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### Volume 41, Number 12 (December 1923)

James Francis Cooke

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*The* **ETUDE**  
MUSIC MAGAZINE



December 1923

"GLORY TO GOD IN THE HIGHEST"











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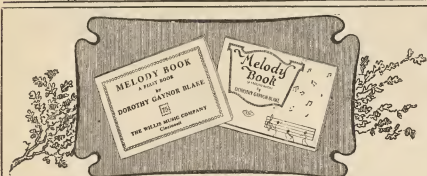
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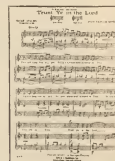
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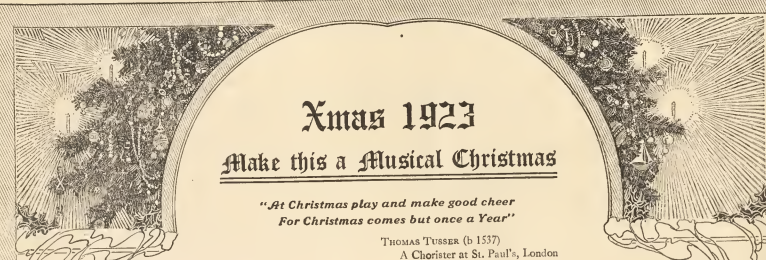
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# THE ETUDE

DECEMBER, 1923

Single Copies 25 Cents

VOL. XLI, No. 12



## Xmas 1923

Make this a Musical Christmas

"At Christmas play and make good cheer  
For Christmas comes but once a Year"

THOMAS TUSSEY (b 1537)  
A Chorister at St. Paul's, London

THE nobler love of fellowman which marked the advent of our Master, Jesus Christ, demands the joy and power of music in its loftiest expression.

Music and Christmas have become inseparable. It is the day for the most festive, the most joyous anthems and carols of the Christian church. It is the heralding of a new and glorious era—the greatest epoch in the history of man.

Wonder it is, that most of the great composers have not devoted their finest efforts to this festive day. Bach with his *Christmas Oratorio* and Handel with the *Messiah* stand out before all others. Nothing of Beethoven, Schubert, Haydn, Mozart, Schumann, Brahms, Verdi, Tchaikovsky or Wagner has equaled these master inspirations for the music of Noel.

Christmas music should be joyous, jubilant, triumphant. It should ring with the wondrous spirit of brotherly love which heralded the coming of the master.

"BEHOLD I BRING YOU GOOD TIDINGS OF GREAT  
JOY WHICH SHALL BE TO ALL PEOPLE."

"All people"—not to one or two sects; but to all people. Christmas Cheer and Christmas Spirit must go out to "all people" or we lose the very heart of the great festival. Christmas music must be for everybody.

Let us have good cheer and lots and lots of the merriest kind of music. It won't happen unless we all arrange for it. Every moment we spend in preparation for a musical Christmas will bring joy to ourselves and all people around us.

Let Us Make This a Really  
Musical Christmas





## The Mystery of Beautiful Piano Tone

THREE articles that have appeared lately in *THE ETUDE* deserve the serious consideration of all of our readers who are concerned in making their piano-playing more beautiful.

They are the articles in the Josef Lhévinne Series, the articles by Kleczynski on "The Study of Chopin" and the interview with Valdimir de Pachmann in this issue. If you will read between the lines in all of these articles you may discover what might be termed the "Chopin Method" of playing the piano. Chopin would probably rise in his grave at the term; but nevertheless he seemed to have fairly definite ideas upon touch and gave his friends and pupils these ideas.

If the records are representative of Chopin's real mind, de Pachmann has instinctively adopted the style of playing which the Polish-French master sought in his own work. Lhévinne, working independently and introspectively, has evolved similar principles and insists that upon these good tone at the keyboard largely depends.

One of the first principles is that the blow of the finger upon the key, whether it be from a stroke or from pressure, must be thoroughly cushioned. That is, the part of the finger that touches the key should be as resilient as possible. If we strike the keys on the very tips of the fingers there is a thin hard cushion in comparison with the large ball a little behind the tips. In other words to produce beautiful, mellifluous piano tone we dare not have the finger tips descend upon the keys with a straight line but they must come down in somewhat oblique position, so that a larger and more springing part of the first joint covers the key surface.

Lhévinne insists that the finger move only at the metacarpal joint, that is, the joint where the finger joins the body of the hand.

Your editor, for over a quarter of a century, has been in close personal communication with practically all of the great pianists of the world. He has observed minutely their playing in public and in private, innumerable times. He has noted that those who have been famous for their lovely tone have, either through carefully thought-out principles, or through instinct, played in the manner we have described.

If this simple principle is correct, it will alter the customary methods of elementary instruction very slightly. But this slight change "makes all the difference in the world." The teacher instead of telling the pupils to play on the finger tips directly behind the finger nails will tell them to play with that broader and softer portion of the first-finger joint. True, this may at first even aggravate that bugbear of all teachers of children, "the collapse of the first joint" but in the long run better results will be obtained. We do not play the piano with claws but with hands.

We feel very strongly, that if these fundamental principles, advocated in the three articles mentioned, are comprehended and broadly applied, much piano playing in America will become vastly more beautiful.

Just one glance at the hands of Mr. Paderewski, shown in the illustration in this issue of *THE ETUDE*, will serve to confirm everything we have stated in this editorial. Unquestionably the leading performers of the present seek their beautiful singing tone in this manner of hand position.

## Offertories

JOHN ROSS FRAMPTON, in "Better Music in Our Churches," just issued by the Methodist Book Concern, intimates that music has a very compelling power in drawing money from the pew holders' pockets during the offertory. He says, "Organists, if you have a mystic, ethereal cello organ, prepare to use it now." Quite right, Mr. Frampton; we have known many of the most pious of all the pew holders who required a musical anaesthetic to permit the painful operation of separating them from the Sunday morning quarter. Instead of giving gladly and modestly they show every evidence of being victims of extortion. Mr. Frampton wisely adds, by way of caution to the organist, "Don't improvise unless you feel that your improvising is acceptable in heaven and in the pews as well."

## The Tempo of the Times

THE tempo of the great American symphony of 1873 was somewhere around M.M. ♩ = 42 *Largo molto Comodo*. The tempo to-day is M.M. ♩ = 2000 *Prestissimo* *Jazzissimo* and as much faster as you choose. Because many of us fail to realize the tempo of the times this little editorial may not come amiss. Fifty years have speeded America up to the point where *Velocity* has become a kind of pagan deity in our country.

Teachers must recognize that the American child born to-day has facilities for the accumulation of knowledge in all of its branches, so that the average youngster of ten or twelve knows far more about certain things than did his Granddaddy when he graduated from College. Note that we specify "certain things." It will always take time to acquire the great mass of classical and scientific learning that marks an educated man—but the moving pictures, the automobile, the talking machine, the radio, the flood of books and papers and magazines distribute information upon a multitude of subjects in a manner utterly unknown fifty years ago. With this has come the adjustment of the child mind to the tempo of the times. The child in a half-hour at the movies is transported around the globe that took his grandfather a year to circumnavigate in his splendid old schooner.

In music the whole situation has been revolutionized by the talking machine, the radio and the player piano. The child in the prairie town actually has more opportunities than did his grandfather in the metropolis of 1873.

Irvin S. Cobb in a recent issue of *Hearts' International* caught this idea in his interminably amusing way. Cobb says: "Our ancestors lived at the rate of eight miles an hour. We live at sixty. Slow molasses was the symbol for them; greased lightning is ours. The telephone marked one period of our development, the saxophone marks the present one."

