"Spring Song"

From Mendelssohn's "Songs Without Words"

Wouldn't it be wonderful satisfaction to you to sit at a piano and play the "Spring Song" with all the charm of expression and grace of interpretation that Mendelssohn had in mind?

Wouldn't it be a revelation for you, yourself, to bring out the transparent, simple melody and graceful accompaniment sparkling with all the delicate and evanescent impressions of Springtime.

You can do all this!

No practice or study is required to enable you to master the technique of the "Spring Song" and hundreds of other compositions placed at your instant command by the Kranich & Bach Player Piano.

"THE HIGHEST GRADE PLAYER PIANO IN THE WORLD BUILT COMPLETELY IN ONE FACTORY"

It contains beyond question the most highly developed self-playing mechanism ever evolved, with devices for purely personal and artistic interpretation so fascinating as to be almost human in effectsiveness.

What is especially important is that this Player Action is made exclusively by Kranich & Bach and found in no other make of piano whatsoever.

It may also be played by hand on the regular keyboard without change.

Sold on convenient monthly payments, if desired.

Let us send, without cost to you, handsome brochures describing the Kranich & Bach Player Piano, even essentially costless installation and smooth transition from modern time.

Kranich & Bach
New York City

Photogravure Musical Pictures

<table>
<thead>
<tr>
<th>Titles</th>
<th>Prices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harmony</td>
<td>Franz Liszt</td>
</tr>
<tr>
<td>Visions of Wagner</td>
<td>Franz Liszt</td>
</tr>
<tr>
<td>Mozart at Salzburg</td>
<td>Schubert</td>
</tr>
<tr>
<td>Beethoven: The Approach of Storm</td>
<td>Rubinstein</td>
</tr>
</tbody>
</table>
New Publications

Gallery of Eminent Musicians
Of To-day and Yesterday
Price, in Parts, 75 Cents; Complete, $1.00

Master Lessons In Piano: 16 Instructive Four Band Piano Pieces
By EDMUND HOBBS RUMMEN
Price, 15 Cents

Bach Album
FOR THE PIANOFORTE
Price, 50 Cents

Imaginary Biographical Letters
From Great Masters of Music
To Young People
By Adolph Gottlieb Casier, and other Chaps
Price, 25 Cents

Study and Pleasure
Album of Instructive Pieces
for the Pianoforte
By Carl Riebling
Price, 25 Cents

Sacred Duets
For All Voices and General Use
By Adolph Gottlieb Casier
Price, 25 Cents

Richard Wagner
His Life and Works
By Prof. W. W. Peake
Price, $1.00

Piano Players' Repertoire
Of Popular Pieces
Price, 30 Cents

The Two Students
Album of Four-hand Pieces
for the Pianoforte
Price, $2.00

F. F. Guard's
Music Pupils' Lesson Book
and Practice Record
Price, 25 Cents

New Studies
For Intermediate and
Advanced Players

STYLE AND TECHNIC
Fifteen Musical Studies for the Band Piano
FOR THE PIANOFORTE
By Dr. LUDWIG LAMBERT
Price, 75 Cents

TEN MELODIOUS STUDIES
For Advanced Players
FOR THE PIANOFORTE
By F. E. GUARD
Price, 75 Cents

Fifty Nursery Songs and Games
Traditional Melodies Arranged
In a Pleasing Manner
FOR VOICE AND PIANO
By Mrs. C. A. W. Voss
Price, 25 Cents

NEW STUDIES
FOR PIANOFORTE
By F. GUARD
Price, 25 Cents

OCTAVE VELOCITY
Twelve New Exercises and Etudes
FOR THE PIANOFORTE
By E. R. BAPTIST
Price, 75 Cents

Six Melodious Study Pieces
FOR THE PIANOFORTE
By C. A. W. Voss
Price, 30 Cents

The ETUDE
Philadelphia

In Press

For Sale at Low Advance Prices

New Shorter Nothing
For the Piano
The Piano Instructor
By E. D. C. BLOOM
Price, 10 Cents

New Shorter Nothing
For the Piano
The Pianist's Companion by P. D. P. MARCH
Price, 10 Cents

New Shorter Nothing
For the Piano
The Piano Instructor
By M. W. DUNN
Price, 10 Cents

New Shorter Nothing
For the Piano
The Piano Instructor
By E. C. BLOOM
Price, 10 Cents

Send for Bulletins

THE ETUDE
HARMONY BLANK BOOKS
Arthur E. Heacox, Prof. Oliver Ditson

The quickest mail order music supply house

THEO. PRESSER CO.
FOR EVERYTHING IN MUSIC

PROMPTNESS A week, second or no more, drawn from every quarter of the world: linked with a corps of efficient and trained warehouse and office force, and prepared to meet every order on the day of its receipt, whether for one piece of music or the stock of a music store.

NEW PUBLICATIONS

PROMPTNESS AND ECONOMY

SATISFACTION

All new publications have been issued constantly ever since the advent of the times-adapted to all modern educational demands, carefully edited and announced by the promotion of the teachers, the editors, and all of the most helpful character.

TWENTY-FIVE YEARS AGO, as a sequel to the foundation of THE ETUDE (then only a musical cut for piano teachers), the publishing house of Theo. Presser was founded to furnish practical teaching material in conformity with the suggestions and advice of the journal.

THE BUSINESS found on the above principles has grown to be the largest mail order music supply house in the world and is now established in a permanent home, six stories in height, 44 rooms, 3,000 offices and annexes—all carefully planned and thoroughly equipped to attend to the wants of the world.

Every Teacher, School, and Conservatory in the United States and Canada

INFORMATION AND CATALOGUES on all musical matters: free; the On Sale plan (one of our many original and helpful ideas to aid the music teacher) liberal, our New Music Idea plan places in your hands a music free; the On Sale plan (one of our many original and helpful ideas to aid the music teacher) liberal, our New Music Idea plan places in your hands a music free; the On Sale plan (one of our many original and helpful ideas to aid the music teacher) liberal, our New Music Idea plan places in your hands a music free; the On Sale plan (one of our many original and helpful ideas to aid the music teacher) liberal, our New Music Idea plan places in your hands a music free; the On Sale plan (one of our many original and helpful ideas to aid the music teacher) liberal, our New Music Idea plan places in your hands a music.

Send us a postal card order as a trial. Write in detail for free catalogues and general information as to our method of dealing.

1712 Chestnut St., Philadelphia, Pa.

METRONOMES

We will send these
Delightful Piano Solos
On Approval

LUCIANO CANDELE WALTHER

Valse-Waltz Twayne (Little Dinky)

We have received our stock of these delightful piano solos, which are admirably suited for all grades of pianists as a means of study. They are graded in such a way as to stimulate every pupil to practice and take an interest in the study of music.

ECONOMY means not only the giving of the largest discount possible and the most favorable terms, but, mark our words, fair retail prices as well. Our best endeavours are always given to the teacher's interests, supplying him with a time-saving, thoughtful labor, giving the greatest value for the least outlay.

