestrina.

Counterpoint was all unaccompanied at first, but brought with it a sense of chord-values which later became harmony in the modern sense. With this came an additional need for accidentals. Early in the fourteenth century, an F-sharp appeared on the organ, followed by C-sharp, E-flat and eventually G-sharp. This, with the original B-flat, (*Continued on Page 465*)

George Mead, Jr. was born in New York and was graduated from Columbia College where he was awarded the Victor Baier Fellowship in Sacred Music in 1923. Two years later he was granted the degree of Master of Arts in Music (Columbia University) and appointed Assistant Organist and Choir Master of Trinity Church, New York. In addition to serving as organist and choir master in several metropolitan churches, Mr. Mead has won distinction as a teacher. He was Director of Music at St. Agatha's School; Director, and later Professor of music at Hofstra College; and assumed the direction of half a dozen choruses. Mr. Mead has composed many works for chorus and for organ. His Organ Fantasy won the "Diapason" Prize of the American Guild of Organists. Taking the translation and adaptation of operatic libretti as his hobby, Mr. Mead prepared the text of the Metropolitan Opera production of Menotti's "Amelia Goes to the Ball," the Philadelphia Opera production of Rossini's "Barber of Seville," The New York City Center Opera production of Strauss' "Gypsy Baron," and other opera books. Since 1941 he has been Organist and Choir Master of New York's historic Trinity Church, where his success with the boys' choir, both in church and in concert work, has earned him new distinction. THE ETUDE has asked Mr. Mead to discuss the chief needs and problems of training boys' voices.

—EDITOR'S NOTE.

# The Boys' Choir

A Conference with

George Mead, Jr.

Organist and Choir Master  
Trinity Church, New York City

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

**I**N WORKING WITH boy sopranos, the chief thing to keep in mind is that good vocal instruction means the development of noninterference with the natural process of singing. From the auditor's point of view, the charm of the boy voice is the sweet, clear, almost unearthly loveliness of its quality. From the boy's point of view, this is the only normal way for his voice to sound. He has no other. The teacher, then, must be careful not to tamper with what is naturally there; not to inhibit it, or overlay it with non essentials.

## A Minimum of Regulations

"Because the quality of the boy voice is a natural thing, the teacher or choir master should allow it to function without too many rules, regulations, and explanations which tend to confuse the boy and make him self-conscious. The training that is to be done can be administered by example, by illustration, by any number of ingenious devices that seem like sport, and that free the youngsters from the cramping feeling of working from theoretical abstractions. In starting work with a new boy, give him a hymn like *Onward, Christian Soldiers*, and let him sing it heartily. Then ask him to repeat it softly. From those two renditions, the choir master will be able to judge of the material with which he has to deal. In teaching boys to sing, I incline to a method which develops the voice according to all the sounds of the English language. Singing involves words, and vocal teaching must effect the clearest possible pronunciation of those words.

"But pronunciation isn't the whole story. There is also musical quality. It seems to me that the first step in perfecting tone quality has to do, not with the voice, but with the boy's attitude of mind. The boy's voice, as I have said, is a natural thing; its beautiful quality need not be schooled into it. It often happens, however, that a youngster is so beset with all-around inhibitions that he cannot let go vocally. Yet it is precisely this 'letting-go' function—this completely free, unself-conscious giving forth of tone—that is the secret of singing. There is no one way to accomplish this, of course; but the end result of all ways must be to convince the child that singing is a fine, valuable, manly thing to do. Often there is more than self-consciousness to overcome. It sometimes happens that children come to you and say that they *just can't* sing—that nobody in the family ever sang—that they really don't know one note from another. There may even be a touch of pride in their manner of making the announcement. Only when such attitudes have been overcome can the work go forward smoothly.

## Fun in Singing

"The best way of securing coöperation from boys is to allow them to feel that they are workers. Pay them a regular salary and let them feel that they deserve it. The boys feel a new respect for themselves and for their singing when they regard it as a real job. Another helpful thing is to let the boys have as much fun in connection with their singing as you can give them. Not at rehearsal, of course—except in the sense

that good work, well done, is fun—but before and after rehearsal. We have a table full of books and comics in our rehearsal room, and encourage the boys to make use of them. We try to find out any musical hobbies that can be correlated with interest in singing. For instance, some of our boys have become deeply interested in opera plots, and we let them look at full orchestral scores of the operas, stressing the workmanlike accuracy they involve. And if you are as fortunate as I am in having an associate organist who is an amateur magician, your choir cannot possibly fail. If the boys *want* to sing, they let go—and the moment they begin doing that, their tones are natural and free.

"As to the routine methods of perfecting tone, I advocate the practice of scales, always stressing relaxation of the jaw, and a flexible forward position of the tongue. We rehearse three afternoons a week, an hour and a quarter at a time, all of it used in singing. We begin with a bit of warming-up work in the form of hymns sung on *Ah*, and with frequent changes of key. Then we have range stretching exercises so devised that the top note comes into the scale, quickly and lightly. Naturally we are always alert to the need of breathing exercises, and to the development of correct mouth positions.

"One of the most serious problems encountered in working with children's voices is that of phrasing. Little children naturally sing in short phrases. The

solution, I think, lies in training the boys exactly as you would train a runner or a swimmer—not by abstract theoretical talks on what the various muscular reactions must be, but by doing the thing with them. Give them physical exercises, without telling them too much about causes and effects. Let them practice singing a scale on two breaths; then singing it on one. By such means their capacity to sing long phrases is developed.

## Church and Concert Singing

"Another problem has to do with intonation. The boys must be made aware of pitch. They must be made conscious of the true interval. In unaccompanied singing, the pitch problem may often be solved by changing the key. This is a practice which is legitimate with certain types of music.

"The choirmaster who takes his boys out of church and on to the concert platform will find that he has but few adjustments to make. The very nature of church singing demands the complete absence of any 'effects.' The concert, while it certainly does not need theatricalism or artificiality, does require a certain sharpening up of

presentation. Beyond that, I should say that the addition of blue suits and the development of a different way of standing should suffice to transform a successful choir into a successful concert group. Concert singing as singing, varies not at all from choir work. In either case, the singing must be good, natural, pure. Indeed, any attempt to vary the style of the work defeats its own end, for the reason people go to a boys' choir concert is, simply, to hear a choir of boys' voices!

"Much interesting work has been done recently with Junior Choirs composed of boys and girls together. The liturgies of some churches, (Continued on Page 468)



TRINITY CHURCH, NEW YORK

Probably the richest church in the world, on Broadway at the head of Wall Street, it once towered over the city. Today it resembles a toy church buried in mountains of skyscrapers.

## ORGAN

"FORWARD MARCH WITH MUSIC"

# Helpful Hints for a Better Band

by Cpl. Ernest Weidner

Music Director  
Pulaski County High Schools

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

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

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

## Problems Classified

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

## Periodic Band Concerts

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

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

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

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

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

## Social Hours

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

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

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

## Diplomas and Certificate Awards

It makes no difference how old the individual concerned may be, a certificate of some sort means a great deal to the one receiving it. It is something which aids in demonstrating the proficiency of the person whose name appears upon it. In my own experience I have had incredible success with the inexpensive certificates printed by the publishers of *THE ETUDE*. Presentation of these at public performances to the band members for Serious Practice, Improvement, Excellence in Band, and many other things, help to stimulate a powerful and moving interest in the band work. Certificates may be alternated with small busts of the composers, miniature pins to be worn on the lapel, which represent the instrument which the student plays, and any one of a countless number of suitable prizes. The small expense of these items is well worth the difference in the spirit and the performance of the band.

## The Democratic Band

Frequently students do not like the dull dry numbers enforced upon them by well-meaning, but over-ambitious band leaders. Much of my previous experience with bands has taught me that compositions should not be selected by the instructor, but merely suggested by him. In other words, when the instructor feels that the band is ready to start working on an overture, it is better for him to play snatches of several compositions of that nature on the piano and let the members of the group take a vote on the one which appeals to the majority, than it is for him to try to force something upon them which has absolutely no appeal to them. In this manner of voting on the band selections, the students feel that they have a voice in the selection of their own work. It is established evidence that a person will work more diligently at something of his own choosing than he will at something dictated by another. The vote method of selecting compositions has proved its worth over and over again and the idea is passed on for what it is worth.

## The Band Composes

Each school and each band likes the distinction of having a composition of its own. There is nothing in the eyes of the students which means half so much to them as the rendering of their own 'Alma Mater' song. Such a composition is easily introduced, but our affection is deeply felt for the composition which the band composes itself. Most band instructors are quite familiar with harmony, or should be. A little stunt which carried itself over a period of a few weeks was instrumental in getting one of my school bands to compose its own song. It consisted of my writing a melody and setting it on the blackboard. We used several band periods in working out harmonies which sounded well to the members of the group. Each individual composed his own harmony and his own accompaniment to the original melody, as I played it over and over on the piano. The key was pre-set for each instrument so that the students would know just what key in which to work. Later I went over checking and revising it. When we had finished, our own band song had been written by the band itself. It was difficult at first, but toward the end each student was in the work, bubbling with the sheer joy of the job (Continued on Page 480)

**BAND, ORCHESTRA  
and CHORUS**  
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

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

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

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

### A Lack of Proper Instruction

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

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

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

# Music Education or Music Propaganda?

by William D. Revelli

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

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

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

### A Pathetic Showing

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

1. Lack of physical adaptation; that is, the student should not have been encouraged to study his particular instrument, but encouraged to study another instrument to which he would be better adapted physically. Twelve per cent.

2. Faulty embouchures. Incorrect placement of mouthpiece; cup mouthpieces too high or too low, air-pockets, teeth together, rigidity of throat muscles, lips too tense, pressure. Forty-two per cent.

3. Tone quality. Strained, pinched, forced, lack of intensity, strident, harsh blatant; lacking in refinement and control; thin, dull. Sixty-eight per cent.

4. Intonation. Out of tune, poor aural conception, sharp, flat, lack of knowledge in humoring pitch. Eighty-four per cent.

5. Faulty articulation. "Tutting," abrupt, harsh, violent, "slap tonguing," heavy; tongue too high, too low, too far back, too far forward, no attack, stroke too long, tongue obstructing breath stream, releasing tone with tongue or throat or lips. Sixty-six per cent.

6. Rhythm. Rushing, improper distribution of tones within the beat; lack of feeling for pulse; unable to play in precise rhythm. Seventy-nine per cent.

7. Reading routine. Improper interpretation of elementary patterns; poor style, taste, and musical conception of phrase. Eighty-two per cent.

8. Sight reading. Read marches more readily than simple arias. Seventy-four per cent.

9. Knowledge of literature. Not familiar with studies and compositions written expressly for particular in-

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

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

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

### The Root of the Trouble

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

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

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

1. A properly organized course of study of instrumental music from the elementary grades through high school with definite aims, progress and objectives.

2. More capable instruction in the elementary stage of the student's training.

a) Improving selectivity of teaching personnel.

b) More rigid music requirements for music teachers in the way of performance and teaching skills.

c) More emphasis upon specialization and de-emphasis of the "generalist."

d) University and colleges working more closely with high school administrators and departmental heads.

e) More emphasis upon applied music in our teacher training programs. Better knowledge of all instruments.

f) More emphasis and demands for better teaching on the part of Boards of Education and administrators.

g) Higher salaries, so as to attract more competent musician-teachers.

h) Emphasize this level of training as a career especially for those equipped primarily to teach.

3. More emphasis upon the grade school instrumental program throughout the nation with special emphasis upon the teaching of fundamentals rather than upon public performance until such time as the fundamentals have been established.

4. More emphasis upon the value of private instruction at an early age.

5. More emphasis upon solo and ensemble performance. The program organized so as to cover the representative works of each instrument and ensembles; scheduled on school time and an integral part of the music program, not extra-curricular.

6. An evaluation and survey of "progress chart" on each member of the staff each year.

7. A semester report of each student's progress. Enumerating those elements showing satisfactory progress and those requiring special attention.

There are doubtlessly many other items which could be used in developing teachers and class room techniques. These represent only a few, and if put into action should do much to improve the present weaknesses of our public school music program.

**BAND and ORCHESTRA**  
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

World Radio History

## Building An Orchestra

(Continued from Page 429)

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

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

### America's Contribution to the Arts

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

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

## This and That Concerning Radio

(Continued from Page 430)

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

First place in the Educational Programs Division of Musical America's poll was won by Mutual Broadcasting System's Symphonies for Youth, featuring Alfred Wallenstein, Mutual's WOR (New York Station) musical director, conducting the Los Angeles Philharmonic Orchestra. Another Wallenstein-originated series, the Sinfonietta Concerts, won second place in the Small Ensemble classification. Second place in the regularly featured soloists (for women) was allotted to the Metropolitan Opera soprano Licia Albanese, who is heard regularly in Mutual's Treasure Hour of Song.

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

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

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

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

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

brought the broadcasts into some four hundred general and station hospitals all over the world.