"We have progressed from a jog to a canter, from a canter to a gallop, from a gallop to a runaway; and even now when we slow up we shimmy."

Teachers must recognize that the child of 1873, who was content to read the pathetically dull *Rollo* books, now demands the liveliness and spice of books done by men and women with vigorous minds and keen sensibilities. The same applies to music.

Consider the difference in the musical tempo of the times. The sweet girl graduate of 1873, who crowned her musical career with a performance of Dorn's "Trovatore," now thinks nothing of a Liszt Rhapsody or the Chopin *E flat Polonaise*. The youth who put on his musical armor of the seventies, and sat gloriously astride that valiant war-horse, Leybach's *Fifth Nocturne*, now plays estoteric pieces by Debussy, Ravel, Reger and Company, eating sympathetic glances at a benighted audience incapable of comprehending their beauties.

The teacher and the musician who fails to get his personal metronome to the tempo of the times is likely to suffer.

On the whole, we cannot help feeling that we are losing a great deal by our ultra speed. We feel that we may be like the automobile tourists who went so fast that the only time they ever saw the scenery was when they changed a tire. Perhaps some day we shall re-learn the keen joys of pedestrianism—we may take time for contemplation, for introspection. Possibly we may stop long enough to discover that we are rushing past glorious beauties only to tear back to ugly machinery and metropolitan unloveliness. Indeed, we have a strong feeling that the great American composers of the future may, like MacDowell, tie themselves to the solitude of the woods and hills, there to commune with the Almighty and his wondrous works and again transmute musically some message to immortality.

"Sing away sorrow," exclaims Cervantes; and dozens of other poets, philosophers and authors have echoed him. Really, the best remedy for melancholy is song. King Philip V of Spain paid *Paralossi* 50,000 francs a year to warble away the royal Iberian blues.

One uncouth, ill-mannered, profligate musician, injures not alone himself but the whole profession.

## THE ETUDE



## NEW AND IMPORTANT SERIES OF LESSON-ARTICLES—SECTION III

### Basic Principles in Pianoforte Playing

Secured Exclusively for *The Etude* by Interview with the Distinguished Virtuoso Pianist

JOSEF LHÉVINNE

This Series Began in the "Etude" for October. Each Installment May be Read Independently.

The Attention of Etude Readers is Called to the Editorial on "Beautiful Tone," Page 814

Mr. Lhévinne's ideas upon technique, tone and interpretation are not only distinctive in their force and simplicity, but also are expressed with terms which make them readily remembered. For years, many of the great pianists of the world have applauded his remarkable technical ability and his audiences are fascinated by the delicacy of his tone. *THE ETUDE* feels that it is rendering a real service to the profession and to the art by presenting this exceptional series of articles. The succeeding articles in the series will be filled with practical ideas.

#### The Secret of a Beautiful Tone

"It will be remembered that in the previous section of this series a promise was made that we would next attempt to determine the 'secret' of a beautiful tone. In this connection it must be recollected that considerable attention was given to the matter of individuality. In the first place, every piano student who aspires to acquire a beautiful tone must have a mental concept of what a beautiful tone is. Some people are born with a sense of the beautiful in sound. They do not need to be told. It is like the finely balanced sense of color possessed by some, in contrast to those who are color blind. If you have this sense of tonal beauty you are lucky. If you do not have it, do not despair; because, by hard work and experience in listening to pianists who do possess a beautiful tone, you may develop it. I have known innumerable students with a very disagreeable tone, who have in time developed an attractive one by persistent effort. However, if you are totally deaf to lovely sound qualities there is very little hope for you."

"On the other hand, there are those who have a natural tonal sense but who do not have the technical qualifications for producing good tone at the piano; and it is to those that my remarks are now directed. The adjustment of the hand and arm to conditions that produce good tone is half of the battle. That is, the student must get clearly in mind what contributes to good tone production on the keyboard. In work with my masters, in personal investigations of technical principles, and through hearing intimately most of the great pianists, from Rubinstein to the present, certain basic facts seem to be associated with those who have good tone in contrast to those who do not."

#### Cushions of Flesh

"In the previous section we have spoken of the part of the finger that comes in contact with the keys. If that part is well covered with cushions of flesh, the tone is likely to be far better than if it were hard and bony. Therefore, the main principle at the first is to see that the key is touched with as resilient a portion of the finger as possible, if a lovely, ringing, singing tone is desired instead of the hard, metallic one. What part of the finger tip is this? Certainly not the part immediately behind the finger nail. There the tone produced is still bony and unresponsive. Just a little farther back in the first joint of the finger you will notice that the cushion of flesh is apparently more elastic, less resisting, more springy. Strike the key with this portion of the finger, not on the finger tips as some of the older European methods suggested. To accomplish this I would call your attention to the illustration in Section II, in which it is distinctly stated that the finger moves as a whole and at one joint only—the joint connecting the finger with the body of the hand. If the fingers descend upon the keys in this fashion you will notice that the key does not strike on but just a little behind the tips. In other words, the key is touched with as large a surface on the first joint of the finger as is feasible."

It is almost an axiom to say that the smaller the surface of the first joint of the finger touching the key, the harder and blunter the tone; the larger the surface, the more ringing and singing the tone. Naturally if you find a passage requiring a very brilliant, brittle tone you employ a small striking surface, using only the tips of the

fingers. This is just one of the elements of good piano touch; but it should be mastered by all progressive piano students. Indeed, this in itself will improve your tone immensely, even though you may not employ some of the other principles which we shall discuss later. Before dismissing the subject, let the student think for a moment of the luscious quality of tone which often accompanies melodic passages in which the thumb is used a great deal. This is due in no small measure to the large, springy cushion of flesh on the thumb, in contrast with the much smaller cushion employed with the fingers, by the student who has been trained to strike with the very tip of the finger.

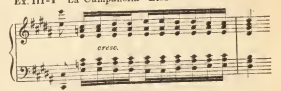
#### The Part the Wrist Plays in a Good Tone

"Very few students realize the part the wrist plays in the production of a good tone. If they were compelled to ride at a high rate of speed, over a rough road, in an automobile without springs or shock absorbers, they would go through a very terrible experience. They would be jarred and bumped almost to death. Yet that is what many students actually do in their piano playing. If the cushions of flesh on the ends of the fingers are the pneumatic tires in piano playing, the wrist is the

spring or the shock absorber. For this reason it is next to impossible to produce a good singing tone with a stiff wrist. The wrist must always be flexible. The more spring the less bump; and it is bumps that make for bad tone on the piano."

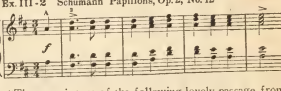
"Of course, if you are playing a passage like the following from the Liszt *Campanella*, where the greatest possible brilliancy is demanded, a stiff wrist and pointed fingers are not only permissible, but absolutely necessary."

#### Ex. III-1 La Campanella—Liszt



"Or a passage like the following from the Schumann *Papillons*, which should be an imitation of brass instruments, must be played with pointed fingers and stiff wrists."

#### Ex. III-2 Schumann Papillons, Op. 2, No. 12



"The same is true of the following lovely passage from Moszkowski *Etude In Dumbie Notes, Opus 61*, only with a lighter touch."

#### Ex. III-3 Moszkowski, Op. 61, No. 1



"The cultivation of a singing touch should be a part of the daily work of every student who has passed the first few grades of elementary study, if indeed it may not be introduced earlier with students of more mature intelligence. All sorts of exercises will be devised by the skillful teacher. One of the simplest is to take the simple scale like this."