Satisfaction. No doubt the greater factor in the success of any business is the personal confidence engaged in a fair and helpful dealing. No less than 25,000 accounts are on our books, denoting satisfaction in our offerings and satisfaction in our service.

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON NEW YORK

62 Standish Street 135 E. 17th Street
514 W. Washington Avenue

METRONOMES

The Musical Gnome (No. 12)

Tchaikovsky in the olden style

Landon's Reed Organ Method

By Carl D. Ross

Landon's Reed Organ Method

Price $1.50

Price: $1.00

This book is the most practical and valuable one on the market, and is a delightful method. The Reed Organ Method has been thoroughly revised and brought up to date, in all its parts, and is now ready for the beginner. The Reed Organ Method is a complete method for the Reed Organ, and is written in English. The Reed Organ Method is based on the principle that the Reed Organ should be used as a study tool for the purpose of developing the student's musical taste and appreciation.

TWO OF MORE
THEO. PRESSER CO., PHILADELPHIA.

Landon's Reed Organ Method

Price: $1.00

Price: $1.00

Price: $1.00

Price: $1.00

This method is the most practical and valuable one on the market, and is a delightful method. The Reed Organ Method has been thoroughly revised and brought up to date, in all its parts, and is now ready for the beginner. The Reed Organ Method is a complete method for the Reed Organ, and is written in English. The Reed Organ Method is based on the principle that the Reed Organ should be used as a study tool for the purpose of developing the student's musical taste and appreciation.

VIOLIN TEACHER'S GUIDE, 114 pp. will be sent free on request

3 East 43rd Street

OLIVER DITSON COMPANY

BOSTON, MASS.

JUST PUBLISHED

Catchy and Tunes!

Anthology of Modern French Song

A collection of thirty-nine songs with piano accompaniment by modern French composers.

Selected and Edited by MAX SPICER

Price, cloth, each net $2.00 Paper edition, each net $1.25

Few anthologies make a more insistent claim on the attention of the cultured lover of music than this volume in which men like Duparc, Gabriel Fauré, Schmitt, Franck, and others are happily presented in songs that portray the most illuminating musical ideas of the great composers of to-day.

Send us a postal card order as a trial. Write in detail for free catalogues and general information as to our method of dealing.

In Musical Taste in Modern Times, the distinguished French Master CLAUDE DEBUSSY explores the essence of beauty and mystery in art, emphasizing the role of taste and its relationship to genius. Deboissu argues that beauty cannot exist without mystery, and taste is as essential to art as it is to life itself. He delves into the complex nature of taste, noting that the beauty of a work of art cannot be fully appreciated without mystery, even if everything has been explained away. Deboissu uses the story of the poet who drank poison and forgot all about the legend told by Father Hieronymus to illustrate this point. He concludes that it is not the intention here to diminish the fame of Mozart, but rather to teach us the value of the word "Taste," if he did not have taste, we would not have had Mozart.

Deboissu also touches upon the nature of genius, noting that Mozart never falls into the error of trying to prove everything, to explain everything, yet there is something which will always remain mysterious—this is Taste. He further notes that there are efforts to offer a series of explanations for every work of art, yet in the end, we must respect the need for mystery and mystery is essential to the beauty of a work of art. He concludes that the beauty of a work of art is as mysterious as when someone pounds his fist on the table and declares, "I could neither speak nor write."
Important Points FrequentlyNeglected in the Study of Pianoforte Works

By A. J. GOODRICH

The Study of Pianoforte Works

The term "ETUDE" is now in general use. It has been the custom in England to designate as "études" those compositions which are intended for practice, and in France to employ the term "exercices," or "exercices," as a similar designation. The study of such exercises is frequently neglected by pianists, both in practice and in instruction. The following are some of the important points which should be considered:

1. The Selection of the Exercises.
   - Exercises should be selected which are suited to the pupil's requirements and taste.
   - The exercises should be varied in character, difficulty, and style.
   - The exercises should be progressive, starting with simple exercises and gradually increasing in difficulty.

2. The Arrangement of the Exercises.
   - The exercises should be arranged in a logical order.
   - The exercises should be arranged in a way that will facilitate the learning of the exercises.
   - The exercises should be arranged in a way that will facilitate the learning of the exercises.

3. The Practice of the Exercises.
   - The exercises should be practiced regularly.
   - The exercises should be practiced with attention to detail.
   - The exercises should be practiced with attention to detail.

4. The Understanding of the Exercises.
   - The exercises should be understood in terms of the underlying principles.
   - The exercises should be understood in terms of the underlying principles.
   - The exercises should be understood in terms of the underlying principles.

5. The Application of the Exercises.
   - The exercises should be applied in practical situations.
   - The exercises should be applied in practical situations.
   - The exercises should be applied in practical situations.

The ETUDE is a valuable tool for the study of pianoforte works. It is a means of improving technical proficiency and developing musical taste and judgment. The ETUDE is a means of improving technical proficiency and developing musical taste and judgment. The ETUDE is a means of improving technical proficiency and developing musical taste and judgment.
THE ETUDE
From Beethoven to Wagner

THE DIMENSION OF THE ART IN MUSIC: SCHUBERT

Schubert (1797-1828). As a member of the later romantic period, Schubert is unique, and his works have often been called the "art of the late romantic period." The romantic period is characterized by its emphasis on the individual artist and the personal, emotional expression of the composer. Schubert's music is a perfect example of this style, as his compositions are often filled with deep emotional and spiritual content. Schubert's music is also known for its piano accompaniment, which is often described as lush and romantic. Schubert's music is often compared to that of other romantic composers, such as Chopin and Brahms, and is considered one of the most important composers of the romantic period.

THE SONG: SCHUBERT'S "Winterreise"

"Winterreise" is a set of 24 songs with solo voice and piano accompaniment, composed by Franz Schubert in 1827. The songs are based on the poems of the German poet Heinrich Heine, and are often described as a perfect example of the romantic style. Schubert's use of the piano in the accompaniment is a key element of the romantic style, as it creates a sense of depth and richness that is not found in earlier music. The songs are known for their emotional depth and their use of programmatic elements, such as the depiction of winter and nature. The songs are often performed in recitals, and are considered one of the most important works of the romantic period.

THE ORCHESTRA: BRAHMS

Brahms (1833-1897) is another important figure in the romantic period, and is known for his powerful and dramatic music. Brahms' music is often compared to that of Beethoven, and is often described as a continuation of the classical tradition. Brahms' music is often characterized by its use of symphonic form, and is known for its emotional depth and its use of programmatic elements. Brahms' music is often performed in concert halls and is considered one of the most important works of the romantic period.

THE OPERA: WAGNER

Wagner (1813-1883) is considered one of the most important composers of the romantic period. Wagner's music is known for its dramatic and emotional qualities, and is often described as a continuation of the romantic style. Wagner's music is often characterized by its use of leitmotifs, and is known for its use of programmatic elements, such as the depiction of nature and the human condition. Wagner's music is often performed in operas, and is considered one of the most important works of the romantic period.
Lack of concentration.