During the music series of the American School of the Air this past season, many eminent artists were presented. These included Deems Taylor, composer-conductor; the Robert Shaw Chorus; Eileen Farrell, soprano; Mack Harrell, baritone; Sally Moore, contralto; Amri Galli-Campi, coloratura soprano; E. Power Biggs, organist; Vera Brodsky, Pianist; the Panchos Trio; and folk singers John Jacob Niles, Richard Dyer Bennett and Neure Jorjorian. The Columbia Concert Orchestra, heard regularly in the series, was conducted by Bernard Herrmann.

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

\* \* \*

Never judge a composition on a first hearing; for what pleases extremely at first is not always the best, and the works of the great masters require study.

—SCHUMANN.

## Fingering to Fit

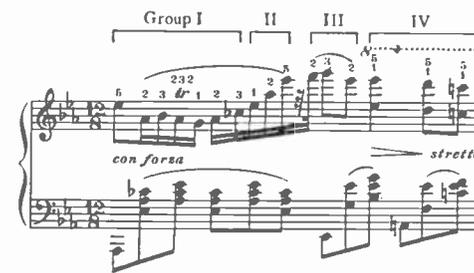
by Ruth Dynes

ALL FINGERING should be thought out in hand groupings. In good musical editions, the fingering is marked correctly according to hand groupings, yet many students do not notice this and still think of fingering as a succession of single notes.

A slight shift of the entire arm is necessary to adjust the hand and arm before attacking each group, having the hand in position over the whole, before the first note of the group is played.

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

In difficult passages, whether they are to be memorized or not, the hand grouping needed should be decided upon in advance, and then the arm breath taken before each one (guided by "floating elbow-tip"). The hand should be well over the whole, before the first note of the group is played. For instance, in this Example taken from Chopin's Nocturne in E-flat, Op. 9, No. 2, there are four distinct hand groupings in the treble.



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

## Dottie's First Recital Program



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

## A Difficult Problem

I have a sixteen-year-old boy student who is quite talented and loves the best in music. The lovely classical solos I have given him, he has been forbidden to play by his parents—they want something with a "tune." I think *Adoration* and *La Serenata* certainly have "tune," but they don't. He is my pride at the moment and I will not let him play "stuff." His father has threatened him with the fact that he will take his violin away from him. . . . What would you do?—Mrs. C. M. C., Pennsylvania.

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

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

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

Further, you might give him violin arrangements of some folk songs, such as *Old Black Joe* or Dvořák's *Goin' Home* and *Songs my Mother Taught me*. Albert Stoessel made very lovely arrangements of several Stephen Foster songs. Such pieces have real musical value, and no one could consider them lacking in tunefulness. Moreover, as they are all easy, your pupil could learn several of them without taking much time from his more valuable work. And they would undoubtedly please his parents.

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

Write me again, to let me know how

# The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher  
and Conductor



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

things have worked out following the suggestions given here.

## Concerning the Spiccato Bowing

. . . Your columns have given me so much help and encouragement that I have summoned up courage to ask you if you will write something about the *spiccato*. I think it would interest many violinists besides myself. . . . I have been trying for over a year to get a good *spiccato*, but I have gotten just nowhere. The bow will bounce for a few notes and then it stops. And anyway, it does not bounce evenly. I can do it for a while, slowly, if I stiffen my arm, but I know that is not the right way. It is not the fault of my bow, for I have quite a good one. . . . I shall be so grateful if you will tell me how I should practice it.—Miss A. A. R., Ohio.

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

More than almost any other special bowing, the *spiccato* calls for a relaxed, sensitively balanced, and well-coördinated arm and hand. Before practicing it further, you should check up on your Wrist-and-Finger Motion at the Frog and your control of the Whole Bow *martelé*. The latter bowing was described at some length in the January, 1944, issue of THE ETUDE, and the Wrist-and-Finger Motion in last December's issue. If you are at ease with both these bowings you have all the technical requirements for a good *spiccato*, for the Whole Bow *martelé* ensures a lightly-balanced arm and the Wrist-and-Finger Motion cannot be well played without complete coördination of the wrist and hand.

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

the *spiccato* itself. The first essential of this bowing is an absolute evenness of bow stroke; that is, each stroke must be of exactly the same length. An uneven motion of the hand is one of the most common causes of failure, and is, I suspect, a contributing factor in your case. The best way to acquire the necessary precision is to take some very simple study in notes of even length, such as the first of Wohlfahrt, Op. 45, and practice it in the following manner:



Play it in the middle of the bow, with the stick vertically above the hair, at quite a moderate tempo—about  $\text{♩}=66$ —using the Wrist-and-Finger Motion only, and with just enough pressure on the stick to prevent the bow from springing. You should practice the study in this way until you can play it through with perfect evenness and a relaxed and flexible hand. Then gradually increase the speed. When you have arrived at a tempo of about  $\text{♩}=132$ , relax the pressure—and the natural springing of the bow will almost certainly appear. For a few days, begin your *spiccato* practice with the pressure applied to the stick, relaxing it after a few measures. This transition from the firm to the springing bow is important.

At this point you should begin to practice the controlled *spiccato*, at quite a slow tempo—in sixteenths at about  $\text{♩}=52$ —and slightly nearer the frog than you have been playing heretofore. This, too, you should play entirely from the wrist, raising the bow from the string after every note. The natural springing of the bow appears only when the *spiccato* is played at a fairly rapid tempo, so one must learn to produce the same effect with a controlled bow. You should practice the study with the notes repeated, as suggested above, until you can play it with absolute regularity of bow stroke. Then practice it, or a similar study, as it is written.

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

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

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

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

When under complete control, the *spiccato* can convey a number of different tone colors, and the use of the arm often aids considerably in producing these colors. It has been well said that the *spiccato* should encompass all tonal effects from the flakiness of softly-falling snow to the brittle brilliance of a hail-storm. The second variation of Beethoven's "Quartet in A major, Op. 18, No. 5," is a fine example of the "flaky" effect; while the *Finale* of Wieniawski's "Concerto in D minor" is typical of the "hail-storm" variety. Both of these examples should be played by a combined forearm and wrist movement.

Except when you wish to produce a soft, flaky quality of tone, you should always have the stick of the bow vertically above the hair. The natural resiliency of the stick is thus brought most fully into play, and the continued springing of the bow made much easier. Another vital factor in the production of a rapid, brilliant *spiccato* is the direction of the bow stroke. It should not be exactly in the line of the bow stick, but slightly across it—almost as if the bow were crossing to the next string. In other words, a slight vertical motion of the hand should be combined with the necessary sideways motion. This materially increases the "bite" of the bow on the string.

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

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

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

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

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

1. With staff paper before you, think of any melody that you know well. Close your eyes and concentrate on it, singing it *silently*, perhaps beating time as you do this. If you know the *so-fa* syllables, apply them, going over the melody several times, but *silently*. Now choose some key that seems to give the melody a natural compass (sing it aloud to determine this if necessary) select a measure signature that brings the accents in the right places, and write the melody on the staff. If you have difficulty go to the piano and pick it out or find the book in which the song is printed and compare what you have written with the printed score. If you have much trouble or if you make a great many mistakes this shows that you need a great deal of practice of this sort—in which case you should write out twenty-five or more songs in the same way. But if it is easy for you and if you can write the song approximately as it is printed, then go on to step two.

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

3. If your wife or someone else in the family plays the piano, ask this person to play other material that is not so familiar, you listening intently and writing it on the staff.

4. After some weeks or months of such practice you should be able to allow your fancy to rove in creating original melodies and writing them on the staff. You may have trouble getting the harmony down, and if it takes you several years to get to the point where you can do it

# Questions and Answers

Conducted by

Karl W. Gehrken

Mus. Doc.

Professor Emeritus

Oberlin College

Music Editor, Webster's New International Dictionary

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

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

## Can I Still Learn?

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

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

As to sight playing, it depends partly on practice and partly on the application to reading music, of the principles of harmony and form that you have probably learned at some time or other and that you should now restudy and apply to your piano playing. Begin by taking some very simple music such as hymn tunes or the simplest pieces in THE ETUDE. Look carefully at the signature and decide whether the piece is in major or minor. Examine the measure sign and inspect the rhythm of the first few measures. Glance through the composition for possible changes of key and measure signature. Now begin to play at a moderate pace, steadily, looking a little ahead of where you are playing. Make yourself note and follow the dynamic signs, the pedal markings, the fingering. If there are accidentals try to determine as you are playing whether they represent a modulation to another key. Be sure to make yourself aware of repetition, variation, and contrast so as to know at least



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

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

## How Can I Stop Watching My Fingers?

Q. I have been a pianist for ten years but have taken lessons for only a third of that time. Unfortunately I have acquired the habit of watching the keyboard, especially when playing wide skips. How can I overcome this bad habit? Lately I have been forcing myself to keep my eyes on the music and I have had some success so that my right hand already has "the feel of the keys." But the left hand does not do so well and in passages having low bass notes on one beat followed by chords on the next it is sheer luck if these low bass notes are hit correctly. Is it all right to feel for the correct notes by using the black keys as a guide?—J. A. T.

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

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

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

## Major or Minor

Q. 1. Will you please explain how to tell when a composition is in a minor key? For instance, in THE ETUDE for May, 1944, there is a *Prelude in C-sharp minor* which I would say was in the Key of E because it has four sharps. Will you tell me what to do?

2. Is it necessary for teachers of music to have any kind of certificate or can anyone teach who is qualified?—M. V. M.

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

Since you have never done anything of this sort I advise you to take the following steps: (1) Play the chord F-A-C on the piano; now play F-A-flat-C and listen to the difference. The first is a major chord, the second a minor one. (2) Play F-A-C again, following it with D-F-A. The first is again a major chord and the second a minor one, in this case being called relative minor because the two keys F major and D minor are so closely related. (3) To make this matter of related keys still clearer, play the scale of F major: F, G, A, B-flat, C, D, E, F. Now play its relative minor—the scale of D minor: D, E, F, G, A, B-flat, C (or C-sharp), D. The tones are the same but the effect is quite different. If you don't hear the difference at once play them alternately several times, listening carefully. (4) Now play other examples of major and minor chords and scales, listening very closely. If possible get someone to play for you without telling you whether the mode is major or minor, you listening and trying to tell. (5) Now examine a large number of hymn tunes, folk songs, little piano pieces, and so forth, looking at the final chord of each one, playing this chord, and determining from the appearance and the sound whether it is the major tonic or the minor tonic (a third lower). You will

(Continued on Page 473)

# Adult Beginners Want to Learn

by M. Pearl Waugh

Miss M. Pearl Waugh received her early training in music at the Metropolitan School of Music, Indianapolis, the DePauw School of Music, Greencastle, Indiana, and at the Sherwood School of Music in Chicago. Then followed study in Paris with Wager Swayne and in Berlin with Leopold Godowsky. She studied also with Tobias Matthay in London and at present is vice-president of the American Matthay Association. Miss Waugh is very active in the Washington (D. C.) Music Teachers' Association.

—EDITOR'S NOTE.

IN AN ETUDE of last year the following news item appeared on the first page:

"Young women pianists employed in overcrowded Washington, D. C., have the opportunity to play for study or recreation in the Strong Residence of the Y. W. C. A., where six pianos have been placed in practice rooms and may be rented at a nominal rate."

This prompted me to write of my experience teaching many of these young women, as I have been associated with the music work in the Y. W. C. A. since 1926, when a Music Division was added to the Educational Department.

The registration was limited to employed young women, Federal Employees, Secretaries, Teachers, Nurses, Governesses, and so forth; now Waves, Wacs, Spars and other war workers. Many of them are rooming or are living in small apartments with no pianos for practice. The practice rooms were a result of this need. The use of the pianos has not been limited, however, to students in the Music Division.

In the Autumn of 1926 the Y. W. C. A. announced the opening of the Music Division, offering class lessons in Harmony, Music History and Appreciation, Sight Singing, Ear Training and individual lessons in piano, singing and violin. I was engaged to take the piano pupils and in these almost twenty years have taught more than one thousand different young women. At least half this number have been absolute beginners. It has continued to be a thrilling experience, as I have always agreed with Tobias Matthay, that "it is better for everyone to play a little no matter how inadequate, better educationally, esthetically, and morally than to listen to the finest performance."

## A Strong Desire to Learn

That they do want to learn is one of the greatest assets of the adult beginners. They all say they have "always wanted to play the piano"; but they had no time to study or practice with work in colleges or business schools; they have not had the money; or some have had no pianos in their homes. I tell them at the beginning that *anyone* can learn to play well enough to give himself and his friends much pleasure, but "Wanting to play" however much, is not enough; persistency and patience are more necessary, and a "backbone as well as a wish bone" is needed.

Many do not continue because they lack this "stick-to-it-tiveness." Others stop, as one young woman said, because they find they have more ambition than they have time and strength. Some stop because they find the daily routine of practice is more than they had bargained for. I tell them that the same amount of mental effort should be given to music study and practice as to any academic subject and quote President Eliot of Harvard, who believed in the arts as education and said, "We should have more of the practical subjects like music and drawing and less grammar and arithmetic. Music rightly taught is the best mind trainer on the list."