#### Ex. III-4



"Pose the hand about two inches above the keys. Hold the hand in normal position as you would upon the piano keyboard (not with the fingers drooping down toward the keys). Now let the hand fall a little with the first joint of the second finger, the wrist still held very flexible so that the weight of the descending hand and arm carries the key down to key bottom, quite without any sensation of a blow. It is the blow or the bump, which is ruinous to good tone. The piano is not a type-writer to be thumped upon so that a sharp, clear type impression will be made. Rather imagine that you are actually playing upon the wires, ringing them with soft felt-covered hammers and not with hard metal bars."



HOW ANTON RUBENSTEIN SAT AT THE PIANO  
From a Drawing From Life











Thinking did not seem to solve the problem; because I knew that there must be some fundamental principle underlying the whole thing. Inspiration did what thinking would not do; and I discovered that the whole trouble lay in the wrist. The wrists were not free. Easily said—but WHY?

"Perhaps a simple experiment will serve to illustrate. Put your elbow upon the table and let your forearm fall to your hand in comfortable playing condition. Do not curve the fingers too much, because that is unnatural.

"Now, with the hand and forearm in this position, move the hand (without moving the forearm) as far as possible to the left and hold it in that position for a few moments. You will notice at once that there is a strain at the joint of the wrist. Now move the hand in the opposite direction and there is likewise a strain. It is this strain that, to my mind, distorts the muscular and the nervous condition of the hand and the forearm and results in much horrible playing. The tone cannot be beautiful and beautiful if the wrist is stiff or strained in this manner. Therefore I never move the hand from side to side. The lateral movement occurs at the elbow or at the shoulder and not at the wrist. The hand is a straight line with the arm. Is this stiff wrists? On the contrary it is the very opposite, and the one sure remedy for stiff wrists. The hands and arms are always free and unconstrained.

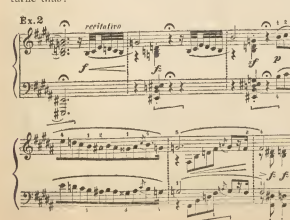
"Having discovered this, I began to find that, whereas I had been unable to practice for long periods in later years without fatigue, I was now able to play for hours and hours and never feel it."

"I resolved to rework, rearrange my entire repertoire upon this new basis. This meant refiguring hundreds and hundreds of pages of music. You see, the music editors for the publishers are first of all fine musicians and only secondarily pianists. They do not understand and recognize the difficulties of the instrument. Even a great mind like von Bulow did not recognize this. If the music forced the hand into an awkward position it was impractical. As a result of this they paid attention to indicating the harmonic structure of the work by writing the different parts or voices on different clefs, with little consideration for the pianist's hand. Even in as highly pianistic a composer as Chopin, if one follows the best editions upon the market, the hand is often forced into painfully strained positions. I will not 'spoil' my playing hand in this way. If I encounter a passage which demands strain I work with it, refigure it, rearrange it until the strain disappears. This has obliged me to make thousands of changes of hand positions and fingerings.

"This adds difficulty at first; but the artistic reward is enormous. Take Chopin's exquisite *Nocturne in B Major* and rework it yourself, remembering that there must be no disturbance of the normal position of the hand, no lateral movement at the wrists to squeeze the nerves and muscles and make your playing hard and unnatural."



De Pachmann sat at the keyboard and played the lovely Chopin masterpiece with a dreamlike, songlike, velvet-like tone which is historic in this master of the instrument. Coming to the end, he stopped and said, "Here is something that Liszt told me. 'When Chopin was writing this it was in a house in which were a number of young people. He heard them approaching. He was indignant at the disturbance and looked up and finished the nocturne thus:'



"See," exclaimed De Pachmann with emotion, handling a long grey Alpaca coat, ragged and hoarse, with years. This was Chopin's own coat. It came to me through friends of George Sand. I have had it for years. It is over eighty years old. I take it with me everywhere. Is it not an inspiration even to touch something of so great a master?"

## The Composers' Birth Months

By Will Cowan

In tracing the birth records of a large number of composers, one finds little to serve as a key to their types or talents. Not only do we find the seasons of the year in which they were born having seemingly nothing to do with their genius, but also individuals of the most divergent talents are discovered grouped indiscriminately in the various months. Notwithstanding this, the study of the following table is of no little interest, as it will be curious to learn the group with which they belong. The names in black type represent the more famous of the composers judging from wide and long popular acclaim. March, June and December seem to be the favored months, while April claims no really great master.

**January:**  
Auber, Balakireff, Bruch, Mozart, Schubert.  
**February:**  
Debussy, Liszt, Tchaikovsky.  
**March:**  
Arne, Bach, Chopin, Haydn, d'Indy, Leoncavallo, Moussorgsky, Strauss (Johann).  
**April:**  
Auburn, Flotow, Spohr.  
**May:**  
Bali, Brahms, Halévy, Heller, Rimsky-Korsakoff, Sullivan, Tchaikovsky.  
**June:**  
Elgar, Glinski, Gounod, Grieg, Offenbach, Puccini, Schumann, Strauss (Richard).  
**July:**  
Gluck, Mahler.  
**August:**  
Bany, Chaminade, Coleridge-Taylor, Debussy, Moszkowski.  
**September:**  
Cherubini, Dvořák, Humperdinck, Meyerbeer.  
**October:**  
Bizet, Liszt, Saint-Saëns, Verdi.  
**November:**  
Bellini, Bishop, Donizetti.  
**December:**  
Beethoven, Berlioz, Franck, MacDowell, Mascagni, Wagner, von Weber.

## A Proud Record and a Wonderful Prospect

Never in its history has the Etude enlisted during a twelvemonth so many distinguished musicians, teachers, composers, as well as leading men and women in other walks of life, as those who have contributed during the past year.

Never in its history has it presented so many new and original compositions by leading composers of the day.

Never in its history has the Etude been so widely quoted as during the past year when its articles have been commented upon in papers from coast to coast.

This proud record is our overtone for 1924. The overtone to an ever better and better Etude.

The January Etude, with an original article written especially for The Etude on "The Humor of Richard Wagner," by Wagner's son, Siegfried Wagner; a fine interview on the art of singing by Amelita Galli-Curci; a fine discussion of "What Must I Know to Become an Accompanist," by the well-known composer-teacher, Richard Hageman; and many other equally interesting and valuable features is an indication of the new scope of The Etude.

Etude Music For 1924 Will Set a New Standard of Musical Interest and Value.

## Do It Again

By S. M. C.

In these days when short cuts have become a mania, and "hop-skip-and-jump" mental habits are being formed and fostered in the youth of the land by the modern way of living, music pupils are inclined to lose sight of the fact that perseverance, endurance, constant application, and almost endless repetition of apparently insignificant details, are requisite to developing traits of thoroughness, musicianship.

But how can this be impressed upon the individual pupil, when lessons have been curtailed to such a degree, when the teacher, for the teacher, unless he be as to make it impossible, for the teacher, unless he be a wonderworker, to give that serious and painstaking attention which the pupil has a right to expect? The lesson oftentimes consists of a hurried and superficial rendition of étude, piece, and, perhaps, scales, followed by advice and direction for studying another étude, piece, and scale, which will never be needed, because the teacher has not the time to enforce it, nor the opportunity to see that his directions are carried out.