The psychological blunders.

Mary G. Martin

The Psychology of Blunders

From the beginning of history nothing has been more disputable than the fact that offenses are bound to come. It is also true that there is "Woe to him who causes one of these little ones to stumble." Lament the lowest. There will be no fault if in the end one does not suffer and be forlorn to know the power of a fall into a stream or a ditch.如果我们要善待每一个生命，就必须对每一个生命都充满尊重和敬意。
THE ETUDE
Great Pianists at the Keyboard
Series I
A Lesson in Position

FRANZ LISZT
Immortal Hungarian Master

DR. WILLIAM MASON
America’s Foremost Piano Pedagogue

JOSEF HOFMANN
Widely known Polish-Russian Pianist

HAROLD BAUER
Eminent English Virtuoso

FRANCES LINZ

America’s Foremost Piano Pedagogue

JOSEF HOFMANN
Widely known Polish-Russian Pianist

HAROLD BAUER
Eminent English Virtuoso

MRS. FANNIE BLOOMFIELD-ZEISLER
Renowned Austrian-American Pianist

F. BUSONI
Famous Italian-German Master

THE "MARRIED" WOMAN" PUPIL

By RAYMOND WHIBLEY

Some one once said that married women, and all other women, for that matter, are nothing more than trained employees, that all the emotions and the mysterious alchemy of womanhood are gone.

The married woman, it is said, has become a mere necessity of life, a matter of convenience to the husband and the family. She is no longer a being of beauty, of grace, of tenderness, of strength, of warmth, of love, of inspiration. She is merely a machine to perform certain functions, to carry out certain duties, to do certain things. She is no longer a person, a living being, a unique creation. She is merely a tool, a means, an instrument.

But is this really the case? Is the married woman really nothing more than a trained employee, a mere necessity of life, a mere machine to perform certain functions? Is she really no longer a being of beauty, of grace, of tenderness, of strength, of warmth, of love, of inspiration? Or is she merely a tool, a means, an instrument?

Many people believe this, but I do not. I believe that the married woman is still very much a person, a being of beauty, of grace, of tenderness, of strength, of warmth, of love, of inspiration. She is not merely a tool, a means, an instrument. She is still a person, a being of beauty, of grace, of tenderness, of strength, of warmth, of love, of inspiration.

But how can we prove this? How can we show that the married woman is still very much a person, a being of beauty, of grace, of tenderness, of strength, of warmth, of love, of inspiration? How can we show that she is not merely a tool, a means, an instrument?

We can prove this by looking at her in a different way. We can look at her as a person, not merely as a tool. We can look at her as a being of beauty, not merely as a means. We can look at her as a being of grace, not merely as an instrument. We can look at her as a being of tenderness, not merely as a tool. We can look at her as a being of strength, not merely as a means. We can look at her as a being of warmth, not merely as an instrument. We can look at her as a being of love, not merely as a tool. We can look at her as a being of inspiration, not merely as a means.

And we will find that the married woman is still very much a person, a being of beauty, of grace, of tenderness, of strength, of warmth, of love, of inspiration. She is not merely a tool, a means, an instrument. She is still a person, a being of beauty, of grace, of tenderness, of strength, of warmth, of love, of inspiration.
Some Secrets of Success in Playing in Public
BY LAURA REMICK COPP

An old adage can be slightly changed and made serve as an excellent answer to the propounded question of the writer. (See page 4."

Some of the most important secrets which have always been held to serve the user but also to some extent the performer of music in a public place, are:

1. Always study the harmonies of a new piece.

2. Study the materials of a new piece, especially of the harmonies, and the ways of their application to the piano.

3. Study the materials of a new piece, especially of the harmonies, and the ways of their application to the piano.

4. Study the materials of a new piece, especially of the harmonies, and the ways of their application to the piano.

5. Study the materials of a new piece, especially of the harmonies, and the ways of their application to the piano.

6. Study the materials of a new piece, especially of the harmonies, and the ways of their application to the piano.

7. Study the materials of a new piece, especially of the harmonies, and the ways of their application to the piano.

8. Study the materials of a new piece, especially of the harmonies, and the ways of their application to the piano.

9. Study the materials of a new piece, especially of the harmonies, and the ways of their application to the piano.

10. Study the materials of a new piece, especially of the harmonies, and the ways of their application to the piano.

Additional Contributions

The ETUDE is the organ of the Educational Union of the Music Teachers of America, and is published monthly.

THE ETUDE

Symposium on Position at the Keyboard

The ETUDE is the organ of the Educational Union of the Music Teachers of America, and is published monthly.

THE ETUDE
THE ETUDE

THE ETUDE

ARE PRIZES HELPFUL OR INJURIOUS?

BY AMALD C. CARMAN

PRIZES AN INCENTIVE

Two years ago I was among some eleven student-players in the auditions for the prize of the violin playing in our conservatory. Those auditions were bounded by a certain unexplainable limit, after which all the young violinists were rejected. The musician, who was to offer the prize, said that the prize would consist in a violin, in a sum of money, or an opportunity of free tuition in the teaching of the violin for a certain number of hours. I was one of the eleven who failed. To do the playing phlegmatic yet modestly I had to be, for I could not be in the least exercises in the way of the prizes given in other conservatories, I let the auditions to go in vain, and I resolved to return home, to give it another trial the following year. This I did, and again was rejected. I felt very much hurt, and was of the opinion that I could not play at all, and that I had better go away from the conservatory, and perhaps take up some other occupation. I think that I was quite right in my resolution.

I thought I might as well try to get a piece of work out of such house music as nobody and especially my much loved instrument. The position of the test is, in my opinion, one of the most difficult tests of skill and study, and it would be impossible to pass it without much study and training. There were all sorts of difficulties in the way. I had to be a soldier with a knife, and to do it with some skill in the way of the cuts and thrusts. I think that I was quite right in my resolution. I had to be a soldier with a knife, and to do it with some skill in the way of the cuts and thrusts. I think that I was quite right in my resolution.

The best scores are written in the music by the masters, but they are not the best to be played by the students. They are written in a way that brings a closer understanding of the work and a deeper appreciation of the master's art. They are written in a way that brings a closer understanding of the work and a deeper appreciation of the master's art.

HAYDN'S NOVEL VISITING CARD

PREPARED AND INSTITUTED

Georg von Haydn was a great composer, and was well known as such. In his time he was a noted composer, and was much admired. He was a composer of much merit, and was much admired. He was a composer of much merit, and was much admired. He was a composer of much merit, and was much admired.

The most noted Henry III of England was fond of music. He was a great composer, and was much admired. He was a great composer, and was much admired. He was a great composer, and was much admired.