It is "up" to the piano teacher to train these adults to "see" and "hear" accurately everything on the printed page. Years ago I had a never-to-be-forgotten

lesson in this with Leopold Godowsky in Berlin. When I did not observe a rest he fairly shouted, "Mein Gott in Himmel! That is pure mental laziness." I had the temerity to say "I have never been called lazy. I was always an honor pupil in school." His reply was, "I'll grant that, but you are not using *all* your brains at the piano."

There are many assets with every adult beginner, and many individual ones. Some of the general assets



Photo by Harris & Eickling

MISS M. PEARL WAUGH WITH A GROUP OF HER ADULT PUPILS  
Miss Sophie Ravetta (at the piano), Miss Rita Purtell (standing at left), and Miss Genevieve Wiedzwicki.

are, as I have given, the "wanting to play"; the "educational background"; the "ability to practice for a longer period at a time than a child, without tiring or losing interest"; they can be "told more than the child"; they can be "told how to criticize their own work." These assets offset all the handicaps.

The first "bugaboo" of adult beginners is self-consciousness. To their various questions about whether they are too old to learn or how long it will take, I tell them that one pupil may accomplish in six months what others will not do as well in two years. That a good hand and arm and fine coordination with a natural "feel" for the keyboard, which some adults do have, is a great help, but the deciding factor in their

progress is "just how" they work, how they use their brains every minute of their practice.

The first step is to get their minds on the "right thing," on the instrument they have chosen to play. Opening the piano the pupil is shown the two separate and distinct parts: the strung part—the wires, and the keys. The wires to be played on: the keys to play with. The key extends from the visible black and white surface under the hand to the felted hammer, which *strikes* the wires to set them in motion.

The pupils are told that the piano is an instrument of *percussion* and this condition must be reckoned with in every note they play. They must learn to take hold of the key, "play with it"—"aim with it," "guide it" to the sound, always with the "intention," the "purpose" of making every sound "come off" just right. They must listen to the very instant when the hammer reaches the wire for the sound beginning—and listen to its very ending. This exploring with the right use of the key helps the pupils to forget themselves and all self-consciousness is gone.

The handicap of adult beginners most often mentioned by teachers is "lack of coordination." My experience has proven the contrary. The adult as well as the child who has never touched the piano is often well coordinated and much easier to teach than one who has through poor teaching or wrong practice acquired bad muscular habits. These faults are usually "stiffness" and "too much motion—motion in the wrong place." Few pupils have the patience or persistence to overcome bad muscular habits once they have been acquired over an extended period.

With the adult beginner the danger of these faults can be explained—and the means given whereby they can be avoided. After years of work with adult beginners. I still think as I did at the beginning, that they should be given the same chance for a musical education as the more youthful beginner. I tell them "if music is worth studying, it is worth studying well."

In this I have met with the most eager cooperation, and the curriculum for every adult beginner compares with that of any established music school. The pupil then has a goal to work toward, and they feel they have arrived at something when I say, "Now you could enter the second or third year of any accredited music school."

For the "first" and "second grades" the work is confined to Folk Tunes and to

standard textbooks for adults covering the staff and keyboard. With these are given the small "classics," never simplified arrangements.

The technical work for adult beginners is the same as for children. Much of it given by rote. A few exercises may be selected from Schmitt or other Preparatory Studies—memorized and transposed as each new scale is begun. The scales, chords and arpeggios are prepared by rote exercises—and not practiced or played as scales until the second grade. The major and minor are taught as the same key—different modes of the same key. If the "form" of the major and "form" of the natural minor are learned and played in the same key—the harmonic and (Continued on Page 466)

# Music in New China

by Pao-Ch'en Lee

Dean, National Conservatory of Music  
Chungking, China

*Pao-Ch'en Lee was born in Peip'ing, July 18, 1907. He received the degree of B.A. from the Yenching University (1930), the degree of B. Sch. Mus. (1937), and the degree of M. Mus. Ed. (February, 1945, as of 1937) from Oberlin Conservatory. He has held many important musical positions in China, and has been a promoter and organizer of many of the progressive musical movements in his native land. In 1941 he organized and was one of the four conductors of the 1,000-Voice Choral Concert in Chungking. In 1942 he organized and conducted the Chungking Five-University Chorus concert tour to Chengtu. He has written many books upon choral singing and they have been published in Peip'ing, Chungking, Hongkong, and Calcutta.*

—EDITOR'S NOTE.

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

China had the twelve-tone scale as early as the time of Huangti, who became the first emperor in 2697 B.C. When the most celebrated musical composition *Ta Shao*, was performed during Emperor Shun's reign (2255-2205 B.C.), so the story goes, birds danced, animals skipped about, and phoenixes (mythical birds that never existed) came to listen. Confucius, the "Eternal Teacher," heard it performed again about sixteen hundred years later, and for three months he did not know the taste of food. "I did not think," he said, "that music could have been made so excellent as this." There was a special Bureau of Music (*Ta Ssu Yüeh*) in the Chou dynasty (1122-222 B.C.) to take charge of musical affairs of the country; the staff, performers, and dancers numbering 1,465 people or more.

Music in Emperor Ming-huang's time (713-755 A.D.) in the T'ang dynasty reached its highest peak. Music was divided into ten kinds, and instruments were of more than one hundred varieties. In various services, ceremonies, and banquets, several hundred musicians would accompany about the same number of dancers, forming a most impressive sight and making



PAO-CH'EN LEE

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

## Music in the Past Hundred Years

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

Although the music (Continued on Page 474)



THE CHUNGKING FIVE-UNIVERSITY CHORUS

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

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

## The Glorious Past

That music in China has been more or less neglected for the past thousand years should not over-shadow music's glorious other day when it was highly esteemed and considered one of the six fundamental arts.



THE NATIONAL CONSERVATORY ORCHESTRA IN CHUNGKING

The conductor is Mr. Chin Li-sheng. This is a professional orchestra, giving regular concerts and broadcasts in Chungking. They went to Kunming and Chengtu last year and gave a number of concerts to the American Air Forces.

# SUMMER HOLIDAY

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

VERNON LANE

Allegretto M.M. ♩ = 132

The musical score is arranged in six systems, each consisting of a piano (left) and treble (right) staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The piece begins with a mezzo-forte (*mf*) dynamic. The first system includes fingerings such as 2, 1, 2, 5, 3, 1, 2, 1, 2, 5, 1, 2, 2, 1, 3, 5, 4, and 2, 5, 4. The second system ends with a *Fine* marking. The third system continues with fingerings like 3, 3, 1, 1, 2, 3, 4, 2, 1, 5, 2, 1, 2, 3, 5. The fourth system features a forte (*f*) dynamic and a *poco rit.* (ritardando) instruction. The fifth system returns to a mezzo-forte (*mf*) dynamic. The sixth system concludes the piece. The score is filled with various musical notations including slurs, accents, and specific fingering numbers.



(To Coda)  $\Phi$

4/2 4/2 4/2 4/2 4/2 4/2

*mf sostenuto poco rit.* *a tempo* *p*

5 4 3 3 5 3

*mf* *poco* *f* *mf*

4 4 5 5 4 3

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

3 5 4 4 4

*p* *rit. e dim.* *D.S. al*  $\Phi$  **CODA** *mf* *p* *dolente*

3 5 5 5

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

3 5 4 3

# THEME FROM POLONAISE

(A-FLAT MAJOR)

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

FRÉDÉRIC CHOPIN, Op. 53  
Arranged by Henry Levine

**Maestoso** (♩=100)  $\frac{5}{4}$

**f** **p** **p** **f** **p** **f** **cresc.**

**f** **mf** **cresc.** **poco rit.** **fa tempo**

**f**

**piu f**

1 1

*ff*

*Fine*

*ff*

*f* *pp*

r. h.

l. h.

*pp*

*sotto voce*

1 2 2 4 2 4 4 5 2

*il basso sempre staccato*

*senza pedale*

5 3 1

4

5 3 1

2 1

2

2 1

2 1

2 4 3 5

*poco a poco cresc.*

2 1 4 2 2 1

3 2

3 2

*f*

*cresc.*

*ff*

*poco rit. D. S.*

# BAGATELLE

FROM ELEVEN NEW BAGATELLES

The Etude has previously presented others of the "Eleven New Bagatelles" of Ludwig van Beethoven, of which this is Op. 119, No. 8. This short composition is to be played like a song without words. It is a fine study in *legato* without the pedal.

LUDWIG van BEETHOVEN, Op. 119, No. 8

Moderato cantabile

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

# TUMBLING CREEK

SARAH LOUISE DITTENHAVER

Swiftly, with style ( $\text{♩} = 144-160$ )

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Musical score system 1, first system. Treble and bass staves. Dynamics: *mf*, *rit.*, *f a tempo*. Includes fingerings (2, 3) and accents.

Musical score system 2, second system. Treble and bass staves. Dynamics: *mf*, *p*. Includes *To Coda* symbol and *Slower* marking with tempo  $\text{♩} = 54$ . Includes fingerings (1, 2, 3, 4, 5) and accents.

Musical score system 3, third system. Treble and bass staves. Dynamics: *mp a tempo*, *mf*, *p*, *mp*, *mf*, *mp*. Includes the instruction "A song is heard from the valley." and various fingerings.

Musical score system 4, fourth system. Treble and bass staves. Dynamics: *p*, *pp*, *p*, *pp poco rit.*, *mp a tempo*. Includes *D.C. al* marking and various fingerings.

Musical score system 5, fifth system. Treble and bass staves. Dynamics: *fast as possible*, *poco rit.*, *mf*. Includes *l.h.* marking and various fingerings.

Musical score system 6, sixth system. Treble and bass staves. Dynamics: *f*, *mf*, *mp*, *pp*. Includes *l.h.* and *r.h.* markings and various fingerings.

# VALSE MIGNONNE

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

FELIX BOROWSKI

Allegro

*p*  
*con Pedale*  
*cresc.*  
*f*  
*poco rall. e dim.*  
*a tempo*  
*a tempo*  
*rall.*  
*To Coda*  
*pp*

4 1 2 3 1 2 5 1 3

*cresc.* *f*

First system of a piano score, featuring a treble and bass clef. The treble clef contains a melodic line with various ornaments and fingerings (4, 1, 2, 3, 1, 2, 5, 1, 3). The bass clef provides a harmonic accompaniment. Dynamics include *cresc.* and *f*.

*a tempo* 5 1 4 1

*rall.* *p*

Second system of the piano score. The treble clef has a melodic line with fingerings 5, 1, 4, 1. The bass clef has a harmonic accompaniment. Dynamics include *rall.* and *p*.

Third system of the piano score, continuing the melodic and harmonic development in both staves.

*cresc. molto* *ff* *rall.* *D. C. al*

Fourth system of the piano score. The treble clef has a melodic line with various ornaments. The bass clef has a harmonic accompaniment. Dynamics include *cresc. molto*, *ff*, and *rall.*. The system ends with the instruction *D. C. al*.

**CODA** Animato 1 1 5 1 2 4 5 2 1

*cro* *scen* *do* *sempre*

Fifth system of the piano score, labeled **CODA** and *Animato*. The treble clef has a melodic line with fingerings 1, 1, 5, 1, 2, 4, 5, 2, 1. The bass clef has a harmonic accompaniment. Dynamics include *cro*, *scen*, *do*, and *sempre*.

*ff brillante* 1 5 4 8

Sixth system of the piano score, the final system on the page. The treble clef has a melodic line with fingerings 1, 5, 4, 8. The bass clef has a harmonic accompaniment. Dynamics include *ff brillante*.

# RUSTLE OF LEAVES

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

Andante moderato (♩ = 184)

ROB ROY PEERY

*mp*

*l.h.*

*l.h.*

*l.h.*

*simile*

*cresc.*

*l.h.*

*l.h.*

*l.h.*

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

*rall.* *mp*

5 3 2 1 2

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

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

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

1 2 5

5 3 1 1 2 5

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

5 2 1 5 3 1

*l.h.*

*rall. e decresc.* *pp*

1 2 4 1 2 5 8 1 2 5 2

5 3 1 3 2 1

# DREAM VISION

RICHARD PURVIS

Andante espressivo

*p*

VOICE *mp*

I see her face, my la - dy

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

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

see.

*p*

*cresc.*

*piu forte*

*p molto legato*

*poco a poco*

*smorzando*

*rit.*

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CHARLES CONVERSE

Arr. by William M. Felton

Moderately

MANUALS

PEDAL

Sw. (B) (11) Trem.  $\frac{3}{4}$

Gt. mf

A<sup>2</sup> (10) mp

Ped. 4-1

mf Gemshorn

A<sup>2</sup> (10)

Melodia

C<sup>2</sup> (2)

rit.

B (11) mf

rit.

Gt. Full without Reeds

f a tempo

G (7)

Ped. 6-4

f

poco rit.

Sw. Strings

(B) (11)

Slower

Musical score for Sw. Strings and Gt. Dulciana. The Sw. Strings part is in the upper staff with a dynamic marking of *mf*. The Gt. Dulciana part is in the lower staff with a dynamic marking of *mf*. The tempo is marked "Slower".

reduce Ped.