The writer recently visited a school where a geometry class was in session. Pupil after pupil was called to the board to demonstrate. If a mistake was made in stating the proposition, the teacher required repetition after repetition until it could be given without a flaw. Then came the proof; and here absolutely no slipshod work was tolerated. The least mistake called forth a merciless "Do It Again" from the teacher, whom long experience had hardened against sighs and tears. When finally the end of the proof was reached, and the demonstrator was rejoicing in the thought that he could lay down the chalk and go to his seat, there came another "Do It Again," and the whole long proof had to be repeated, willy-nilly, and was held the pupil who failed.

Would it not be wise for some music teachers to have a little more of the "Do It Again" policy in their teaching? A certain type of pupils which is entirely too numerous, lulls at the idea of repetition. Pupils, who do not blush to admit, "I played it out once or twice," think that they ought to be assigned a new study or exercise at each lesson; and it requires an amount of moral courage on the part of the teacher to make them stick to a piece, until they can render it at least creditably. This class of pupils must be taught that it is better to have a line well learned, than a long piece carelessly and thoughtlessly gone over; and if they cannot be trusted to do their work thoroughly at home, they should at least be forced to do so at the lesson.

Even though these delinquent pupils should consider us hard and unyielding when we require numberless repetitions, the "Do It Again" will linger in their memories and influence their character long after lessons have ceased.



## How to Avoid Fumbling at the Keyboard

By LESLIE FAIRCHILD

WHAT would it be worth to you if given the secret of practicing so that your chances of hitting wrong notes in the performance of a composition were minimized to a marked degree? Yet this is one of the problems every piano student has been trying to solve since beginning piano studies.

You do know that if you had this sense of security, there would be more freedom and abandon to your playing, which in turn would greatly help to banish much of the fear experienced while playing for others.

Some pupils are natural-born fumbler, while others have a remarkable gift of accuracy. Half way between these two extremes the average pianist finds their level; and to this group of earnest workers this article will be of exceptional value.

Accuracy in piano playing is the direct result of applying certain principles that tend to eliminate striking wrong notes. Those who possess this sense of exactness practice these principles unconsciously and are at a loss to explain the theory as to how they accomplish such results. Others less endowed may rest assured it can be acquired by a thorough understanding and diligent practice of the principles involved.

### Prepare in Advance

To do justice to any work that requires a certain amount of skill, one must be thoroughly prepared in advance. No more striking illustration can be brought home to the pianist than given in those compositions that call upon him to execute wide skips or intervals that are a dread to perform in public for fear some of the notes will be struck wrong or omitted. Yet this fear can be overcome in many instances, which will result in a certain amount of success that will render one's playing clean cut and allow more freedom for interpretation.

All this can be brought about by understanding the principles. The first to be noticed will be that of "preparing notes." This is, in fact, one of the greatest aids to the pianist. The gist of the idea is to place the desired finger on the right key just a fraction of a moment before time to strike it, thereby eliminating all possible chances of fumbling for them at the last moment.

The following preparatory exercises will greatly help to acquire the skill of preparing notes. The student who desires to go into this subject more thoroughly and acquire a mastery of this valuable suggestion is referred to the original exercise by Alberto Jonas in his Master School, Book 1, Vol. 2, page 431. These exercises will develop not only speed but nimbleness as well.



Practice this also on D, E, F, and various pitches, in various tempos and with the third finger.



With the same changes as Ex. 1.

Each note that follows is prepared on the half count. On count one middle C is struck; on "and" the finger is placed directly over the next C; on count 2 this C is struck, and so on.

Practice also in octaves and chords. Then, the two hands may be united in these same exercises.

After this select and practice such passages as the following:



The next principle to be considered will be that of taint of playing the left hand part of a scale where the first beat of each measure has a single note at a large interval from the two chords which follow on the second and third beats. This difficulty is more apparent when one is somewhat nervous and playing in public.

Overcoming this difficulty is accomplished by employing the principle of preparation, together with what is known as shadowing the octave. There is a greater sense of security when feeling the reach of an octave than when reaching for a single remote note with the fifth finger.

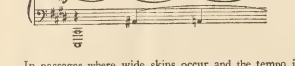


Practice such examples as the following, at first by striking the full octave, then later by just shadowing the top note with the thumb.



This shadowing can be employed to very good advantage in gaining speed and clearness in passage playing. Take for example the second theme of Rachmaninoff's Prelude Op. 3, No. 2. By shadowing each chord the fingers are always hovering over the right notes instantly ready for attack on keys. At first, practice the passage in full chords using the exact fingerings as if doing the running passages. By working these chords up to a fair tempo you are training the fingers to shadow the chords rapidly, thereby bringing the fingers in quick succession over the desired notes.

Practice a section thus:



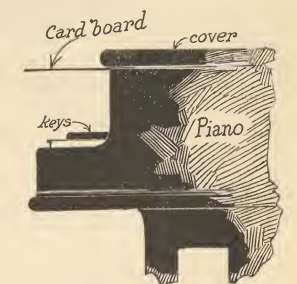
In passages where wide skips occur and the tempo is too fast to permit preparation of any of the notes, one has to rely solely on the ability to measure distances accurately.

The following exercises will assist the student greatly in helping to measure distances with precision and to dash them off with a certain amount of success.

The student should invent original exercises similar to the model given below and may choose passages from various compositions he is studying.



Practice making these skips without looking at the keyboard. A good idea is to use a piece of cardboard to hide the keys from view, as shown in the illustration.



Make the skips from the middle of the keyboard up, then reverse the idea, making the skips from the top down. Practice by using various octaves and chords.

Another difficulty hindering accuracy will be encountered in playing consecutive black keys. This can be overcome by making the attack with fingers held somewhat flat in order to give a greater bearing surface; otherwise the fingers are apt to slip off owing to these being narrower than the white keys. No better example of this situation can be found than in measures 31 to 34 of Cyril Scott's *Lotus Land*. Prove the above for yourself, first with high arched fingers then with fingers held almost flat.

### Mental Pictures

Finally, the student should always form a clearly defined mental picture of the difficult situation to be mastered. The source of all too many technical inaccuracies can be traced directly to a lack of this. The blame is too often laid to the fingers when the real trouble can be located in the main office, the brain.

Much of the physical exertion used in mastering difficult passages may be greatly minimized if the pupil will stop playing long enough to visualize vividly the notes, fingerings, accents, and correct motions required to execute a passage properly. One must have a splendid mental technique as well as a finger technique in order to gain a mastery of the piano.

## Beethoven's "Novelties" in Instrumentation

By Lynne Roche

BEETHOVEN increased the number of instruments in the orchestra by additions to those of the clarinet and oboe type. He also made advances beyond his predecessors in the freedom and independence with which he used the wind instruments, strings and drums.

Beethoven was the first composer to recognize the true value of the drums. Study the *Scherzo* of the "Eroica" and "C Minor" symphonies. In the *Dona Nobis* of his "Mass in D" the drums are in B-flat and F, a key foreign to that of the movement. He departed from the Tonic and Dominant tuning of the drums. In the second act of "Fidelio" they are at a diminished fifth, A-natural and E-flat. In the "Eighth Symphony" and in the *Scherzo* of the "Ninth Symphony" the drums are used in octaves.

Probably the first instance of the use of three horns in the orchestra is in the trio of his "Eroica," and a noteworthy innovation is the four horns in the "Ninth Symphony."



After his great operatic and oratorio successes in Italy, Handel returned to Germany, replacing the diplomat—clever musician Steffani—as Kapellmeister at the court of the Elector of Hanover. In 1710 Handel visited London and hurriedly compiled an opera named *Rinaldo*, piecing together parts from his former successes. This was an immediate success.