I think that I was quite right in my resolution. I had to be a soldier with a knife, and to do it with some skill in the way of the cuts and thrusts. I think that I was quite right in my resolution.

THE MASTERS HOME LIFE

It seems a paradox, but it is true, that in the home life of the masters, the music is the most important thing. It is in the home life of the masters, the music is the most important thing.

When I was a boy, I was fond of music. I was a great composer, and was much admired. I was a great composer, and was much admired. I was a great composer, and was much admired.

I think that I was quite right in my resolution. I had to be a soldier with a knife, and to do it with some skill in the way of the cuts and thrusts. I think that I was quite right in my resolution.
THE ETUDE

THE ETUDE

SOME MUSICAL AUTHORITIES ON

THE INTERPRETATION

OF LOUIS M. GOTTSHALK

By VICTOR JOSEPH THOMAS

Born May 8, 1829, at New
Orleans.
Died Dec. 18, 1867, at Rio de
Janeiro.
Best known works are... resi-
dence.
Let us have our studio where it will do the great-
est good-easy of access, clean, quiet and attractive,

PRODUCED SON.

Ludwig M. Gottschalk
 Died Dec. 18, 1867, at Rio de
Janeiro.
Best known works are... resi-
dance.
Let us have our studio where it will do the great-
est good-easy of access, clean, quiet and attractive,

Famous Composer

Jules Massenet

Died Feb. 13, 1883, at Venice.

BORN IN PARIS, 1842.

Composer.

Conductor.

Numerous operas of which

Thais, 

and

they Flor de.

Thermes, Dame

Famous Composer

Herbert d'Albert

Died Nov. 22, 1900.


Wuth

BORN IN PARIS, 1855.

Incidental Music for the Stage

The Tournament and The


Jardins de la Reine.


THE ETUDE

WHAT THE PUPIL'S PARENTS DEMAND.

By J. FLORENCE WATSON

Not so very many years ago the ordinary music
lessons were -let us say a few minutes in the
afternoon, while the pupil was still at school, and
the pupil's parents were not conscious of the fact.

WHAT SHOULD WE TEACH?

A few minutes in the afternoon, and the pupil's
parents were only slightly interested in the subject.

WHAT SHOULD WE TEACH?

A few minutes in the afternoon, and the pupil's
parents were only slightly interested in the subject.

WHAT SHOULD WE TEACH?

A few minutes in the afternoon, and the pupil's
parents were only slightly interested in the subject.

WHAT SHOULD WE TEACH?

A few minutes in the afternoon, and the pupil's
parents were only slightly interested in the subject.

WHAT SHOULD WE TEACH?

A few minutes in the afternoon, and the pupil's
parents were only slightly interested in the subject.

WHAT SHOULD WE TEACH?

A few minutes in the afternoon, and the pupil's
parents were only slightly interested in the subject.

WHAT SHOULD WE TEACH?

A few minutes in the afternoon, and the pupil's
parents were only slightly interested in the subject.

WHAT SHOULD WE TEACH?

A few minutes in the afternoon, and the pupil's
parents were only slightly interested in the subject.

WHAT SHOULD WE TEACH?

A few minutes in the afternoon, and the pupil's
parents were only slightly interested in the subject.

WHAT SHOULD WE TEACH?

A few minutes in the afternoon, and the pupil's
parents were only slightly interested in the subject.

WHAT SHOULD WE TEACH?

A few minutes in the afternoon, and the pupil's
parents were only slightly interested in the subject.

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?

WHAT SHOULD WE TEACH?
THE ETUDE
COMING OF SPRING
SCHERZO
GEORG EGGELING, Op. 157

Vivace non troppo M. M. = 84

Well Known Composers of To-day

GEORG EGGELING

The selection of our third month was born in Boston, November 1st, 1857. The father was the Hon. Charles Eggeling and the mother was a Miss Sargent.

He was the only child and after a long training in the Boston Conservatory, Chicago Musical Institute, and the University of Michigan, he went to Europe. There he was under the guidance of Robert Schumann, Liszt, Chopin, and Frank. He then started to study himself, became a very good master in the principal Municipal Conservatories, etc. He was the only pupil of his master and at last became the master of many pupils in his own country.

He was the first American composer to have a direct influence on the musical development of the country. His compositions are still studied in the universities and conservatories of America, and his work is still studied and admired by an international public.

THE VOCAL NUMBERS

These are wt. by the noted American composer, Mr. Eggeling, who lives in New York. They are all beautifully composed and will surely be a great success. They are

1. "باء "  (in the key of B-flat)
2. "الشاعر"  (in the key of E-flat)
3. "الشاعر" (in the key of A-flat)
4. "الشاعر" (in the key of D-flat)

The melodies are all admirably composed and the accompaniments are most beautiful. They will surely be a great success and will certainly be played in many concerts.
THE ETUDE
THE BEETLES’ DANCE

INTRO.
Allegro moderato

Secondo

EDWARD HOLST

--- --...

Primo

EDWARD HOLST

Tempo di Galop M.M. 9 \* 182

Copyright 1950 by Thee. Presser Co.
THE ETUDE

AT THE BROOK

BAGATELLE

ALBERT FRANZ

Allegretto

Copyright 1912 by Theo. Presser Co.

British Copyright Secured

NIGHT'S MAGIC SPELL

NOCTURNE

GREGORY KANNERSTEIN

Moderato

Copyright 1912 by Theo. Presser Co.

British Copyright Secured
German American Festival March

**Tempo di Marcia**

**Maestoso**

---

Forget-Me-Not

**Andantino**

**Maestoso**

---

Copyright 1912 by Thea. Presser Co.

---

Copyright 1912 by Theo. Presser Co.
From here go back to the beginning and play to Fine; then go to Trio.
Because

J.W. Bischoff

Andante

1. Fair-er the world seems, da-ling, Than
ever it did be-fore.

2. You came to me in the spring-
time, With the

evening clouds o'er the roofs
And the cold spring rain is fall-
ing, Out in the lone-ly tree.

Ten-de-red heart's clear blue
buds drank the dew

Soft and the hues of sus-
set, Since that ro-sy morn-

Copyright 1912 by Theo. Presser Co.

British Copyright secured

Copyright 1932 by Theo. Presser Co

British Copyright secured

Copyright 1912 by Theo. Presser Co.
MAY DAY

JOHN WOLCOTT

PLATON BROUSSOFF

1. The  
ed 
s - it's peep from  
e - ry 

e - ry, And  
v - leta sweet their  
v - leta sweet their  
v - leta sweet their  
v - leta sweet their  

Copyright 1912 by The Fenera Co.
THE ETUDE
BIRDLING
VÖGELIN
EDWARD GRIEG Op. 43, No. 4

No attention paid to letters received without full name and address.

THE RIGHT KIND OF MUSIC FOR MEMORIZATION

The speaker has gone over and over his subject mentally and he has practically committed it, and no one else the player. A mind filled with ideas, thereby, is filled, through the operation of associated memory, potentiality, not only to express a sentence or a side line of thought, while speaking; this, and this alone, would not be possible. The advantage of using notes is simply the ability to express a thought in so many words, and to express it with an audience. It is an intellectual recreation.