# CIRCUS DAY

DONALD HEINS

Brightly

Musical score for Violin and Piano. The Violin part is in the upper staff with a dynamic marking of *f*. The Piano part is in the lower staff with dynamic markings of *f* and *mf*. The tempo is marked "Brightly".

Musical score for Piano. The piano part continues with dynamic markings of *p* and *f*.

Musical score for Piano. The piano part continues with dynamic markings of *p* and *f*.

Musical score for Piano. The piano part continues with dynamic markings of *mf* and *f*. It includes a triplet and a section marked "(To Coda)".

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

The first system of the musical score consists of two staves. The upper staff is for the violin, starting with a *pizz.* (pizzicato) instruction, followed by an *arco* (arco) instruction, and then *pizz.* again. The lower staff is for the piano, starting with a forte (*f*) dynamic. The system concludes with a *cresc.* (crescendo) marking and a *2d time p* (second ending piano) instruction.

*f*

The second system continues the piano accompaniment from the first system, maintaining a forte (*f*) dynamic throughout.

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

*mf*

The third system features both piano and violin parts. The violin part alternates between *pizz.* and *arco* markings. The piano part starts with a mezzo-forte (*mf*) dynamic. The system ends with the instruction *D. C. al* (Da Capo al Fine).

Coda *p e stacc.*

The Coda section is marked with a double bar line and the word "Coda". It features a piano part with a *p e stacc.* (piano and staccato) instruction. The violin part has several trills marked with a circled '0'.

*f* *ff* *ff*

The final system of the score shows both piano and violin parts. The piano part begins with a forte (*f*) dynamic, while the violin part starts with a fortissimo (*ff*) dynamic. The system concludes with a final fortissimo (*ff*) dynamic.

# CHEERIO

SECONDO

SARAH COLEMAN BRAGDON

Quickly M. M.  $\text{♩} = 104$

Musical notation for the first system of 'Cheerio'. It consists of a grand staff with treble and bass clefs. The key signature is one sharp (F#). The tempo is 'Quickly M. M. ♩ = 104'. The first measure has a dynamic marking of *mf*. There are fingerings 3 and 2 indicated for the right and left hands respectively.

Musical notation for the second system of 'Cheerio'. It continues the grand staff. A 'Fine' marking is present, followed by a double bar line. The second system ends with a dynamic marking of *f* and a fingering of 1.

Musical notation for the third system of 'Cheerio'. It continues the grand staff. The system ends with a dynamic marking of *f*, a 'rit.' (ritardando) marking, and a 'D. C.' (Da Capo) marking. Fingerings 3, 2, 4, 5, and 1 are indicated.

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# THE KING OF LOVE MY SHEPHERD IS

SECONDO

JOHN B. DYKES  
Arr. by Ada Richter

Henry W. Baker

Musical notation for the first system of 'The King of Love My Shepherd Is'. It is a grand staff in 4/4 time with a key signature of one sharp (F#). The first measure has a dynamic marking of *mf*. The lyrics are: 'The King of love my Shep-herd is, Whose good-ness fail-eth nev-er; I'. Fingerings 3, 2, 3, 5, and 3 are indicated.

Musical notation for the second system of 'The King of Love My Shepherd Is'. The lyrics are: 'noth-ing lack if I am His, And He is mine for-ev-er.'. Fingerings 5, 1, 2, 3, 1, 3, 1, and 1 are indicated.

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THE ETUDE

# CHEERIO

PRIMO

SARAH COLEMAN BRAGDON

Quickly M. M.  $\text{♩} = 104$

Musical score for 'CHEERIO' in G major, 2/4 time. The score is for a piano and includes fingerings and dynamics. It consists of three systems of music. The first system starts with a piano dynamic (*mf*) and includes fingerings 3, 5, 1, 3, 1, 5. The second system features a 'Fine' section followed by a forte (*f*) section with fingerings 2, 4, 2, 4, 2, 4, 2, 4, 3. The third system ends with a piano (*rit.*) and 'D.C.' (Da Capo) marking, with fingerings 2, 4, 1, 2, 3, 2, 3.

# THE KING OF LOVE MY SHEPHERD IS

PRIMO

JOHN B. DYKES  
Arr. by Ada Richter

Henry W. Baker

Musical score for 'THE KING OF LOVE MY SHEPHERD IS' in G major, 4/4 time. The score is for a piano and includes lyrics and fingerings. It consists of two systems of music. The first system has lyrics: 'The King of love my Shep - herd is, Whose good - ness fail - eth nev - er; I'. The second system has lyrics: 'noth - ing — lack if I am — His, And He is mine for - ev - er.'. Fingerings are indicated throughout, such as 3, 5, 1, 5, 1 in the first system and 2, 4, 1, 3, 4, 2, 2, 4, 4 in the second system. A piano dynamic (*mf*) is marked at the beginning.



The first system of the musical score consists of two staves. The right-hand staff (treble clef) features a melodic line with eighth and sixteenth notes, including triplets and slurs. The left-hand staff (bass clef) provides a harmonic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5. Dynamics include *mf*. Hand designations *r.h.* and *l.h.* are present.

Grade 1½. **SANDMAN'S NEAR** ELLA KETTERER

Moderato (♩. = 54)

The second system of the musical score consists of four staves. The first two staves (treble and bass clefs) show a melodic line with slurs and fingerings, and a bass line with chords and single notes. Dynamics include *p*, *mp*, and *mf*. The third and fourth staves continue the melodic and bass lines, with dynamics including *mf*, *pp*, and *rit.*. The tempo marking *a tempo* is present. Hand designations *r.h.* and *l.h.* are used.

# ELVES IN THE MOONLIGHT

Grade 2½

Vivace M.M. ♩=96

STANFORD KING

The musical score is written for piano and right hand. It consists of five systems of music. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Vivace M.M. ♩=96'. The score includes various musical notations such as triplets, dynamics (p, mp, mf, sfz), articulation (accents), and fingerings. The right hand part features intricate triplet patterns and melodic lines, while the left hand provides harmonic support with chords and bass lines. The piece concludes with a 'rit.' (ritardando) marking and a final chord.

# The Teacher's Round Table

(Continued from Page 432)

## From Costa Rica

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

1. What to do with a girl who reads well but plays an octave off?
2. What to do when a pupil knows a piece well, but forgets it in the recital?
3. A teacher who studied in an English conservatory told me she was told that memorizing is a new-fangled idea; that the old masters used music; that someone once played by memory and so everyone has to do it now, so they won't look as though they were dumb. . . . I've always required memory work. What about it?—Mrs. E. E. H., Costa Rica.

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

That ancient not-playing-by-memory custom is one of those silly old clichés. . . . Let's use our own intelligences for a change. Ask yourself some questions: How many artists or pianists play in public with notes? Why do almost all of them play without notes? Do you prefer to play with notes or not? If you want to use notes, why shouldn't you?

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

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

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

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

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



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

## The Philosophy of Sound

(Continued from Page 436)

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

### The Even-Tempered Scale

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

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

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

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

(Continued on Page 473)

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**Things Some Teachers Ought to Know**

(Continued from Page 434)

try to play—no, nothing grand, but good old *Twinkle, Twinkle Little Star* out of the beginners' book.

Group activities have an even greater appeal for children than they do for adults, and many elements of musical knowledge could be taught in classes. Obviously, the major function of a class should be to give the children practical experience in the fun of playing duets, but watching my own children has made me feel that simple harmony would also be important. Children pick up tunes easily, and they all enjoy figuring them out on the piano. They would get even more pleasure out of this if they could experiment successfully with their own simple arrangements.

Children are very sensitive to the operation of the pleasure-pain principle, and in music lessons as commonly given, the pain aspects soon begin to dominate. What pleasure there is, is on the level of the adult and the talented child, not on that of the normal child. I agree that in two years of my kind of lessons the child would not progress half as far technically as the child taught by the usual methods. On the other hand, the child who has lessons for four or five years will know more in the long run than the child who breaks off at the end of two years. The open piano is a drawing card second only to the ice-cream in our essentially unmusical household. Every child who enters the house sooner or later begins to fool around on it. The preservation and gradual development of this spirit, not technical proficiency alone, should be the aim of music lessons for the average child.

**The Art of Song Accompaniment**

(Continued from Page 435)

be given a much more restrained background. The stressing of such points may strike some readers as platitudinous, but they are so often neglected that one is driven to conclude that they are among those fairly numerous commonplaces which many people forget because of their very obviousness.

To be alert to all *ritenuto* and *colla voce* marks, in short, to all marked *rubato*, is only half the battle. The accompanist must "feel" the singer's *rubato* as sympathetically as possible—often no easy task—and, unless he knows the song intimately, must read all three staves, not merely his own two, plus the words of the voice-part, and listen intelligently to the singer. By listening *intelligently*, he may gather, from the way the singer begins to shape a phrase, a fair idea as to what he will make of it as a whole—how it will lilt, the way he will approach and leave its climax-note. The accompanist must know this, *feel* this, beforehand.

Close attention to the singer's interpretation is just as necessary in the case of someone with whom the accompanist has previously practiced the song, as in that of a stranger he is accompanying at sight. Few musicians, unless they are too mechanical to be true artists, in-

terpret a piece twice in succession in precisely the same way. The total effect may be the same; there may be no conscious variation; but, perceptible or not, there are likely to be differences, and the accompanist must not be insensitive to them.

It is not uncommon for a singer to practice a song carefully in one way and then to sing it at a concert in another. The change may be unconscious, due to nervousness, or it may be a sudden burst of fresh insight, but the accompanist must be prepared for the phenomenon. Tempos are often quite unconsciously changed in halls of different sizes; the voice accustomed to practicing in a comparatively small room instinctively adjusts itself to the slightly slower pace demanded by the acoustics of a large hall. The accompanist must not try to hurry the singer because he is not taking things at just the tempo to which he is accustomed. On the other hand, one must remember that every song has its all-permeating pulse, modified in detail as it may be. The piano part must not be slowed down where the singer has long sustained notes; an instinctive tendency to broaden out at such points must be guarded against. A well played accompaniment should give the singer as much support in rhythm as in intonation.

The pedal must be used more economically in accompanying than in solo playing. Above all, one must remember that in accompanying, as in singing a song (and as in most things where art is concerned) the whole, despite all that the mathematicians may say, is a great deal more than the sum of the parts.

**Adult Beginners Want to Learn**

(Continued from Page 443)

melodic forms of the minor added—after the natural "structure" is understood—no difficulty need ever be found in the scales.

Years of examining pupils in high schools for "major music credits" gives me reason to agree with Elizabeth Gest, Editor of the Junior Department of THE ETUDE, who once said in a lecture to Music Teachers in Washington—that in every examination of piano pupils, whether beginners or advanced—the scales and the pedal were the weak points—that teaching the major and minor as the same key solved the problem with the scales. With every new scale the simple chord relations are taught and the pupil told to "explore" with them in playing accompaniments to simple songs.

My work with adult beginners this past year has been unusually gratifying. Ten who came in October—after ten half-hour lessons and one hour practice each day—were all able to play the "Christmas Carols" in Ada Richter's book published by Theodore Presser Co. Genevieve—twenty-two—who is Polish, has finished the "first grade" work in twelve weeks; Sophie—twenty—from Korea, has covered the same ground in the same time; Roita—twenty—from Hannibal, Missouri, is after five months, no more an adult beginner, as she has begun the "third grade." When I read this article to her and asked if she would

(Continued on Page 480)



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| 1181 | Polonaise Militaire, Op. 40, No. 1, A-4          |
| 853  | Preludes, Op. 28, Nos. 3, 4                      |
| 854  | Preludes, Op. 28, Nos. 6, 7, 9, 20               |
| 855  | Prelude, ( <i>Requiem</i> ) Op. 28, No. 15, Db-5 |
| 3346 | Scherzo in Bbm, Op. 32, -7                       |
| 2444 | Waltz in Eb, Op. 18, -4-5                        |
| 1768 | Waltz in Ab, Op. 34, No. 1, -5                   |
| 3352 | Waltz in Am, Op. 34, No. 2, -3                   |
| 3484 | Waltz in F, Op. 34, No. 3, -4                    |
| 3425 | Waltz in Ab, Op. 42, -6                          |
| 1175 | Waltz in Db (Minute) Op. 65, No. 1, -3           |
| 1174 | Waltz in Cm, Op. 64, No. 2, -4                   |
| 3255 | Waltz in Ab, Op. 64, No. 3, -5                   |
| 3351 | Waltz in Ab, Op. 69, No. 1, -4                   |
| 2446 | Waltz in Bm, Op. 69, No. 2, -5-5                 |
| 3353 | Waltz in Gb, Op. 70, No. 1, -3                   |
| 3485 | Waltz in Fm, Op. 70, No. 2, -4                   |
| 3486 | Waltz in Db, Op. 70, No. 3, -4                   |
| 1717 | Waltz in Em, No. 1, -4                           |

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# VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

## IMPORTANT!

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

### A Cluster of Difficult Questions

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

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

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

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

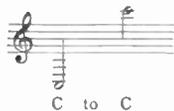
4. How can I train my voice so that it will be higher and clearer?