THE ETUDE

Ex. 8 A B C D

2. What is the exact number of notes to play?

## By Edith Josephine Benson

In teaching the *Standard History of Music*, I have supplemented the text with a note book in which the pupil writes definitions of form, summaries of developments of the more important forms, and facts concerning certain composers, names of their well-known compositions, additions made in technique, or in treatment of melody and harmony, and peculiarities of style.

Since history of music is difficult to remember, if I learned as a single line of events, I have used the following outline at the end of the course to assist the pupil in associating important events when reviewing the textbook and note book.

We have met one afternoon of alternate weeks, have become very enthusiastic and find the greatest delight in studying such works as the symphonies of Beethoven, Mozart, Mendelssohn, Schubert, and Brahms. All are amateurs; and we find this improves our playing and keeps up our interest in music. Now we have a fifth member who conducts and explains the music, the meaning, where the various instruments of the orchestra enter

2. Name composers of Catholic Church music.
3. Name several famous singing teachers.
4. What creations do we associate with Florence?
5. Where is the Gewandhaus Orchestra? Name two famous conductors.
6. Name eight composers who were contemporaries of Handel.
7. Name composers who were contemporaries of Beethoven; also contemporaries of Chopin.
8. Name five musicians who have lived in Rome, five who lived in Venice, five who lived in Naples, and six who lived in Vienna.
9. Name eight composers, not French, who lived in Paris.

Absolute accuracy in reading the notation.  
Attention to the composer's guides to interpretation.  
A fingering, best suited to the individual hand, selected and mastered beyond forgetting.

Mr. Paderewski puts the pedal down on "one" and up on "two," in most of the record, making the chords staccato, and generally accenting count "two" more than "one." The eighths in measure 10 and others, are generally staccato( Ex. 8, a). In the loud theme after the left hand octaves his pedal comes up on "three" and down on "one."

10. In what department of music did each excel who was mentioned in 8 and 9?
11. Name at least eight famous organists.
12. Mention one thing (not a composition) done by each of the following that has had a permanent effect on music or musicians: Mendelssohn, Weber, Mozart, C. P. E. Bach, Beethoven, Schumann, Chopin, Liszt and Wagner.
13. Who was the Paris Conservatory founded?
14. What is Opera Comique? Name several composers of Opera Comique.
15. Name the four principal forms of orchestral composition and composers for each group.
16. Name seven composers of oratorio and one oratorio composed by each.
17. Name twelve violinists of the past and present and give nationality of each.

18. What are the distinguishing features of the four great epochs of musical development? Name the foremost composers of each epoch and several of their compositions.
19. Name composers of the art song.
20. Tell something of American composers and teachers.
21. Name several great teachers of piano and composers of piano studies.
22. Name six modern Italian composers and the forms of composition in which each has distinguished himself.
23. Name composers who lived in Petrograd and Moscow and mention at least one composition by each.
24. For what combinations of instruments is the sonata form written?
25. Name leading composers of the last twenty-five years who have not been otherwise mentioned, and at least one composition by each.
26. What are Italian operatic ideals? German operatic ideals?
27. Coherence in subject matter and in dates was purposely avoided in order to give the pupil practice in facile remembrance, which is necessary to one who desires perfect familiarity with music.

IT is natural for the serious student of music to look forward to a period of study in the Metropolis—whether that Metropolis be Boston or Philadelphia, Chicago or New York. The advantages of the populous centers are obvious, and usually those benefits are supposed to increase in proportion to the population. Consequently the larger cities, especially the more renowned, are crowded with thousands of students who are in training for musical careers of one sort or another. This is perfectly logical, because in these cities are to be found the greatest orchestras, the operas, the myriad recitals and the eminent names. To the superficial observer or to the person who

By I. LAWRENCE ERB

Then there is the problem of advertising and studio help. \$1000 a year for magazine and newspaper publicity is scarcely enough to cover the necessary publications, and twice as much is not unusual. A secretary-stenographer at \$1500, or more per year, an accompanist (if the teacher is not a piano-teacher), and the studio equipment of Steinway or other grand-piano or pianos, all represent elements which add to the investment upkeep and force the teacher to become a business man in sheer self-protection.

### Why Fees Increase

The most outstanding fact in the music-study situation in a city like New York or Chicago is its highly commercialized character. Before the pharisee can find time to raise his hands in horror, or before the loyal musician may voice his protest against so damning an accusation, let me hasten to add that, under the circumstances, it is to be expected that such should be the case. Probably no other attitude would make it possible to survive as conditions are. Moreover, the large cities are not alone in their worship of the great god, Mammon; only. Where New York or Chicago are open and above board in their devotion to success that may be measured in terms of the dollar, some other communities turn toward the same golden altar, but with more slantwise gaze.

In fairness to the "commercial" teacher of New York or Chicago, let us consider the conditions under which he teaches. Let us take for granted the great concentration of musical musicians attracted to the city by no advantage or another. Let us also take for granted the consequent competition which (at least in theory) eliminates the unfit and produces the best. Let us assume that the city has no other means of supporting its less congested sections, and who blithely "cash in" the superiority, according to the most approved American (or foreign) way. Let us accept as a fact that the city is the world, the degree of fitness, class for class, being (according to the principle just accepted) directly proportionate to the size of the city. The time being, the student who has paid the highest tuition and the best of the studios are entirely proper and in fair relation to their value to the student.

### Prohibitive Rents

Yet, the question often arises why, as is often the case, the same man finds it profitable (or necessary) to teach for one fee in one city, and for another fee in another, also why, at the fees charged in the Metropolitan, so often, even the time paid for is filled in what appears to the student a perfunctory fashion.

There are several reasons why the metropolitan teacher finds it wise to adopt a commercial attitude. The first place the rents in New York are prohibitive and are growing higher annually; and, to make matters worse, there are comparatively few places which admit non-resident teachers (and students). Consequently school buildings as Carnegie Hall has a long waiting-list of teachers who desire to get in but must content themselves in the meantime with such accommodations as they can secure at such prices as they are obliged to pay. A very few of the highest priced teachers solve the problem by owning their own homes, but when that means an investment of at least \$50,000 (in a moderate city) for a residence of good value, it is obviously few teachers who can avail themselves of the advantages of the own-own-home arrangement.

all, the world needs teachers and amateurs very much more than performers; and even the teacher who specializes in the "artist pupil," must have that pupil discovered and prepared for him. The performer, rather, should be the by-product if there must be a by-product.

What the professional musician needs in his training is first a trained mind, not a musical routine. The mind must be trained in the city studio, most probably necessary in the countryside, must contend themselves with highly specialized instruction in highly concentrated doses. Hence the mind must be trained beforehand, not by such type of study. Moreover, matters of general musicianship must be attended to before the studio routine is undertaken, unless one pretends to carry it off. The other high-point is the artist-teacher. Now, as a matter of common educational experience, it is well-known that, except for short periods and under unusual conditions, *assimilation and growth are comparatively slow processes* that cannot, in any case, be hurried. The musical student, therefore, must be fairly well attained before the concentrated work begins, or there will be somewhere loss or disappointment, if not serious damage. In other words, as matters stand, a large proportion of the students in the country studios are *not* qualified, properly, for by their routine

### Prestige and Atmosphere

Unfortunately one of the most serious elements in the whole problem of metropolitan study is the attitude of the prospective student. Two principal reasons are more frequently assigned for deciding upon music study in the metropolis. The first is the prestige which such study will give; the second is the "atmosphere." From the standpoint of the intelligent student, neither of these should be primary reasons for going to the metropolis. The primary reason should be that, given a thorough preparation in mental education (at least through the High School), and unless there is unmistakable evidence of a very unusual promise, part or of the whole of a college course) and given a musical equipment as is procurable at home, nearly any particular study or school selected can afford to the student what he needs to prepare him for the particular career which, after intelligent deliberation, he has in mind.