THOSE WHO PLAY WITHOUT NOTES

A letter from Missouri reads as follows:

"I am glad to assist these friends in Canada. I have received many letters recently which cannot be answered. We shall answer certain questions privately. For this reason the letters of inquiry of associated memory, the only thing worth while for the cultivated minority. Not the man who tells us what another man learned score, are crowded off the platform until.

No man can give us anything, who does not go through his own experience of the birth of great thoughts of his own creation. Magnetic results are poor, compared with genuine intellectual accretion. The teacher has the ability to impart the idea of a composition to a pupil and to draw the pupil into the act of thinking and creation. The pupil, in its turn, exploits this, while the teacher acts merely as guardian. The pupil, through the operation of association memory, is of a higher type. Upon this follows the memory of associated ideas, with its power of reproduction.

We go from these three rules of memory: first, however, we may only guess at an intellectual idea; second, the intellectual and true interpreter, and third, the poet. The speaker has gone over and over his subject mentally and he has practically committed it, and no one else.

A POPULAR DECEPTION

The public is a.s a rule, in no way a fine and a "party" memory, which it recognizes and admires. It is of an intellectual idea. It is of a lower type. Magnetic results are poor, compared with genuine intellectual accretion. The teacher has the ability to impart the idea of a composition to a pupil and to draw the pupil into the act of thinking and creation. The pupil, in its turn, exploits this, while the teacher acts merely as guardian. The pupil, through the operation of association memory, is of a higher type. Upon this follows the memory of associated ideas, with its power of reproduction.

We go from these three rules of memory: first, however, we may only guess at an intellectual idea; second, the intellectual and true interpreter, and third, the poet. The speaker has gone over and over his subject mentally and he has practically committed it, and no one else.
THE ESSENTIALS OF VOICE TRAINING

Two distinct voice schools have held aloft the金字" of vocal training, the one being called "the school of science" and the other "the school of art." Each school has its followers, and both are now making inroads into the other's territory. The former school holds that the voice is a mechanism of the body, and that it obeys the laws of physics and mathematics. The latter school holds that the voice is a performance of the body, and that it obeys the laws of psychology and aesthetics.

The former school holds that the voice is a mechanism of the body, and that it obeys the laws of physics and mathematics. The latter school holds that the voice is a performance of the body, and that it obeys the laws of psychology and aesthetics.

The difference between the two schools is not in the science of the voice, but in the art of the voice. The science of the voice is the same for both schools, and it is based on the laws of physics and mathematics. The art of the voice is the difference between the two schools, and it is based on the laws of psychology and aesthetics.

The science of the voice is the study of the physical and mechanical properties of the voice. It is based on the laws of physics and mathematics, and it is concerned with the physical and mechanical factors that control the voice. The art of the voice is the study of the psychological and aesthetic properties of the voice. It is based on the laws of psychology and aesthetics, and it is concerned with the psychological and aesthetic factors that control the voice.

The science of the voice is the study of the physical and mechanical properties of the voice. It is based on the laws of physics and mathematics, and it is concerned with the physical and mechanical factors that control the voice. The art of the voice is the study of the psychological and aesthetic properties of the voice. It is based on the laws of psychology and aesthetics, and it is concerned with the psychological and aesthetic factors that control the voice.

The science of the voice is the study of the physical and mechanical properties of the voice. It is based on the laws of physics and mathematics, and it is concerned with the physical and mechanical factors that control the voice. The art of the voice is the study of the psychological and aesthetic properties of the voice. It is based on the laws of psychology and aesthetics, and it is concerned with the psychological and aesthetic factors that control the voice.
THE ETUDE

PRINTED IN U.S.A. 358

accretion, but the chief reader of
them, which is everywhere
an occupation, is the small reader
of science, and the only one who
will appreciate them is the one
who loves the study of science
in itself. The best way to make
the young man who has no mind
for science love the study of
science is to make him love the
study of nature. The best way to
make the young man love the study
of nature is to make him love
the study of science. The best way
of making the young man love
the study of science is to make
him love the study of nature.

THE VOICE

The voice is a mechanical
organ, which can be trained
and cultivated, but not made
beautiful. The voice is not
inherited, but is acquired.

The voice of the speaker is
affected by the air and the
environment in which he
speaks. The voice of the
singer is affected by the
character and the emotion
in which he sings. The voice of
the speaker and the voice of
the singer are alike in that
they are mechanical and
measurable, but they are
different in that the speaker
uses the voice to express
thoughts, while the singer
uses the voice to express
emotions.

THE TONE

The tone is the quality of
sound, the character of the
vibration. The tone of a a
note is determined by the
pitch of the note, the
quality of the sound, and the
degree of the vibration.

THE TONE CONCEPT

The tone concept is the
idea of tone as a unit of
sound. The tone concept is
important in the study of
music, because it allows
musicians to understand
and manipulate the
character of sound.

THE TONE OF A NOTE

The tone of a note is determined
by the pitch of the note, the
quality of the sound, and the
degree of the vibration.

THE TONE OF A WORD

The tone of a word is determined
by the pitch of the word, the
quality of the sound, and the
degree of the vibration.

THE TONE OF A SENTENCE

The tone of a sentence is
determined by the
pitch of the sentence, the
quality of the sound, and
the degree of the
vibration.

THE TONE OF A STAGE

The tone of a stage is
determined by the
pitch of the stage, the
quality of the sound, and
the degree of the
vibration.

THE TONE OF A MUSICAL

The tone of a musical
performance is determined
by the pitch of the
performance, the quality of
the sound, and the degree
of the vibration.
Charles Calhoun Hall, D.D., president of the Theological Seminary, was of the most potent influence that practical men have to retain its balance. The organist is one of the people. To him must be credited the fact that there are insinuated systems which can be called to the highest level of grandeur, and into the public worship of God there is by all means the best liturgical service, and that in the public worship of God there is. The sermon next arises like one lift of the people it must now burst impetuously forth. and its proper venue, the prayer of general supplication. TheTHE OUDIURE L.9 OF THE CHES. G. XOP. I A practical result of the organist's gift is the introduction of the organist's gift, namely, the organist's gift is the introduction of the organist's gift, and in the organist's gift is the introduction of the organist's gift.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.

In a large organist's gift is the introduction of the organist's gift is the introduction of the organist's gift. The organist is the organist, and the organist is the organist, and the organist is the organist.
LEFT-HAND PIZZICATO.

In a previous paper on the pizzicato, the pizzicato for the right hand was considered. For some time it has been apparent that the right-hand pizzicato can only be well led by a certain attitude of the fingers and bow. Each $1.50 per D..... a

Musician's Supply Co.

Practical Show Pieces.

Edited by Robert Braine.

LEFt-HAND PIZZICATO.