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

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

7. What type of soprano is Jeanette MacDonald?—E. J. G.

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



Is it light or dark in color, large or small in volume, better suited to smooth, legato singing or to scales, trills, roulades and so forth? It would be extremely hazardous for us to attempt to classify your voice without knowing these details about it and yet your whole future progress in the vocal art is dependent upon a correct answer to them. You should sing for the most famous singing teacher in your neighborhood and ask his advice.

2. There are many published collections of more or less classical songs easily available in the soprano keys. Also there are collections of the songs of Schubert, Schumann, Brahms, Bach, Handel, the French composers, Hahn, Duparc, Massenet, Debussy and many others. Some very valuable collections of early Italian songs are also easy to obtain.

3. Here are the names of some of the more usual books of exercises for soprano Vaccai—"Practical Method" (English and Italian words), Concone—Vocalises, Marchesi—Opus 1, Nellie Melba's Method, and Shaw & Lindsay's "Educational Vocal Technic." The publishers of THE ETUDE will be glad to send you any or all of this music if you will order it. Practice faithfully several short periods every day. Never practice until your voice seems tired and sounds hoarse.

4 and 6. As your skill in the use of the voice improves (breathing, tone production, word formation, resonance and so forth) your range is apt to become a little longer and the power of your voice to increase. It is enormously difficult for the usual person to learn the complicated technic of singing without a teacher especially if he desires, as you do, to make a career of it. You need singing lessons and the sooner you get started the better.

5. No one could possibly have the encyclopaedic knowledge to answer this question accurately. A few months ago a young soprano sang the Doll Song from Offenbach's "Tales of Hoffman" for us and introduced the tone



as the final note. It was strong, firm, well in tune but to our ears somewhat strident. This tone was also sung staccato in the same song in a production of the same opera which took place here two weeks ago. The tone is not

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

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

### Another Young Bass

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

—J. M. H.

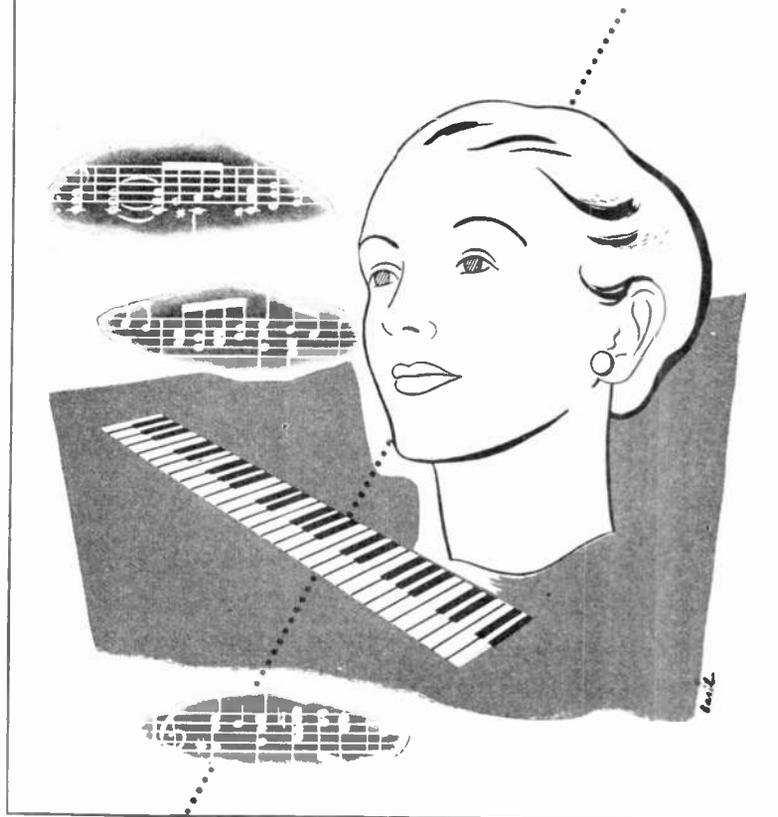
A. As you sang in a choir as a boy and since you play the piano, the organ and the flute you may call yourself a fairly good musician. This knowledge will be of immense value to you in the future. You must remember that at fourteen years of age a boy's voice is still in the transition period. He is neither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

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

Q. From the age of ten to fourteen I sang very clearly in a boyish soprano voice. From books I gathered the impression that early singing was not always good as it strained and tightened the vocal cords. So I stopped. Now I cannot control the urge to sing again. When listening to the operas on Saturdays I long to join in. I can sing from F below Middle C to D above High C although I rarely try to sing now. I accompany parts of the tenor in records of the Love Duet from "Tristan and Isolde," and I know most of the words by heart. I would like to study singing but I am extremely sensitive and I would not like any members of my household to know it as they hate music. I have still a half year of school, but when I am on my own, I intend to take lessons. My parents are out all day and I could practice undisturbed. Would you wait for the half year or would you try to study by yourself?—W. F. W.

A. Please read the answer to J. E. H. in this issue of THE ETUDE. Of course you are two years older than he is and your voice is therefore more nearly settled than his, but the principle is the same. Your intense desire to sing seems to indicate a certain amount of voice and perhaps some talent, enough at least to entitle you to take some lessons. You should be willing to commence with vocalises, sustained tones, scales and so forth, before you attempt to sing such difficult music as the duet from "Tristan and Isolde" which only the greatest singers in the world are able to master. Learn to walk before you try to run. Concone's vocalises, Sieber's Short Eight-bar Vocalises and Vaccai's Practical Method and Shaw and Lindsay's "Educational Vocal Technic" might help you. Most of all you need many lessons from a first class teacher now, before you develop any bad habits.

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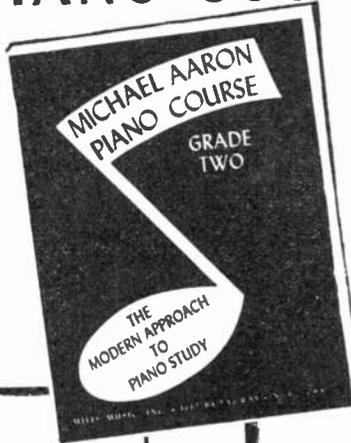
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## The Boys' Choir

*(Continued from Page 437)*

of course, forbid the use of women at the altar, and for them there is no choice in the matter. But many denominations are using girl choristers—anywhere from six to sixteen years of age—and are developing beautiful programs. A boys' choir produces a larger tone, but girls' choirs have a lovely quality and lend themselves well to such services as they are permitted to take part in. And the girl choristers emerge, at eighteen or so, with well established, well 'set' vocal techniques.

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

## The Place of Music in Military Hospitals

*(Continued from Page 433)*

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

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

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

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

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

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

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

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

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

Here are the outstanding things the Army has learned: First, the patient groups must be small and without outsiders, especially in the early stages. It has been learned that, in general, the piano, played rather softly, is the most acceptable instrument. Small string ensembles are next in line. Vocal music is not generally acceptable at first.

As for the music, it has been found that simple folk songs played on the piano are by far the safest and best in the early stages in these neuropsychiatric cases. These folk songs, although generally unknown to most of the soldiers, have a quality of always "being right." They seem to resupply, or reactivate the mother-child complex, and temporarily offer security and sanctuary. It appears to offer the same sort of comfort that the child gets when his mother kisses his hurt finger.

### The Proper Approach Important

A very simple, friendly approach with a short explanation of the age and origin of these folk songs, and how they have given pleasure and contentment to so many generations, is often very helpful in getting attention and cooperation from the men. After getting the attention of the patients through these old folk songs, it is generally easy to progress to the shorter melodic numbers of the masters. Long numbers should never be used.

Minor keys and accentuated rhythms must be avoided in these wards. The music should be simple and melodic, and always softer than in other wards. As

*(Continued on Page 480)*

# ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various organs.

## IMPORTANT!

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

Q. For a number of weeks the church of which I am organist has broadcast on a local radio station one evening each week. Our biggest problem seems to be to bring out the quality of the organ on the radio. As a rule we have a fairly large congregation and they sing very loudly. I have tried several stops, but none seem to come over the radio well. I use very little pedal so know it is not the pedal. Also, when would you say it is advisable to use the tremulant? Do the publishers of THE ETUDE have any literature treating of the Hammond organ and any music books giving registration for that instrument that can be used for church work?—G. H.

A. We suggest your taking up the matter with the builders of your instrument, as they would, we should think, be interested in the instrument coming over the radio satisfactorily. We are sending you the builders address by mail. The best advice we can give you as to the use of the tremulant, is to use it when it seems fitting to do so. Some tremulants are very objectionable and others are not. We suggest your examination of the following books treating of the Hammond organ: "Dictionary of Hammond Organ Stops," Irwin; "Playing the Hammond Organ." For music for the instrument (registered), we suggest the book "At the Console," Felton.

These books may be had from the Publishers of THE ETUDE, as well as information about other books registered for the Hammond.

Q. Recently I purchased an old reed organ with eleven stops. I am certain this instrument has many possibilities, but being a piano student, I do not know how to use these stops. I should like to have some compositions written for an organ of this character, or a book for beginners on the organ. If you can name such books and advise where I can secure them I will appreciate it.—H. M. G.

A. You do not name the stops included in the organ, and we will attempt to give you some general information which may apply to the instrument in question. 8' stops speak normal tone (same as piano), 4' stops speak an octave higher, 2' stops two octaves higher, and 16' pitch one octave lower. Landon's Reed Organ Method contains a chapter on Organ Stops and their Management. Some books that include compositions for the reed organ are: "Reed Organ Selections for Church Use"; "Two Staff Organ Book," Felton; "Classic and Modern Gems for the Organ"; and "Harmonium Collection," Harker.

All the books named may be secured from the Publishers of THE ETUDE.

Q. I am enclosing list of sets of pipes in my possession. Will you please name the specifications of an instrument to be constructed by using them, or any additions of pipes that you would suggest? I am building an organ for my home. I am also enclosing a diagram of my home and would like your advice on the placing of the opening from the basement. My home is rather small, and I am not wanting much volume, only the best that I can secure from the use of the pipes in my possession, or if you think best that I omit something that I have and substitute some other stops or pipes. The pipes I have are all low wind pressure.—R. H. R.

A. We have filled out your diagram, with suggestions for the pipes you include, with suggested additions, which we are sending you by mail. We suggest the addition of two sets

of pipes, with their extensions, namely, a small, but bright Cornopean and a Violin Diapason. If the Violin Diapason and the Geigen Principal are included in the Swell organ the suggested Open Diapason and Octave can be omitted from the Swell organ as the smaller Violin Diapason in the Swell organ would be preferable. We also suggest the inclusion of the following couplers: Swell to Great, Swell to Pedal and Great to Pedal. We suggest that the opening for the instrument be located at the most convenient point for the proper emission of the tone. You might also take the position of the console into consideration, so that the player may get the help and inspiration of a proper balance of the tones. The low wind pressure of the pipes seems to us, to be a favorable condition.

Q. Our choir is divided in opinion as to whether to sing the offertory sentence "All things come of Thee, O Lord" and so forth, with bowed heads or not. Some think it is a prayer, and should be sung softly with heads bowed. Please advise us as to the correct thing to do.—Mrs. H. W. L.

A. The sentence implies an offering rather than a prayer, and our suggestion would be that if the sentence be sung, it be sung "MF"—not implied indifference in giving. The matter of bowing or not bowing the heads is one for decision by those in authority at the church, and is a question of whether they feel that the bowing is necessary for the reverence suggested by the words of the sentence.

Q. Will you please suggest the grade of piano study a person should have reached to begin the study of the pipe organ? I have taken piano for five years, and play fifth grade music.—B. S.

A. We suggest that the person who intends to study pipe organ be prepared with a fluent finger technique on the piano. Your preparation, if that was in view, should be ample for the purpose.

Q. I have an old reed organ which I rebuilt, removing the small bellows and hooking up a vacuum cleaner motor and hose to the large bellows. The plan works all right except there is too much noise! Do you know of any other plan or is there a motor built for this purpose?—E. A. S.

A. We suggest that you try one of the following remedies for the trouble. Enclose the motor in a sound proof case, such as one made of celotex, and remove to about fifteen feet away, or place it down in the cellar; or else get a motor built for the purpose, which appears on the market.

Q. I would like to have information as to where I might secure a second hand reed organ of two manuals.—J. L.

A. We are sending you names and addresses of persons having used two manual reed organs available. We also suggest that you advise various organ firms of your needs and desires, as they may have taken the type instrument you seek, in trade.

Q. In answering an Inquirer in a number of THE ETUDE you mentioned the book "Piano Tuning" by J. Carl Fischer. Will you tell me whether this book is still available from the Theodore Presser Co., and the price? Also what is the price of "Landon's Reed Organ Method," and Bellak's "Excelsior Method for Parlor Organ."—V. E. M.

A. The book, "Piano Tuning" by J. Carl Fischer is available from Theodore Presser Co. and the price is \$2.00. The prices on the other books you mention are: "Landon's Reed Organ Method" \$1.25 and Bellak's "Excelsior Method for Parlor Organ" \$1.00—for which prices they may be secured from the Publishers of THE ETUDE.