The great cities are the industrial centers and the most fertile places of the world. Their pace is too fast for the permanent residence of the human race, and the process of civilization. Homes and schools flourish best in a clean, fertile environment. Hence vast suburban outcroppings of every city, and the tendency to ever longer vacation periods for escaping the city life.

Under such conditions music study is the best pursued. Better a course in some good college university music-department, where, at moderate cost and with some degree of freedom, the student may choose any or only the specialty (piano, voice, or whatever may be chosen) but also the training and sight-rehearsal, harmony, choral or orchestral ensemble, and allied activities under conditions which make for concentration and growth in hand.

Then, when that is completed, if the outlook justifies the high-pressure training of the metropolis may be profitably undertaken—but even then, the student should be free to transfer to a smaller place to pick and choose, if he is not unusual to see students leave the city, broken health before the season is over, *not* by overwork nor by dissipation (for Bohemia is not the familiar one) but by disliking the city and the attempt to get too much. In a city like New York, where there is Grand Opera practically every night and many meetings—and often two companies before the public at any time—there is almost no time to rest.

Then there were last season considerably over 200 Symphony Orchestra concerts, and recitals, almost innumerable, to say nothing of the more special film and dramatic music, and the like. The student who attempts at most three serious musical events per week throughout the season are about all that anyone can really do. Any more may prove dangerous to the nervous system, especially if attempted in addition to a full schedule of other studies.

A word about expense. Lesson fees may run to for a single hour (or even higher), and many teachers receive from \$10 to \$25 per hour. If the general musical education has been neglected, ear-training, sight-singing, theory and allied subjects may often be carried in classes; but, because of the expense, these classes seldom meet for more than one hour per week. In the event, all such classes mean additional fees. Many students now pursue their theoretical and language







As most musicians know, the Brahms' transcriptions of the Hungarian dances resulted from the chance that in his youth Brahms acted as accompanist to Refenyi, the Hungarian gypsy violinist. The two met in Hamburg, 1852, and Refenyi's accompanist having failed to appear, he asked Auguste Böhm to suggest a substitute. Böhm recommended "a poor piano teacher named Johannes Brahms." Let Refenyi himself tell the rest, as he does in the book by Gwendolyn Kelley and George P. Upton, entitled *Edmund Refenyi, Musician, Litterateur and Man*.

"About five o'clock of the same day, while practicing in my room, somebody knocked at the door, and in came a youth with a very high soprano voice, but whose features, owing to the dusk of the evening, I could not well discern. I lighted a candle, and then saw standing before me a young man who appeared to be about sixteen or seventeen years of age. Both of us at that time were mere boys, and probably looked younger than we were in reality. He observed in a modest way, 'My name is Johannes Brahms. I have been sent here by Mr. Böhm to accompany you and shall be very happy if I can satisfy you as an accompanist.' We began to rehearse at once, but he had scarcely touched the piano before I found that he was a far better musician than my previous accompanist, and I became interested at once in my new-made friend. I don't know why, but at that very instant a sort of aureole seemed to linger round his face. It lighted up so beautifully, and I distinctly remember soliloquizing to myself: 'There is genius here. This is no ordinary pianist. Fate has laid her fingers on my friend!' I addressed to him the question after question concerning his career, and learned among other things that he made compositions of his own. We ceased rehearsing, and when he began to play one of his sonatas, violin, etc., engagements and everything were forgotten in the intense enthusiasm that was engendered by the occasion. . . . You may imagine the character of the interview when I tell you we did not separate till four o'clock in the morning."

#### MUSIC AND GOODWILL

Writing in the *Atlantic Monthly*, Sir Francis Younghusband, a British army officer of distinction, reminds us that "shell-shock" was not confined to the war. "In most people's lives occasions come when some fearful shock knocks them off their balance as completely as shell-shock." He writes feelingly of the need of religion founded on "World-Love" to combat such emotional disorganization, in which apparently music is to play a prominent part.

"We should need music—the music of poetry and the music of sound—to strengthen and refine the sentiment in us," he says. "We should want songs, hymns, anthems, oratorios, which would stimulate love of Mother-World as patriotic songs and marches stimulate love of country, and express in simple, soul-inspiring words and melodies the ineffable life of World-Love in moments of supreme exaltation." We should want words and music which will show us what true exaltation is, and encourage us to admire, worship, and to attain it; words and music which will deepen our faith in the love at the heart of Mother-World, and exhort us to pray for strength, purity, courage and endurance; and words and music which will urge us to put World-Love into every act of our common-day life, till our good-will is absolutely invincible, and at the close of each day we may feel at peace with ourselves and with all the world.

## The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted By A. S. GARBETT

#### PHONOGRAPH VERSUS RADIO

MANY music lovers are wondering how far that intensely modern form of concert-going at home, listening to radio music, is affecting the admirers of the talking machine and its records. Writing in the *London Musical Opinion*, "Schauaund" gives his entertaining views on the subject:

"There are signs that the gramophone companies are awakening to the fact that the serious music lover may be, after all, their strongest support. With all its faults—the principal among these is that we are rarely given an orchestral work in its entirety, and that when we are so favored it is necessary to change over every three and a half minutes—I find myself resorting to it more and more, in spite of the opportunities offered for 'listening in.' Within the limits of my collection of records, I am sure of hitting a piece of music to fit the mood of the moment. There is a boon in this, and for none more so than for the mind compelled to wrestle with new music. Naturally, the records we

acquire become a collection of favorites, and to go back to these at the whim of the moment is like going back to an old pipe during the process of breaking in a new one.

"I look to the gramophone companies before long to remedy the major flaw in their achievement, so far—to give us records which will play for the duration needful to present a symphonic movement without a break at the broadcasting people can do, for if this rumor speaks truth, the means to do this without altering the model of the instrument has already been hit on. In conclusion, it is not altogether prejudice against a new thing which leads me to prefer the way of the gramophone to the way of the broadcaster. Is there not something just a trifle vulgar about this broadcasting of music and speech—of song and homily—into the air for us to receive whether they like it or not? We shall be nearer to the vision of Edward Bellamy when the power to select is added to our power to receive."

#### THE GIFT OF AUDITORY IMAGERY

AMONG psychologists, Carl E. Seashore, of the University of Iowa, is almost alone in seeking to plumb the depths of musical talent by the modern method of measurement and mental tests. His description of the power some musicians (perhaps all true composers) have of hearing, not "with the inner ear" is taken from his book, *The Psychology of Musical Talent*.

"When we have heard a tune, some of us have the power to hear it over again; it comes back to us; it follows us; it may even be so persistent as to haunt us. It is heard in imagination—more than imagination, in act, for it is actual hearing in the absence of outward sound. We can play the tune, hear the counterpoint, follow the resolution of the chord, attend the attack, respond emotionally to the exquisite nuance which are rolled off in our mind's ear. This is called auditory imagery. In this auditory imagery lies one

of the most precious of the gifts of music—the ability to live in a world of mental tones. In this capacity nature has bestowed her gifts unevenly. One reason the radical difference among individuals is not well known is that those who are not blessed with it do not know what they lack or miss. It is like color-blindness; the color blind individual does not perceive what he falls to see.