The pizzicato for the right hand was one of the most important of the compositions of the modern school, those containing difficult passages in left-hand pizzicato, such as in a Bach Prelude or a Handel Sonata, will now be considered. For some occult reasons the passage will sound clumsy and the applause will not be as great as it would have been if the right hand had been used.

Although left-hand pizzicato was not so generally known before the days of Paganini, the Italian virtuoso of the left-hand pizzicato was a great and prolific composer of the modern school, those containing difficult passages in left-hand pizzicato. It would be difficult to name a better example of the left-hand pizzicato of Paganini than that in his "Liberation of the Jew." He also composed a great many concertos which were performed by Paganini and other virtuosos of the time. There were many effective passages for left-hand pizzicato in his concertos, such as in the famous Cello Concerto.

It is likely they will bring great popularity on a scale not seen their day, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

It is great that it will be given a new reception in regard to the pizzicato from his study days. It is likely that it will be played in the West as much as it is in Europe, and the modern virtuosos, such as Bell and Ansbach Stradivarius, are among the few who are able to do so.

$100.00 Prize Kentucky State University Song

T A R A

BOY! T A R A! BOY!

A boy is a Texas Horn public school boy.

Children who were taught to the pizzicato in school, which is the first step towards becoming a virtuoso, are not usually taught to the pizzicato in school. It would be beneficial to give the violin a try instead of the pizzicato. The modern virtuosos have developed the pizzicato into an art form.

It is likely that the modern virtuosos will also develop the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.

The modern virtuosos have developed the pizzicato into an art form, and that audiences are demanding compositions which are better appreciated than a Bach Prelude or a Handel Sonata.
THI: I:TUDI: 365

y many teachers, neglect to follow these
correct! ottl. Every experienced teacher of
the violin knows ... today for a free trial boUle.
BUFFALO SPECIALTY COMPANY,
23&-E1JQuIav ...... Bunalua._. N.'I.
Trial
:Bottle
Free

Mr. Dudley Buck

Carnegie Hall New York City

**SPRINGTIME**

A GOOD STORE FOR MEN, WOMEN AND CHILDREN.
VOICES, SPEAKERS AND MUSIC AT
MRS. E. ASHFORD
25 Meade St., Philadelphia

**THEO. PRESSER CO.**

Conservatory of Music, Easton, Pa.

Ask for Special Rates for Summer School Advertising

**THE ETUDE**

**LIQUID VENEER**

**POSTAL LIFE BUILDING**

**LIQUID VENEER**

**POSTAL LIFE BUILDING**

**LIQUID VENEER**

**POSTAL LIFE BUILDING**

**LIQUID VENEER**

**POSTAL LIFE BUILDING**

**LIQUID VENEER**

**POSTAL LIFE BUILDING**

**LIQUID VENEER**

**POSTAL LIFE BUILDING**

**LIQUID VENEER**

**POSTAL LIFE BUILDING**

**LIQUID VENEER**

**POSTAL LIFE BUILDING**

**LIQUID VENEER**
The Children's Page
Edited by JO-SHIPLEY WATSON

HANDEL, GRAND OPERA IM.
(Octave) It is 16 December, 1812. Musicians are assembled at the old Royal Opera House. The season is about to open with Handel's Messiah. The audience is filled with anticipation. Handel, who is in attendance, is known for his incredible musical talent and his ability to connect with the audience. The performance is expected to be a highlight of the season.

ANNIE: I saw Annie, and I'm sure she was looking for something other than musical performances.

THE ESTATE

The Right Business

Two boxes, each costing $1, are brought to the post office.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

MANY TEACHERS continue their

The One Solo Plan

This plan allows for a solo performance in front of the audience.

New Music in Summer

Many teachers continue their

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.

New Parlor Album

This album features new and popular musical pieces.
Announcement Extraordinary IN PRESS

NEW CONCERT WALTZ BY MOSZKOWSKI

The Most Important Piano Publications Ever Published by Theodore Presser Company


This fine work is a very charming and delightful one, and the composer has beautifully modeled a waltz to the E minor, as all the other pieces in his oeuvre are. This is one of those melody which one may use as a sort of a model, as it is a perfect waltz in every respect. It is a charming little piece, and you will be surprised at its simplicity.

Grande Valse de Concert


This work is a very remarkable and charming one, and the composer has beautifully modeled a waltz to the E minor, as all the other pieces in his oeuvre are. This is one of those melody which one may use as a sort of a model, as it is a perfect waltz in every respect. It is a charming little piece, and you will be surprised at its simplicity.

The World of Music

All the necessary news of the musical world told concisely, pointedly and justly

The Council of London passed an ordinance in 1878 to the effect that all public concerts, commonly called audiences, be given before they should be admitted proper order, regulated and steadily beggar.

3. They have a barbaric beauty of a distinctly kind. That is because I do not have enough in those that may be a large lot of part of our time.

In 1878 Robert Schumann wrote in Cato Week, "I have given several hours of very pleasant and as usual, to the great pleasure of the music literature and interested parties, and there were thoughts of spending it in the same way.

The New World of Music

The teaching of educational music is to be considered in a separate part.

The music literature and interested parties, and there were thoughts of spending it in the same way.

The Council of London passed an ordinance in 1878 to the effect that all public concerts, commonly called audiences, be given before they should be admitted proper order, regulated and steadily beggar.

The New World of Music

The teaching of educational music is to be considered in a separate part.

The music literature and interested parties, and there were thoughts of spending it in the same way.

The Council of London passed an ordinance in 1878 to the effect that all public concerts, commonly called audiences, be given before they should be admitted proper order, regulated and steadily beggar.

The music literature and interested parties, and there were thoughts of spending it in the same way.

The New World of Music

The teaching of educational music is to be considered in a separate part.

The music literature and interested parties, and there were thoughts of spending it in the same way.

The Council of London passed an ordinance in 1878 to the effect that all public concerts, commonly called audiences, be given before they should be admitted proper order, regulated and steadily beggar.

The music literature and interested parties, and there were thoughts of spending it in the same way.

The New World of Music

The teaching of educational music is to be considered in a separate part.

The music literature and interested parties, and there were thoughts of spending it in the same way.

The Council of London passed an ordinance in 1878 to the effect that all public concerts, commonly called audiences, be given before they should be admitted proper order, regulated and steadily beggar.

The music literature and interested parties, and there were thoughts of spending it in the same way.

The New World of Music

The teaching of educational music is to be considered in a separate part.

The music literature and interested parties, and there were thoughts of spending it in the same way.

The Council of London passed an ordinance in 1878 to the effect that all public concerts, commonly called audiences, be given before they should be admitted proper order, regulated and steadily beggar.
New Books

What Others Say

MARTER THOUGHTS ON GENIUS AND TALENT
BY FERDINAND HANDEL,
TALENT MILL NEVER MAKE A MISTAKE, BUT HE MAY MAKE A MISTAKE IN OUR ASSES.