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# "Mr. Piano" Writes His Autobiography

(Continued from Page 428)

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

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

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

## Hammers and Keyboard

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

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

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

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

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

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

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

## Concerning the Pedals

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

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

Contrary to the opinion of many I say that nothing can be done to alter my tone once the key has been struck. Sometimes players move their fingers about busily as if to produce some unusual effect after striking the key, but it cannot be done.

Two main methods of practicing me have held world attention. Leschetizky, a great musician, taught the importance of finger strength. Another, Breithaupt, advocated the use of arm and hand weight. It is difficult to see how any fine playing can result without the development of finger agility, power and independence.

Experimentation goes on to improve me. Electronics have been used to do away with my sounding board, dependence placed on an outlet for amplification. They put on a knob which enables a player to swell the volume after the tone has been played. An earphone can be attached so that only the player can hear the practicing.

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# VIOLIN QUESTIONS

Answered by **HAROLD BERKLEY**

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

## IMPORTANT!

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

### The Violin Maker, Liebhich

O. E. A., California.—Johann Gottfried Liebhich (1755-1824) was the most important member of a large family of violin makers living in Saxony, Germany. He founded the business which is still carried on by his descendants. Though they are quite well-made, his violins have never commanded high prices. Today they bring about one hundred or one hundred and fifty dollars.

### Concerning Cadenzas and Finger Markings

Q. E. H., Washington.—The chief reason why cadenzas to violin concerti are printed in small notes is that they are not written by the composer, but are interpolations by another hand. The cadenza in the Mendelssohn Concerto was written by Mendelssohn himself, and it is always printed in large notes. I agree with you that it would be an advantage to the player if interpolated cadenzas were printed in slightly larger type. (2) It would undoubtedly be easier, in many cases, to read fingering if the figures were always at the head of the note. But in those cases where several ledger lines are used, there might often be confusion with the staves above or below. When the figure and the head of the note are widely separated, the remedy is to practice the passage slowly, so that the eye may take in both the note and the fingering. Don't you think that if larger figures were used, as you suggest, the result would be a cluttering up of the page, making it even more difficult to read?

### Concerning A. W. White

In the March issue of THE ETUDE I had to admit that I could not obtain any information regarding the above-named violin maker. Since that issue appeared I have received a letter from Mr. E. A. F., New York, saying that he had "examined only recently a fine violin by this maker, dated 1876. It is very well made in the Strad style—the varnish is of beautiful quality, golden-brown. The instrument is valued at from two hundred and fifty to three hundred dollars." Mr. E. A. F. also says that A. Warren White worked in Boston, Mass., in the middle and later 1800s. I also received a card from Mr. L. S. H., of New Hampshire, saying that he owns an old violin bearing a label "Repaired, 1868, by A. W. White, 86 Tremont St., Boston, Mass.

This is interesting information, and I am deeply indebted to both of these gentlemen for their courtesy in writing to me.

### A Sarasate Composition

V. H. C., California.—The title of the third Spanish Dance by Sarasate is pronounced "roMANza andeLUza." (Ro-man'-za Andalu'-za); the two Zs should be given a soft "s" sound; though it would be correct to give them the Castilian "th" sound, approximately as in "then." The latter pronunciation, however, would seem affected in anyone who was not a Spaniard. (2) The grace notes in the seventeenth and thirteenth measures from the end of this solo are A-flat and B-natural. (3) The trill in the seventh measure from the end should be G and A-natural. (4) The composition is usually programmed by using its original title, though some artists nowadays prefer English titles—in which case it is called *Andalusian Romance*.

### Real or Imitation?

C. L. S., Wisconsin.—Jacobus Stainer never branded his violins on the outside of the back—or anywhere else. He had too much respect for them! Your violin, then, is evidently one of the thousands of copies—many of them could better be called caricatures—that have been produced in the past hundred and fifty years. If it is in good condition, your instrument is probably worth between fifty and one hundred dollars. If you wish to have it accu-

rately appraised, you should send it to one of the firms of violin dealers that advertise in THE ETUDE. For a small fee, you would get a reliable appraisal.

### A "Conservatory Violin"

J. J., California.—The words "Conservatory Violin" on the back of your violin stamp it at once as a factory-made, German instrument worth perhaps fifty or sixty dollars. You say it has undergone many repairs—probably they account for the violin having a sweet tone! I am glad you are aware that the Stradivarius label is a fake.

### On Buying a Stainer (?) Violin

W. E. T., Texas.—I should not advise you to buy a "Stainer" violin without first having it examined by a reputable expert. Jacobus Stainer died in 1683, and his violins are exceedingly rare. A genuine example, in good condition, would be worth up to \$3,500 or \$4,000, but the violin market is flooded with instruments which have been produced in the last hundred and fifty years, and many of which are not worth fifty dollars. There are, of course, some careful copies that are very good violins. But in buying a violin which it is claimed is a Stainer, the purchaser should be very, very careful.

### Concerning Violin Values

W. E. H., New Jersey.—There have been scores of excellent makers whose violins now sell for \$500.00 to \$800.00, and there are many very fine makers now alive whose work puts them in the same category. As you tell me nothing about the type of tone that most appeals to you, it would be idle for me to recommend any particular make of violin as best suited to your needs. As you live so near to New York, I would suggest that you come to the city and visit one of the bigger dealers. Within the price range you mention, you should not have difficulty in finding an instrument that would be equally useful for solo, chamber music, or orchestra playing.

I judge from your letter that you have not been reading THE ETUDE lately. It is a fine magazine, and I hope you will be a regular subscriber from now on!

### To Submit Manuscripts

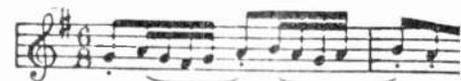
W. O'N., Massachusetts.—I do not know quite how to advise you to go about publishing your compositions. Your best plan, I think, would be to send some of them to the Publication Editor, The Theodore Presser Co., Philadelphia, Pa., and ask his opinion. If your writings are not suitable for the Presser catalog, he perhaps might advise you where to send them. I must tell you that the present is not a good time for getting music published: every publishing house is suffering from a great shortage of paper.

### A Risky Undertaking

A. J. L., Maine.—I certainly do not think it would be a good idea for your pupil to have his violin scraped and re-varnished merely because he does not like its present color. The tone of the instrument might easily be impaired, and, in any case, its value would be lowered. If he is pleased with the tone, he should learn to put up with the color.

### Perhaps It Is Genuine

F. A., Georgia.—The name Pfretschner is that of a large family of violin and bow makers who have worked in Markneukirchen, Germany, for the last two hundred years. A firm of that name was in existence at the outbreak of the present war. But I am unable to find any reference to a G. A. Pfretschner who was making violins as early as 1716, and I am inclined to think that the label in your violin is spurious. The Pfretschner violins attained a certain popularity at one time; so it is likely that a lesser known maker inserted imitation Pfretschner labels in some of his violins in order to make them more readily salable. It was, alas, not uncommon practice. As to the value of your violin, no one could give an opinion without examining the instrument.



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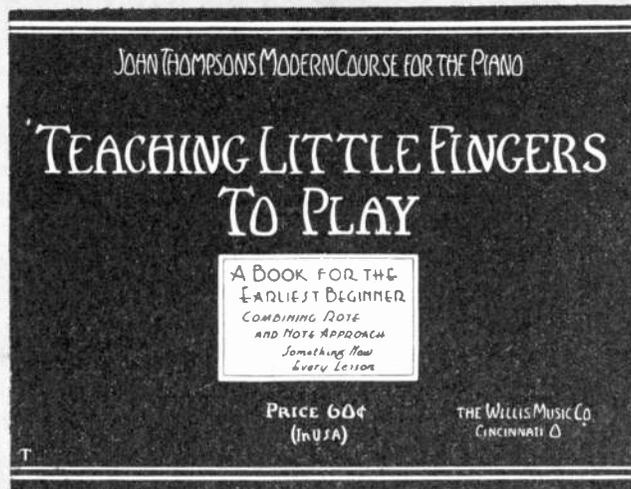
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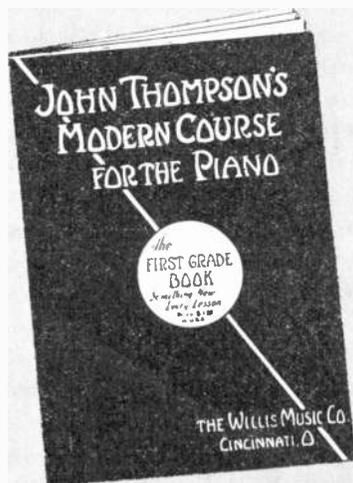
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## Let's Clarify Music Teaching!

(Continued from Page 427)

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

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

### An Important Step

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

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

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

How is this to be done? There are a number of ways! Perhaps we need a National Music Service, comparable to our library service, which will draw upon our greatest artists and induce them to *think* about teaching! (Artists sometimes forget that they, too, were once young students, eager to be shown the way.) Perhaps we need a series of public discussion forums, where methods could be discussed, reasons explained and demonstrated, and the best systems (or new systems based on the best of many) brought to light, not as regimented "methods" but as the soundest proven means of achieving mechanical skill, and avoiding the mechanical disaster that results from a confusion of "methods."

According to the Auer method, for example, the shoulder must never be used to hold the violin—yet one of Auer's most distinguished pupils does so use it! In my opinion, one must use the shoulderbone, along with the collarbone, to form a natural clamp to keep the violin from slipping. Who is right? Why? Let's prove it! Why cannot that and countless other mechanical questions be discussed, demonstrated, and possibly settled? When I was a student, a number of us went to hear one of the greatest violinists in the world (never mind who it was!), and noted that the "pointer" finger of his bowing arm was held out straight, without the least bit of curve. "Aha," we said, "that is the secret of his wonderful tone!" And at once, we began holding our own fingers out straight. In later years, I learned that this distinguished virtuoso had once sustained an injury to his right hand and could not bend his finger! Is there, then, a relation between finger posture and tone? Let's prove it! One pianist uses the "relaxation method"—another desires his pupils to think in terms of the "whole hand" and not of the fingers—another counsels "high finger action"—another "low finger action." Who is right?

I believe that in the sheerly mechanical manipulation of every instrument there exists a fundamental set of sheerly physical principles—not as regimentation, but as applied physics. The important thing is to expend thought on these physical principles and to clarify them for all who wish to express themselves (later!) through tone. Of course, the question arises: *whose* pronouncements on the subject shall be accepted as standard? Shall I follow the trumpet technique that blows the instrument straight out with even pressure on both lips, or the method that derives most support from the lower lip, thus auto-

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

Naturally, those who took part in my proposed forums should be compensated—a national movement might provide fees; an open forum might collect admissions; some generous souls might be satisfied with a return in prestige value. And there should be no compulsion in the matter. But it seems to me that anyone interested in music at all, would be heartily glad to get these questions on the table—for the sake of the music which, while in itself no part of mechanical approaches, cannot flourish without them. Then I foresee an end to fads in teaching, the beginning of a sound philosophy of music, and the development of the personal, nonprofessional participation in music which alone can make a nation truly musical. Let's remember that the function of music is to serve the community as a whole!

## The Philosophy of Sound

(Continued from Page 465)

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

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

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

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

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

### Advances in the Electric Age

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

Music differs from all the other arts except speech in being invisible and intangible. It came out of the thin air. We have had to fight for knowledge all the way down the centuries, against human prejudices as well as the inscrutabilities of nature's laws. Out of this knowledge came music, the noblest abstract presentation of the human struggle for goodness, truth and beauty; and protection against the most murderous means of destroying by land, sea and air, ever invented, or even conceived by the fiendish Butcher of Berchtesgaden.

## Questions and Answers

(Continued from Page 442)

find many more examples of major than of minor, but you will find enough pieces in minor so as to make it worth while.

2. In some states a piano teacher has to be certified, but in most places there is no restriction or regulation whatever, and that is the reason there are so many poor music teachers!

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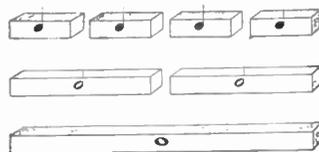
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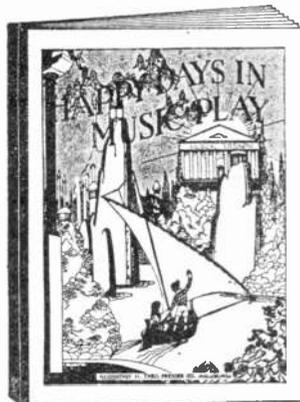
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## Music in New China

(Continued from Page 444)

profession was quite looked down upon during the past hundred years, still Chinese operas and ballads like *P'i Huang* and *Ta Ku* drew the largest number of enthusiasts and admirers. *P'i Huang*, or *Ching Ch'iang*, meaning Peking tunes, was so popular all over the country that practically everybody could sing a few famous lines. Operatic tunes of this type could be heard in tea houses, restaurants, hotels, homes, streets, farms—in fact, everywhere; and Milan in Italy is not the only place in the world where one can hear a street-sweeper singing an operatic aria while cleaning the streets.