"In this fact of inner experience, subjective music or realism, the constant reverberation to musical ideas because they are lived in the concrete, lies the explanation of the 'mysterious holds of music' upon some minds, and the scientific explanation of much of the art of appreciation. One person is cool and logical in his musical reaction—makes a good business man, supervisor or director; the other is artist. Here is the cornerstone of the 'artistic temperament.'"

#### LISZT AMONG HIS PUPILS

BEATRICE WALKER, a pianist who had the advantage of studying with Liszt at Weimar, gives us the following in her book, *My Musical Experiences*.

"The following may serve as an example of how he (Liszt) treated a bungling and badly trained player: A young man began to play one of the Meister's own compositions—a difficult polonaise—and in a few bars from the start came down with a jumble of wrong notes on the difficult chord, and when Liszt said, in a loud voice, 'Begin again,' the luckless player, trying to play a second time, made the same blunder over again.

"'Shame, shame!' said Liszt, in a still louder voice, 'begin once more! The unfortunate individual started off once again, to the passage and, for the third time, played the chord all wrong. Then indeed, there was a scene which I cannot easily forget. Liszt's voice trembled with anger and scorn, as, flinging the music from the desk, he said more than once, in a voice which was calculated to terrify us all, 'Do you know to whom you have been playing? You have no business here. Go such as you.'"

#### IN HONOR OF STEPHEN FOSTER

A News note informs us that the "Old Kentucky Home," near Bardonia, Kentucky, where Stephen Collins Foster wrote the song known all over the world by that name, was dedicated July 4 as a memorial to the author and composer. As the result of all appeal by Governor Edwin P. Morrow, and the appointment of a State Commission, a fund was raised and the "Old Kentucky Home Association" was incorporated to buy and maintain the old house and maintain it for the benefit of future generations.

A good thing! Yet one cannot help wishing that the house had been bought and maintained for the benefit of this sweetest of American singers while he yet lived. He need not then have died in the pauper's ward of Bellevue Hospital!

The house, we learn, is of historic importance, aside from its connection with Foster, according to the *New York World*. It was built in 1795 by Judge John Rowan, one of the first United States Senators from Kentucky. Lafayette was entertained there in 1825. It is known as "Federal Hill" and is said to be one of the purest examples of Colonial architecture now remaining in Kentucky.

The transfer to the State also commemorated the ninety-seventh anniversary of Stephen C. Foster's birth. His birthplace at Pittsburgh belongs to that city. A few years ago another memorial was established in the form of an endowment to enable the Bowers Mission, New York City, to help men as down and out as he was when he lived on the Bowery and sold his songs for a few dollars to buy bread and rum.

#### MUSIC AFTER MEALS

IS an entertaining volume of essays published under the title of *Music and Life*, Mr. W. J. Turner writes one "On Listening to Music" in which he discusses the difficulty of listening to good music after a full meal.

"There seems to me little doubt that most of our audiences go to the concert-hall or theater more or less full of food and drink. They have eaten or drunk to excess, merely to repletion; and as every athlete knows, it is impossible to do good work immediately after a heavy meal. People seem to think that they can listen to music in a state in which no first-rate composer would dream of composing. They believe that no work is required of them; but if it does not take quite so much mental energy to listen to a Brahms symphony as to write it, yet it takes far more than the average listener is capable of. Large numbers of people sit through 'Promenades' in a state of blissful stupor, digesting their dinner to the sound of music. It takes something like Tchaikowsky's '1812' Overture to make much of an effect upon them. Their senses are not keen enough to perceive the wealth of musical beauty that is in any first-rate work. No one would wish to deprive them from the pleasure they get, but it is a very tame and primitive sensation compared with the intense and passionate realization of musical beauty which comes with concentration and the exercise of the sensuous imagination."

Haydn apparently felt the same way. Did he not write his "Surprise Symphony" to startle his audience? The audience when it was the fashion to dine heartily, and wash down the good roast beef with copious draughts of port wine?

"I compose for myself; it is just a question between me and my Maker. I grow as I exercise my faculties, and expression is a necessary form of spiritual exercise. How shall I, I myself? Express what I think and feel or what you feel? No, I must be honest and sincere. I must for the need to the Conservatoire; that is the place for the worker at the last."—RICHARD WAGNER.

#### THE ETUDE

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Tempo di Marcia M.M.  $\text{♩} = 120$

SECONDO

Musical score for the second part of the Jubilee March. It consists of piano and bass staves with various musical notations including notes, rests, and dynamic markings like 'f' and 'ff'. The score is written in a key with one flat and a 2/4 time signature.

# JUBILEE MARCH

FRANZ von BLON

PRIMO

Tempo di Marcia M.M.  $\text{♩} = 120$

Musical score for the first part of the Jubilee March. It consists of piano and bass staves with various musical notations including notes, rests, and dynamic markings like 'f' and 'ff'. The score is written in a key with one flat and a 2/4 time signature.



Trio

To be played in *polka* time, with firm accents.

## SPICK AND SPAN

Allegretto moderato M.M.  $\text{♩} = 108$ 

SECONDO

WALTER ROLFE

Trio

## SPICK AND SPAN

PRIMO

WALTER ROLFE

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# TARANTELLA

THE ETUDE

PAUL du VAL

Requiring nimble fingers and a clear touch. A good practice piece, Grade 3.

Allegro molto M.M. ♩ = 144

*con spirito*

*senza rall. sf. mf*

*Ped. simile*

*ff*

*mf*

*senza rall. mf*

*cresc.*

*Ped. simile*

*last time to finale*

*cresc.*

*senza rall. mf*

*mf*

*ff*

THE ETUDE

\* D. S. \*

*mf*

*senza rall.*

*Ped. simile*

*mp più mosso*

*mf*

*cresc.*

*Ped. simile*

*f*

*accet.*

*Presto*

*ff*

*ff*

\* From here go back to ♩ and play to ★, then go to *Finale*

## CHRYSANTHEMUM

AËVE CORBETT

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Moderato M.M. ♩ = 120

*mp*

*cresc.*

*dim.*

*mf*

*cresc.*

*mp*

*f*

*dim. rit.*

*Fine*

*mf*

*rit. e dim.*



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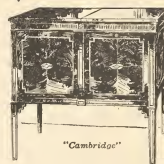
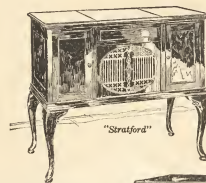
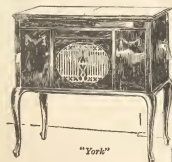
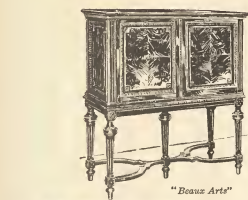
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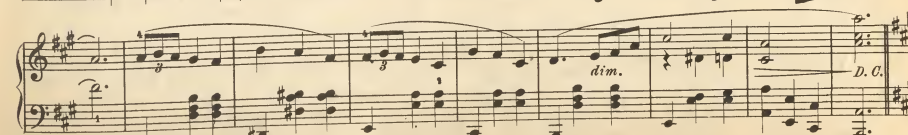
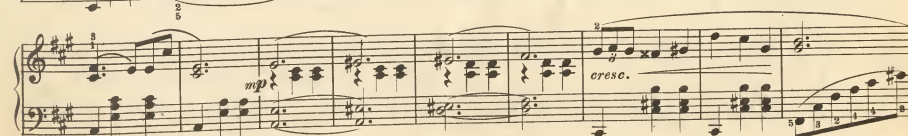
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a tempo



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*dolce* *pp* *p* *rit.* *a tempo* *rit.* *Fine*

*Con anima* *f* *marcato* *cresc.* *Energico* *brillante* *mf cresc. string.* *sostenuto* *quieto* *rit.* *f* *pp* *rit.* *a tempo* *deciso.* *rit.* *p dolce*

THE ETUDE

The image shows a musical score for a piano piece. The first system is titled "THE ETUDE" and the second system is titled "COUNTRY DANCE". Both systems consist of a grand staff with a treble and bass clef. The music is in 2/4 time and features various musical notations including notes, rests, and dynamic markings. The first system includes markings such as "dolce", "p", "ff", and "a tempo". The second system includes markings such as "poco", "cresc.", "p", "dolce", "mf", "Cadenza ad lib.", "brill.", "rit.", and "D.S. al Fine". The score is written in a style typical of early 20th-century piano music.