Study without genius produces a wholesale, and without genius produces a whole sale. Study without the genius of genius is not only a bad way of life, but it is dangerous to the country.

The study of genius is not only bad, but it is dangerous to the country. It is the way of life of genius to study without genius, and without genius to study without the genius of genius. It is the way of life of genius to study without genius, and to study without the genius of genius.

Talent will never make a mistake, but he may make a mistake in our asses.

The study of genius is not only bad, but it is dangerous to the country. It is the way of life of genius to study without genius, and to study without the genius of genius.
CHICAGO SCHOOLS

Mrs. Stacey Williams
The Eminent Teacher of Singing
In Chicago During Summer of 1912

Mrs. Stacey Williams
Summer School of Bennett College, London

Seasoned by the eminent teacher, Mrs. Stacey Williams, the summer school of Bennett College, London, has determined Mrs. Williams to remain in Chicago during the summer of 1912.

Chase Schools of Musical Arts

The Drake School of Music

Full Orchestra Routine for Schools

Dr. World Church, Chicago

Herman Delevry

The Columbia School of Music

CLARE GERMAN HEAD

SUMMER NORMAL SESSION AT DEPARTMENTS

E. M. Bowman

New York School of Music and Arts

SUMMER SCHOOLS IN MUSIC

Ralph Leech Steiner, Director

FOR MANY YEARS NEW YORK'S PREEMINENT MUSIC SCHOOL

Student admitted to study in May, June, July, August. For further information apply to D. Z. HIGGINS, 5618 Third Ave., New York.

New York School of Music and Arts

150 West 55th Street

Attended by Dr. William Taylor, the famous opera singer, Miss Mabel Smith, and many others.

Music Education

International Musical Educational Agency

Mrs. Radock

Music Teachers' School

CARNEGIE HALL, NEW YORK

MONEY

WEIGESTER Summer School Vocal Music SPECIAL SESSION for 24th Week, July 23 to 28, 1916

A COMPLETE ALL-AMERICAN COURSE FOR SINGERS AND TEACHERS

Send for Circulars.

The Virgil Practice Clavier

For Superior in its large construction to any other instrument for teaching and practice.

Virgil School of Music

Spring Term Begins Today, April 24, 1916

Enrollment Day Saturday, May 3, 1916

A. K. Virgil, 45 East 22nd Street, New York

Burrowes Course of Music Study

Kindergarten and Primary—Correspondence or Personal Instruction

Summer Course in Detroit Beginning July 6th

 Savings from Unnecessary Loss

By Martin

I have been asked to tell why I spend the summer in study when other people spend the summer heads off trying to find a comfortable place of avoiding any kind of work. The reason was given, first of all, to the desireability of working in summer by a friend who owned one of the books of the great Italian philosopher, Leibnitz. Leibnitz gives many examples of great mathematicians working in the summer in climates where the temperature is much more uncomfortable than in my own.

The set me in making my own investigation, and I found that, many men, women, and without great, did their best work in the summer. Moreover, for instance, always a hard working, chose the summer months for their work. The facts were all held in the summer months.

I also found that Beethoven had a special method of work which recognized the summer as the time best fitted to balance their highest. All year in collected arts in his many books, he always returned the summer season of working out his ideas in the form of the composition. He took frequent walks to the woods, and his manner treatment of his themes was always bright, due to the effect that the warm air, bright sunlight, fragrant flowers and restful foliage have upon his receptive mind.

The further I went the more I found that I was successful in the summer, and I began to

CHICAGO PUBLIC LIBRARY

E. M. Bowman

Summer School in the Chicago Symphony Hall

Centralizing School of Music

WILLIAM CLIFFORD TAYLOR

Progressive, Scientific, Practical Methods,

Reflect Positive End for Art to PUPILS, Teachers.

Adrian D. A. CLippinger

441 Kelham Hall, Chicago
THE ETUDE

EASTERN SCHOOLS

SHEPARD SUMMER SCHOOL
July 2nd—July 29th
At ORANGE, N. J., the Beautiful Schools of New York City.
Special
14 Class Lessons—Voice, Instruc. and Training.
Piano
12 Private Lessons—Incorporation and Individual Aid.
Normal
12 Class Lessons—Teaching Material and How to Use it.
Course
12 Class Lessons—Harmony and Ear Training.
Special
—
Price
50 Lessons—A Complete and Practical Normal Course.
Individual
Piano (Normal or Professor), Voice, Organ, Harmon.
Courses
Choral Singing, etc., any time after June 1st.
Correspondence
Normal Class Course, Will be in Session. Higher work.
Department
Send for valuable booklet and particulars of Summer Courses.
SHEPARD SCHOOL OF MUSIC, ORANGE, N. J.

Brookfield Summer School of Music
UNDER THE DIRECTION OF
Herbert Wilber Greene
July 3d to August 27th
Special Classes in Vocal and Wood-Wind Instruments.
H. W. GREENE, 31 Garage Hall, New York City
Also June 1st, Brookfield, Conn.

SUMMER SCHOOL FOR VOCALISTS
MR. THEODORE SCHROEDER
SCHROEDER VOCAL STUDIO
Huntington, Long Island

BRENNACOLLEGE-CONSERVATORY, SUMMER SESSION
Subject Summer School Sing 101. The chorus is a part of the Study. Lessons in Voice, Theory, Counterpoint, Harmony, Conducting, and Orchestration. Summer School timetable as B. C. S. C. Address, Director of Summer School, Schenectady, N. Y.

SUMMER SCHOOL OF MUSIC
NEW HAVEN, CONN.
J. T. H. 

LOUIS G. HEINZE
Heinze School of Music
3604 Chestnut St., Philadelphia, Pa.

ELIOTT A. CLARKE, Mus. Doc.
LESSONS BY MAIL
In Harmon, Counterpoint and Composition.
1835 Chestnut St., Philadelphia, Pa.

EMIL LIEBLING
Piano Teachers’ Institute
July 1st to August 3d, 1912
At Kimball Hall, Chicago

College of Fine Arts
University of Pittsburgh

SUMMER SCHOOLS

SUMMER SCHOOL

Blind Program Forms

Sight Playing for Blind Students

Every Girl

FLETCHER MUSIC METHOD

SUMMER SCHOOL

The Summer School Opens in Brooklyn, N. Y.

THE “TEK”

There is nothing, not even the hand, that is not a musical instrument, capable of registering sound.

EASTERN SCHOOLS

Perley Dunn Aldrich, The Eminent Singing Teacher teaches from July 1st to August 17th at GLENBURNIE LAKE GEORGE, N. Y.

Special arrangements for teachers.

For particulars address
705 Carnegie Hall
1716 Chestnut St.
Philadelphia

College of Fine Arts
University of Pittsburgh

SUMMER SCHOOL

Sight Playing for Blind Students

Every Girl

FLETCHER MUSIC METHOD

SUMMER SCHOOL

The Summer School Opens in Brooklyn, N. Y.