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

### The Singing Movement

Our first attempt in training music teachers began in the establishment of a music department in the Peking Higher Normal University for Women in 1920. We established our first conservatory of music in 1925. According to a study I made, there were, in 1934, one hundred and ten music students in all the educational institutions of college standing, including the National Conservatory of Music in Shanghai; or one music student in every four hundred students of college standing. We turned out about an average of thirty music graduates in one year to meet the needs of music teachers in 3,125 secondary schools. Music as a school subject was an ugly and neglected child, and China was slow to awaken to the importance of music education in the new educational scheme.

Like a dash of cold water in the face, the Japanese occupation of Manchuria in 1931 awakened the whole country. Patriotic songs by the hundreds seemed to have been written overnight and they were sung all over the country. They were sung not only in school rooms, but also in streets, villages, tea houses, and theaters during intermission. *Arise, Ye Who Refuse to be Bond-slaves!* by Nieh-erh, and *Faithful Unto Death*, by Mai-hsin and Mengpo were two of the most widely sung. Not very long ago, the Chinese people thought that singing in public gatherings was either childish or undignified. The new war songs, however, brought a new understanding of group-singing; they became a real stimulation of patriotism in their expression of youthfulness and cooperation. Governmental officials actually opened their mouths in singing the National Anthem in meetings, and old people gradually caught on to the spirit and joy of singing with their grand children at home. China became group-singing conscious.

Singing movements started all over the country practically at the same time. My Yü-Ying Academy boys' glee club in Peip'ing toured the south in 1934, giving a series of patriotic concerts. We had a Peip'ing fourteen-school-joint-chorus of nearly a thousand voices, giving an open-

air concert in front of the Palace of Supreme Harmony in the picturesque Forbidden City in 1935. In 1936, at the request of the National Government, the Yen-ching University Chorus of Peip'ing, the National Conservatory Chorus of Shanghai, and the Nanking Songsters gave a three-day choral festival in the newly built People's Assembly Hall in Nanking.

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

Music underwent a real test in 1937 when the Sino-Japanese war finally broke out. Would people still sing when their houses were bombed, their properties lost, and they were forced to flee? Yes, people would; and music stood the test magnificently! Music has been even more encouraged than hindered in a period when China has to put up a most unbelievable resistance and to face a most painful loss of lives and lands. The value of music as a great unifying force and in keeping up the morale of the people and soldiers is re-found and music again has its day. I know it because I was in Free China from 1938 to 1944, and I saw with my very eyes and heard with my very ears what happened there in the field of music. I know it because I had the good fortune to participate in many of the musical activities in Free China during these six years.

### The Demand for Choral Leaders

Early in 1938, the demand for choral leaders was so high that the Committee on Music Education of the Ministry of Education, the Fighting Musicians Association, and the Chungking YMCA opened up many sessions of a choral leaders training class in the evenings and turned out hundreds of not-too-expert-but-tremendously-enthusiastic choral leaders. Many of our graduates went to theaters during intermission to lead audience singing. Many preferred to stand in public squares, parks, or on street corners where they gathered a singing crowd in no time. Many went to towns and villages and spread the gospel of singing. And, quite a few, to my pleasant surprise, got music-teaching positions in elementary or high schools.

Because Chungking was so overcrowded then, many of us had to live out of town; and many a time we had to walk eight or nine miles to teach or attend these evening classes due to lack of transportation at night. Sometimes we had to walk in the rain or miss our meals. But we were a hundred times more than compensated just by the very thought that the hundreds of singing-enthusiasts we were helping would in the immediate future help thousands to sing, and those thousands would further extend the joy of singing to the hundreds of thousands. With this high anticipation in our mind, the rain became a pleasant shower, and hunger only meant increased enjoyment of a hearty meal after work.

A second section of this article will appear in a forthcoming issue.

# The World of Music

"Music News from Everywhere"

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



GUY FRASER HARRISON

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

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

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



ERNO RAPEE

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

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

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

**THE UNIVERSITY OF TEXAS** Music Educators two-day conference to be held in Austin, August 16-17, will have eight leading music educators from various parts of the country as guest lecturers. They will include Noble Cain of Chicago; Charles B. Righter of the University of Iowa; L. Bruce Jones, Little Rock, Arkansas; Dr. Jacob Kwalwasser, Syracuse University; John Kendel, Denver Public Schools; Miss Sadie Rafferty, Evanston, Illinois; Miss Marion Flagg, Dallas, Texas; and Dr. Lena Milam, Beaumont, Texas.



NOBLE CAIN

**THE BACH-MOZART FESTIVAL**, being presented at Tanglewood, Lenox, Massachusetts, under Serge Koussevitzky, on three consecutive week-ends beginning July 28 and closing August 12, has among its soloists Alexander Borovsky, Alexander Brailowsky, Robert Casadesus, Lukas Foss, Abram Chasins, and Constance Keene, piano; William Kroll and Richard Burgin, violin; A. Veisse and Jean Lefranc, viol.; Georges Laurent, flute; and Fernand Gillet, oboe.

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

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

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# Junior Etude

Edited by

ELIZABETH A. GEST

## Fun in Music

by  
Paul Fouquet

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

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

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

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

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

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

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

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

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

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

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



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

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

"I guess there must be a great many modern 'fun' pieces," Bobby suggested. "Would you call *Humoresques* 'fun' pieces, Uncle John?"

"Some of them are, Bobby. But those of Rachmaninoff, Dvořák, Grieg

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

(Continued on next page)

## Junior Club Outline No. 41

Dvořák

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

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



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

### Terms

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

### Keyboard Harmony

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

### Program

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

### Musical Materials

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

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

Mankind has always made instruments to produce music.

### Barn Yard Music

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

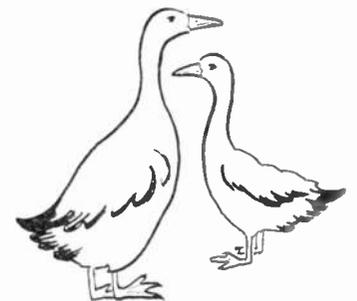
"Will you sing me a song?"  
Asked the duck, feeling gay,  
"For I've not heard you sing  
Since many a day."



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

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

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



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

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

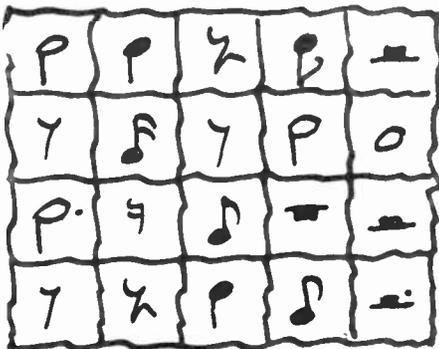
"Have any American composers written 'fun' pieces, Uncle John?" Bobby wanted to know. He was always keenly interested in the music of his own country.

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

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

### Arithmetic Puzzle

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



### Answers to Jumbled Composers' Puzzle:

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

### Prize Winners For Favorite Composition Essay:

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

### Prize Winners for May Jumbled Composers' Puzzle:

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

## Junior Etude Contest

THE JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of August. Results of contest will appear in November. There is no essay contest this month. Puzzle appears elsewhere on this page.

### Honorable Mention for Jumbled Composers' Puzzle:

Martha Louise Goodman; Martha Jane Burkhart; Carl R. Bartol; June Mandel; Violet Everett; Ruth Helen Godwin; Frances Reiche; Dorothy Wreyford; Belva Woods; Doris Louise Roberts; Anne Bippus; Marjorie Bradt; Paula May Petty; Marcia Jondan; Eleyce Gibson; Jimmy Keane; Betty Maier; Mary Louise Kane; H. M. Dobbs, Jr.; Frances Moncrief; Barbara Jane Fennil; Jack Pettit; Kenneth Lowe; Leona Trzebiatowska; Mary Louise Baker; Edna Smith; Leona Krebeck; Donald Hunsberger; Dorothy Anne Schoell; Joan Treuber; Jacquelyn Terwilliger; Betty Jo Hyatt; Donald Roetter; Jane Flanigen; Mary Ellen Matthews; Carlisle Bearden; Mary Lee Graham; Marjorie Wiltse; Marianne Reider; Freda Guldblatt; Margaret Lamb; Zona Gogel; Laura Peck; Florence Pilzak; William E. Moultrie.

### Honorable Mention For Favorite Composition Essays:

Amy Kazemba; Margaret Goodman; Faye Holmes; Calvin Seerveld; Alice Adele French; Marcia London; Laura Peck; Norma Stollman; Carolyn Marie Nevins; Mary Helen Tate; Janis Ruth Smith; Betty Maier; Ruby Mattison; Earl Allard; Janis Melbrook; Doris Barnes; Willa Simmons; Edna Olson; Laurence McCabe; Marion Whiteside; Elva Howe; Florence George; Kitty Johnson; Marie Ella Krausse; Jean Bordin; Laurella Heyman; Paul Bridegam.

### Letter Box

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

DEAR JUNIOR ETUDE:

I belong to our school orchestra and started lessons when I was seven. I have played on the radio five or more times and hope to do so again soon. I would love to receive mail from other music lovers.

From your friend,  
 JEANNETTE ZIMBERLIN (Age 15),  
 Massachusetts

DEAR JUNIOR ETUDE:

My sister taught me to play piano when I was eight and now I play at our church on Sundays. My father and sister play violins and my brother plays a little, too.

From your friend,  
 MADELEINE DEAN (Age 11),  
 Michigan

DEAR JUNIOR ETUDE:

My sister and I take THE ETUDE together and like it very much. I play the piano and am learning to play the xyloimba; she plays the piano and clarinet. I would love to see my letter in the Junior Etude Letter Box to surprise my teacher.

From your friend,  
 MARY CHRISTMAN (Age 11),  
 Missouri

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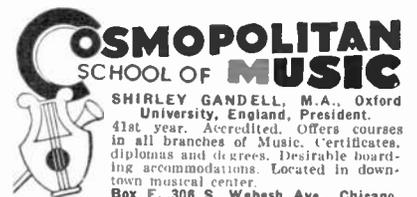


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THE COVER FOR THIS MONTH—Our cover for this month with all of its fanciful appeal might well be entitled "A Summertime Fantasy."

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

This whimsical personification of insects which busily fill the summer air with their sounds is a water color sketch, and the promising young lady from whose brushes it was brought forth is Miss Dollie Morgan, 5034 Hazel Avenue, Philadelphia 43, Pa.



THE IMPORTANT "NOW" ON NEXT SEASON'S MUSIC—When Theodore Presser founded the business bearing his name he was motivated by a sincere desire to provide music teachers and other active music workers with better opportunities and more conveniences for securing needed music publications than then available to them. This was in 1883 when only a very few metropolitan centers boasted of establishments with fairly representative stocks of standard, classical, and educational music publications. Today, despite the fact that there are some few hundred retail music stores throughout the country with stocks of music such as will cover demands from teachers, students, and sincere lovers of music, there is about 70% of the entire population of the United States without a retail establishment handling such music publications in any of the retail shopping districts to which those in this 70% of our population are accustomed to going. This condition indicates how farsighted Mr. Presser showed himself in his life-time in setting up a business providing direct mail service and specializing in serving teachers and those in other branches of the music profession.

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

It may seem early to talk about music needs for the beginning of next season, but just as the success of our armies in Europe has proved careful preparation well in advance is a very important thing, so in civilian life it is particularly important in these days when stock and help shortages make it impossible to give satisfactory service to those who wait until almost the day of their needs before ordering music.

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

## PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

August 1945

ADVANCE OF PUBLICATION

OFFERS

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

The Child Beethoven—Childhood Days of Famous Composers—by Lottie Ellsworth Coit and Ruth Bampton	.20
Choral Preludes for the Organ, Bach-Kroft Classic and Folk Melodies in the First Position for Cello and Piano—Krone	.60
Lawrence Keating's Second Junior Choir Book	.25
Mother Nature Wins—Operetta in Two Acts for Children—Shokunbi-Wollace	.30
Organ Transcriptions of Favorite Hymns—Kohlmann	.50
Peer Gynt—A Story with Music for Piano—Grieg-Richter	.30
Singing Children of the Church—Sacred Choruses for Junior Choir—Peery	.25
Six Melodious Octave Studies—For Piano—Lindquist	.25
Themes from the Orchestral Repertoire—For Piano—Levine	.40
Twelve Famous Songs—Arr. for Piano—King	.60
The World's Great Waltzes—King	.40

THE CHILD BEETHOVEN—*Childhood Days of Famous Composers—by Lottie Ellsworth Coit and Ruth Bampton*—From all parts of the country since the appearance of the first book issued under the CHILDHOOD DAYS OF FAMOUS COMPOSERS series, teachers have been asking for more of these "Coit-Bampton books." This enthusiastic appeal seems to be growing all the time, even though there already are four books—Bach, Handel, Haydn, and Mozart (price, 35 cents each)—on the market, with a fifth and sixth promised.

THE CHILD BEETHOVEN, which we are here offering in advance of publication, will be the fifth one released when it appears on the market shortly. Until the date of its release, the opportunity is offered to place an order for a single acquainted copy at the low Advance of Publication cash price of 25 cents, postpaid.