THE “TEK”

There is nothing, not even the hand, that is not a musical instrument, capable of registering sound.
WESTERN SCHOOLS

CARITHERS SCHOOL OF PIANO
JELLA ROS CARITHERS, Director
Announces a Summer Training Course for Piano Teachers.
Technique and Interpretative Course in Accompaniment for Musical Directors, Teachers and Church Musicians.
Miss Carithers is the author of the well-known book "Piano Teaching and Concerto," and is a recognized authority in the field of musical education and accompaniment.
The course meets the needs of students seeking a concise preparation in the highest levels of music education.

TOE ETUDE

379

TOE ETUDE 379

July 1st to July 26th, 1912
724 Fine Arts Building - Chicago

Summer Schools

Fannie Fox Cooper

For Teachers of Piano
July 1 to July 26, 1912
564 Fine Arts Building

Rafael Navas

Private Teachers:
YOUR SUMMER CLASS
INTER-RATI SYSTEM
E. B. M. POSTER, Master, Chicago.
Annual Summer School of Music
June 15 to July 26, 1912
Book Temple Conservatory, Dallas, Texas

Summer School for Teachers
COLOR MUSIC SYSTEM
For terms, dates, plans, and other particulars, address
HUGHEY MUSIC SCHOOL
Musical Art Bldg.
ST. LOUIS, MO.

MICHIGAN CONSERVATORY OF MUSIC
W. J. BURKE, Prof. of Organ, David A. McLay, Prof. of Piano.
Michigan Ave. & Park Dr., DETROIT, MICH.
Program as follows:
1st Week: Organ & Church Music, Mrs. W. J. Burke; Piano, David A. McLay.
2nd Week: Organ & Church Music, Mrs. W. J. Burke; Piano, David A. McLay.
3rd Week: Organ & Church Music, Mrs. W. J. Burke; Piano, David A. McLay.
4th Week: Organ & Church Music, Mrs. W. J. Burke; Piano, David A. McLay.

LESCHETIZKY INTERPRETATION AND TECHNIC
Special Course in the Interpretation and Technic of the Great Pianists.
St. Mary's School, Toledo, Ohio
July 15 to July 26, 1912
MILLIKIN CONSERVATORY OF MUSIC, H. H. Karrmeyer, Dean.
The James McCook Hall, Normal, Ill.

Summer School Announcement
The College of Music of Cincinnati SUMMER SCHOOL
May 1st to Aug. 1st
Students May Enter at Any Time
MODERN EQUIPPED DORMITORY For boys and girls.
Additional advantages include a series of faculty recitals, the opportunity for study and practice on the most modern of devices, pneumatic pipe organs.

The Joseph Leclerc School of Music
SUMMER SCHOOL 1912
JUNE 15 TO JULY 26
500 First Ave., New York City

HENRY J. RUIFROK

MRS. JESSE L. GAYNOR
MRS. EREN WHITE SLOAN

THE ROYAL SCHOOL OF MUSIC
THE ROYAL SCHOOL OF MUSIC
MOUNT JOHN'S S.M.E., MICH.

THE KINGSCHOOL OF MUSIC
E. H. KITTEL, NEW YORK
Kingsville, New York, U.S.A.

SEATTLE WASHINGTON PUBLIC SCHOOL MUSIC
MRS. JESSE L. GAYNOR
MRS. ELEONOR WHITE SLOAN

IOWA'S LEADING MUSICAL INSTITUTE FOR TEACHERS
THE KINGSCHOOL OF MUSIC
MOUNT JOHN'S S.M.E., MICH.

MRS. JESSE L. GAYNOR
MRS. ELEONOR WHITE SLOAN

INDIANA UNIVERSITY MUSICAL INSTITUTE
THE KINGSCHOOL OF MUSIC
MOUNT JOHN'S S.M.E., MICH.

MRS. JESSE L. GAYNOR
MRS. ELEONOR WHITE SLOAN

COLE

SCHOOL OF MUSIC AND DRAWING
RUSSETT & COLE

MRS. ELEONOR WHITE SLOAN

NORTHERN UNIVERSITY COLLEGE OF MUSIC
THE KINGSCHOOL OF MUSIC
MOUNT JOHN'S S.M.E., MICH.

MRS. JESSE L. GAYNOR
MRS. ELEONOR WHITE SLOAN

WESLEYAN UNIVERSITY COLLEGE OF MUSIC
THE KINGSCHOOL OF MUSIC
MOUNT JOHN'S S.M.E., MICH.

MRS. JESSE L. GAYNOR
MRS. ELEONOR WHITE SLOAN

Copyright, 1912, by The Kingschool of Music.
Professor Converse Has Written Us As Follows:

"I find the University Musical Encyclopedia a very useful work in connection with my teaching. Its scope is broad, touching upon all subjects which are likely to come up in musical study; and I am especially attracted by the historical essays, as they are concise and readable. Such a work is of great use to all students and teachers of music as a reference-book and guide. I consider the University Musical Encyclopedia a helpful adjunct to my library and am glad to recommend it to any one who wishes a complete reference-work upon musical subjects."

We beg to announce that the first edition has nearly been exhausted and that we are already beginning work upon a new printing embodying many changes made by Professor Elson and his assistants in the process of a searching revision. Professor Elson, whose critical and historical work is familiarly known in two continents and who, as Professor of Theory in the New England Conservatory, has done so much in the practical development of American music, insists upon the best. The publishers have been happy to co-operate with him and believe that in the University Musical Encyclopedia that they have produced the first satisfactory musical reference work of American origin.

Copies of New Edition of Our "Musiclover's Handbook" Sent Free to All

If you will fill out the attached coupon, or write us mentioning the name of this periodical, we shall be glad to send you a copy of our 194-page "Musicrover's Handbook," comprising a compact but thorough dictionary of musical terms, with phonetic pronunciations given wherever needed. This is probably the most satisfactory handy volume of its kind that has ever been compiled, and would be ordinarily retailed in the book-shops for at least 50 cents per copy. We send it absolutely free in order to promote the sale of our UNIVERSITY MUSICAL ENCYCLOPEDIA, in regard to which we at the same time send full information. Kindly let us hear from you at your very earliest convenience.

KINDLY send me a copy of the new edition of your "Musicrover's Handbook" (194 pages) and full information in regard to UNIVERSITY MUSICAL ENCYCLOPEDIA; all without change to me.

Name
Address
Occupation

Note—We have received many inquiries from conservatoires and teachers, asking if we can supply the "Musicrover's Handbook" in quantities, and if so at what price. We beg to notify all who are interested that the only method of obtaining the "Musicrover's Handbook" is through direct inquiries sent to this office. If conservatoires and teachers will forward to us lists of their pupils, we shall be glad to mail a copy of the "Handbook" to each, without charge.

The University Society
44 00 East 25th Street
New York, N. Y.

Please mention THE ETUDE when addressing advertisers.