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

CHORAL PRELUDES FOR THE ORGAN by Johann Sebastian Bach, Compiled, Revised, and Edited by Edwin Arthur Kraft—Mr. Kraft's fine editorial work on Bach's EIGHT SHORT PRELUDES AND FUGUES for organ, available in the *Presser Collection*, has established his authority on the music of the Leipzig Cantor. Now we are pleased to announce as a forthcoming addition to the same series, the beautiful CHORAL PRELUDES FOR THE ORGAN as prepared by the same distinguished musician.

These fine works are among the supreme in all music. In this new edition their devotional content will be apparent anew by means of the interesting registrations the editor has provided along with new pedalling and fingering. The eighteen Choral Preludes between the covers of this book will include: *Liebster Jesu, wir sind hier; Alle Menschen müssen sterben; Ich ruf' zu dir, Herr Jesu Christ; In dulci jubilo; In dir ist Freude; and Herzlich thut mich verlangen.*

While this book is being prepared, an order for a single copy may be placed at the special Advance of Publication cash price of 50 cents, postpaid.

LAWRENCE KEATING'S SECOND JUNIOR CHOIR BOOK—This collection is designed after LAWRENCE KEATING'S JUNIOR CHOIR BOOK, and contains original compositions by the author and settings of melodies from Bach, Beethoven, Brahms, Franck, Gounod, Grieg, Haydn, Mendelssohn, Mozart and Schubert. The texts provide appropriate verses for church services.

This book may be effectively used by girls alone, by treble voice choirs, with boys with unchanged voices, or by women's choirs. A single copy may be ordered now at the Advance of Publication cash price 25 cents, postpaid.

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

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

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

THEMES FROM THE ORCHESTRAL REPERTOIRE. For Piano, Compiled by Henry Levine—This is a fourth volume in a series arranged and compiled by Henry Levine. Pianists everywhere already have enjoyed THEMES FROM THE GREAT PIANO CONCERTOS; THEMES FROM THE GREAT SYMPHONIES and THEMES FROM THE GREAT OPERAS. For his new book Mr. Levine has selected suites, overtures and tone poems of leading orchestral composers. Seven of these have been especially arranged: *Air, from Suite No. 3 in D by Bach; Themes from the Sorcerer's Apprentice by Dukas; Debussy's Prelude to the Afternoon of a Faun; Themes from Roumanian Rhapsody No. 1 by Enesco; Nocturne from "A Midsummer Night's Dream" by Mendelssohn; Theme from Les Preludes by Liszt, and Saint-Saens' Danse Macabre.* Some of the other selections are Grieg's *In The Hall of the Mountain King; Two Themes from "Scheherazade" by Rimsky-Korsakow; Song of the Moldau by Smetana, and Tchaikowsky's Waltz from "Serenade for Strings".* The arrangements are slightly more advanced than those of the earlier volumes, some running to fifth and sixth grade. All have been carefully fingered, phrased and edited.

A copy of this new work may be assured by placing your order now at the Advance of Publication cash price 40 cents, postpaid. Sale of the book is confined to the United States and its possessions.

THE WORLD'S GREAT WALTZES, Arranged for Piano by Stanford King—The average pianist of third grade ability will enjoy playing these delightful arrangements of famous waltz melodies. Each arrangement has been made with careful detail to editing, thus retaining the rhythmic and melodic charm of the originals.

Included in this collection are: *A Waltz Dream*, by Oskar Straus; *My Treasure* by Becucci; *Gold and Silver* by Lehar; *The Skaters* by Waldteufel; *Danube Waves* by Ivanovici; and several by Johann Strauss including *The Beautiful Blue Danube, Artist's Life; and Tales from the Vienna Woods.*

A single copy of this album may be ordered now at the special Advance of Publication cash price of 40 cents, postpaid. The sale, however, is limited to the United States and its possessions.

CLASSIC AND FOLK MELODIES in the First Position for Cello and Piano—Selected, Edited and Arranged by Charles Krane—Because until recent years beginning cello students usually were those who already had attained some proficiency on another instrument, such as the violin, easy material for the cello has been rather limited. Today, with even young folk of grammar school age taking up the instrument, there is an increasing demand for pleasing pieces in the first position.

In this book the eminent educator, Charles Krane, presents a dozen melodies, especially adapted to the cello, which he has selected from the compositions of Bach, Mozart, Brahms, and folk tunes of French, Bohemian, Dutch and Russian sources. When selecting these tunes special attention was given to the practice material they afford in elementary technic as well as to their melodic and rhythmic attractiveness. In advance of publication teachers may obtain a single copy of this book at the special introductory cash price, 60 cents, postpaid.

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

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

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

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

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

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

TWELVE FAMOUS SONGS ARRANGED FOR PIANO—This collection undoubtedly will win the success warranted by its outstanding content. It has been designed for recreational pursuits, and will contain piano versions of twelve popular songs in the catalog of The John Church Co., an affiliate of the Theodore Presser Co. The arrangements, for third and fourth grade pianists, have been made to emphasize the melodic and harmonic qualities of the original songs. Some are by the composers themselves, while others represent the transcriptive abilities of such well-known musicians as Bruce Carlton, Henry Levine, and William M. Felton. Among the contents will be: *De Koven's Recessional*; *MacFadyen's Cradle Song*; *Nevin's Mighty Lak' a Rose*; *The Green Cathedral*, by Hahn; *Paris Angelicus*, by Franck; *I Love Life* by Mana-Zucca; *My Heart is a Haven* by Steinel; *Spross' Will-o'-the-Wisp*; and *In Maytime*, by Oley Speaks.

A single copy of this book may be reserved now at the special Advance of Publication cash price of 60 cents, postpaid.

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

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

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

PEER GYNT, by Edvard Grieg, *A Story with Music for Piano, Arranged by Ada Richter*—To those acquainted with Mrs. Richter's presentation of Tchaikowsky's NUTCRACKER SUITE, and other STORIES WITH MUSIC, no description of this new book is necessary. For those not familiar with them, it will suffice to say that this is a condensed version of Ibsen's drama, for which Grieg wrote the music. It is offered in story form for young folks, and throughout are excerpts of Grieg's familiar melodies brought within the playing capabilities of third grade piano pupils. In advance of publication a single copy of this book may be ordered at the special introductory cash price, 37 cents, postpaid.

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

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

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Private teachers in the larger cities will find  
this column quite effective in advertising their  
courses to the thousands of Etude readers  
who plan to pursue advanced study with an  
established teacher away from home.

## Helpful Hints for a Better Band

(Continued from Page 438)

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

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

## The Place of Music in Military Hospitals

(Continued from Page 468)

soon as possible, the patients should be  
encouraged to sing familiar songs, for  
here, as in no other situation, patient  
participation is of the greatest value. It  
is imperative that the neuropsychiatrist  
be consulted always before carrying out  
any program.

There is a third phase of music in  
military hospitals: patient participation  
and teaching. It is obvious that those  
boys who were musicians before entering  
the service, and even those who had  
studied it indifferently may want to take  
it up again just as they would renew old  
friendships. There is no problem with  
such patients. But what of those boys  
who for the first time in their lives may  
want to learn to "play a little," or, as  
they so frequently put it, want to learn  
to play two or three tunes? Since the  
Army cannot provide enough instructors,  
much of the teaching will be done by the  
American Red Cross, the Gray Ladies,  
and individuals who are willing to devote  
time and effort to it. Therefore it is  
strongly urged that such individuals con-  
sult with teachers who specialize in short  
practical courses, and even with the  
"Twelve Easy Lessons" type of instructor.  
If this is not practical, they should pur-  
chase and study some of the latest books  
on this method.

Most of these young patients do not  
intend to become musicians. They want  
to learn to play a few modern tunes  
that they like on some instrument. A  
little book called, "Sit Down And Play,"  
which was developed by the Army Air  
Forces is ideal for this purpose. However,  
the boys learn much faster if a teacher is  
available.

In addition to the piano and other  
well known instruments, there are many  
small instruments such as the ocarina,  
to-ette, harmonica, and concertina which  
are easy to learn, and which are ideal for  
group participation. Any qualified teacher  
of the standard instruments can quickly  
learn to play and teach these little in-  
struments. The teacher should foster and  
encourage group playing, and should or-  
ganize small orchestras or ensembles  
made up of these novelties. As before, it  
is strongly urged that teachers utilize

modern instruction books such as are  
provided by the Army.

The field for an instructor with a bit  
of patience and a pleasing personality is  
almost unlimited for teaching these pa-  
tients. And while music is not therapy,  
it can do much good for the thousands  
of our sick and wounded boys. In addi-  
tion, it will surely bring about a greater  
appreciation of the part that music plays  
in our American way of living.

## Adult Beginners Want To Learn

(Continued from Page 466)

add anything, she said "I would say  
more about the daily routine of slow  
practice. That has not been easy for me,  
but I knew it had to be done if I got  
any place." These adult beginners have  
come from every state in the Union, and  
from almost every country on the globe:  
Canada, the West Indies, England,  
France, Italy, Russia, Hawaii, Korea,  
China and others. The average age is  
from twenty to thirty. Many have been  
older—a few past sixty. The talent or  
ability and work accomplished have not  
differed with nationality or age. I am  
convinced no rational human being is  
without some gift for musical expression.  
A few men have found their way into  
these classes, and have been among the  
most interesting and interested adult  
beginners. One Lieutenant, now with his  
ship on the Pacific, writes that his year  
at the piano gave him more pleasure  
than any study he had ever done and  
he hopes to come back to it. A Colonel  
for three years overseas says he has  
learned to play the bagpipes, with the  
help of his piano lessons for one year,  
and an "instructor" who promised "the  
bagpipes could be learned in six weeks  
by a person of average intelligence." He  
added "Try it."

For the past three years the Y. W. C. A.  
has sent the piano pupils to my studio.  
Much of the building was taken over by  
the U. S. O., leaving no rooms for in-  
dividual teaching. The extra time I can  
now give to every pupil is an advantage  
to them and easier for me not to be re-  
stricted to thirty minutes.

My indebtedness to Tobias Matthay for  
the principles included in this article,  
must here be expressed. Also my in-  
debtedness for his teachings and writ-  
ings, which have made my work with  
adult beginners much easier and more  
interesting to me and to them. At every  
lesson I quote some of his sayings: "If  
everything about every note is just right,  
it is well on the way to artistic perform-  
ance"; "Muscular problems are mental";  
"There are three kinds of technic—In-  
strumental, Interpretative and the Tech-  
nic of Good Taste, they cannot be sep-  
arated in teaching"; "The highest happi-  
ness in life is the knowledge that you  
are being of use to others." At my la-  
test lesson with Tobias Matthay in London  
I asked if I might give some talks on  
his principles. He said, "Certainly, do  
everything you can to help."

The "help" we give the youthful be-  
ginner may bring greater musical re-  
wards, but the "help" with adult  
beginners gives an added pleasure and  
interest to their lives.

## Band Questions Answered

by William D. Revelli

### Information on Cutting Oboe Reeds

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

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

### Opportunities for the Saxophonist

Q. I am sixteen years old and am definitely  
determined to follow a musical career. I play  
alto saxophone and understand that it is not  
included in the regular symphony orchestra  
instrumentation. What are the opportunities in  
the field of radio or for a soloist? I use a slight  
vibrato. Is this accepted by conductors? Re-  
cently I received a rating of highly superior  
at our state contest.—P. S., Kansas.

A. The opportunities for a career as a  
saxophonist are brightest in the field of  
dance band, radio, and solo performance.  
In any case you must be thoroughly  
trained and prepared to meet the com-  
petition you are certain to encounter.  
Why don't you seek the advice of some  
well-known saxophonist as to your quali-  
fications as a performer? The vibrato, if  
properly employed, is a definite asset to  
your tone.

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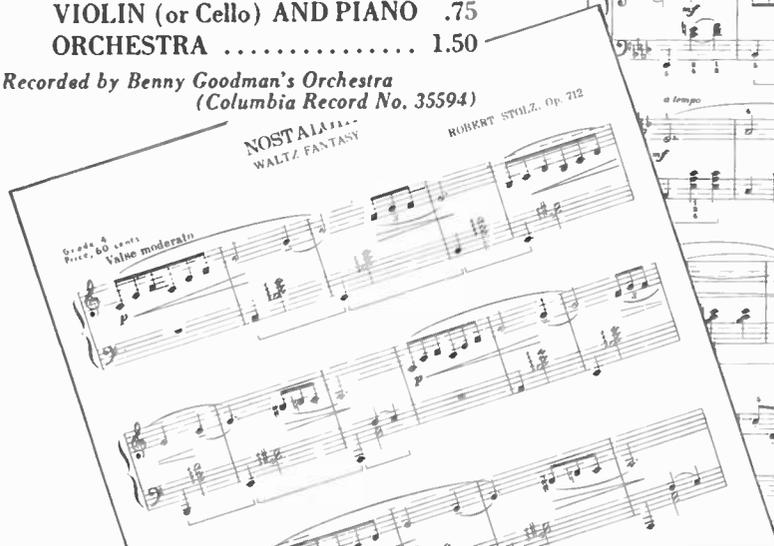
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