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In the style of a *Ländler* or slow waltz. Grade 3½

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**Allegretto** M.M. ♩ = 144

*mp* *mf* *f* *p* *sf* *Fine* *doles* *p* *mf*

**TRIO**

*mf* *f* *p* *sf* *Fine* *D.C. Trio* *Fine* *D.C. Trio*

\* From here go back to *Trio* and play to *Fine* of *Trio*, then go the beginning and play to *Fine*.  
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Violin

Piano

*mf*

*poco rit.*

*a tempo*

*rit.*

*a tempo*

*rit.*

*ossia via tower V preferred.*

*rh.*

*Moderato più vivo*

*Fine*

*poco agitato*

*rit.*

*a tempo*

## THE ETUDE

## THE ETUDE

*rit.*

*a tempo*

*rit.*

*a tempo*

*Più mosso*

*rit.*

*a tempo*

*accl.*

*rit.*

*ad lib.*

*accl.*

*colla parte*

*D. S. al Fine*

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*Andante*

*pp*

*Sw. add St. Diapason Trem.*

*Ch. or Gt.*

*rit.*

*a tempo*

*2 ten. Fine*

*add Fl. Har. 4'*

*Sw. to Gt.*

*mf*

*rall.*

*D. S.*

*rit.*



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In march time M.M. = 84

*f*

*p*

*mf*

*p*

*ff*

*mf*

*ff*

*p*

*cresc.*

*Fine*

*D.S.*

ADDISON F. ANDREWS

Allegretto con moto

Allegretto con moto

June's a rare and ros-y month,

*mf*

*con Ped.*

Sum-mer's o-ver-ture; All the world's a song of joy And lov-ers' hearts are sure.

*sempre cresc.*

Lov-ers' hearts are sure, my sweet, And lov-ers' vows are true. June's a rare and ros-y month When

*sempre cresc.*

*frit*

*mp meno mosso e mesto*

sum-mer-time means you! Bleak De-cem-ber, cold and gray, March-als out the year, All the trees are

*a tempo*

*mf*

*mp meno mosso e mesto*

*mf* Tempo I.

gaunt and bare, All the fields are sere. All the fields are sere, my own, But shall that bring me rue? De-cem-ber's but a

*sempre cresc.*

*frit*

*ff largamente molto rit.*

sec-ond June, De-cem-ber's but a sec-ond June, If win-ter-time means you, If win-ter-time means you!

*largamente*

*frit*

*molto rit.*



## SPIRIT DIVINE

Mrs. H. H. A. BEACH, Op. 88

ANDREW REED

*Lento semplicemente* *pp*

SOPR. Spir-it di-vine, at-tend our prayers, And make this house Thy home, De-

TENOR Spir-it di-vine, at-tend our prayers, And make this house Thy home, De-

ORGAN *pp*

scend with all Thy gra-cious powers, Oh, come, great Spir-it, come!

scend with all Thy gra-cious powers, Oh, come, great Spir-it, come!

mf *f* *p*

Come as the light, to us—reveal Our emp-ti-ness and woe

And lead us in those paths of life Where—

*p* *mf* *p*

Come as the fire, and purge our hearts Like sac-ri-fi-cial flame, Let

on—the righteous go. Come as the fire, and purge our hearts Like sac-ri-fi-cial flame, Let

*pp*

our whole-soul an of-fering be To our Re-deem-er's Name.

our whole-soul an of-fering be To our Re-deem-er's Name.

*dim.* *ppp*

Man.

*mf* *f*

And let Thy Church on earth become—

Come as the dove, and spread Thy wings, The wings of peaceful love.

*pp* *cresc.* *f*

Blest as the Church a-bove—

*rit. molto* *pp* *a tempo* *cresc.*

Spirit divine, at-tend our prayers, Make a lost world Thy home; De-scend with all Thy

Spirit divine, at-tend our prayers, Make a lost world Thy home; De-scend with all Thy

*rit. molto* *pp* *a tempo* *cresc.*

Ped.

*pp*

gracious powers, Oh, come, great Spir-it, come. Oh, come!

gracious powers, Oh, come, great Spir-it, come. Oh, come!

*dim.* *pp* *dolcissimo*



\* Poem by  
Mrs. JOHN T. VAN SANT

## THE NIGHT AFTER CHRISTMAS

FRIEDA PEYCKE

(Playfully)

Twas the night after Christmas and all thro' the house not a creature was stirring, not  
(Silent Night Melody)

*Allegretto*

*mf* *mp*

ev-en the Mouse! The me-chan-i-cal Mouse, The mar-vel-ous Mouse Who trav-eled and trav-eled all o-ver the house.

*(Disappointed)* *(Fearfully)*

His spring was demolished and powerless to run from the little toy sol-dier with his little tin gun. He

*rall*

lay on the hearth-rug and trembled with fear of the cot-ton-wool Cat Who was fright-ful-ly near. The me-chan-i-cal Cat so

*mf* *(Eyes wide open)*

gaunt and gray Who had chased him a-bout on Christmas Day. And the lit-tle toy Dog, whose bark was controlled by a

*ten.* *ff*

spring in his side Looked fierce and bold To the poor little Mouse the mechanical Mouse, Who traveled and traveled all o-ver the house.

*(Tenderly)*

*f* *rall*

*(Crouching down a little)* *(Laughing)*

In terror he shrank from the whole toy zoo — But he need not have worried for their springs were smashed too!

*(Innocently and slowly)* *h.*

Have You Entered

## The Chicago Daily News Music Contest?

THE CHICAGO DAILY NEWS is conducting a series of contests in original musical composition, designed to encourage in a systematic and practical way the development of American music in all its forms, from popular airs to symphonic music. The contest is open to all American citizens and persons who have taken out their first citizenship papers. If you have not yet sent in your entry, read over the rules below and sit down and put into writing that melody that has been running through your head; it may make you famous. You may wake up some morning to find the world whistling that air of yours, listening eagerly to it on the radio and flocking to the music counters to buy it in sheet form. The master orchestras of the world's music centers may unite in pronouncing your symphony a significant and lasting contribution to musical literature.

The following widely known artists and composers will select the winners: Frederick Stock, conductor of the Chicago Symphony Orchestra, honorary judge; Eric De Lamarter, organist and assistant conductor of the Chicago Symphony Orchestra and organist of the Fourth Presbyterian church; Arthur Olaf Andersen, noted Chicago composer; Maurice Rosenfeld, music critic of The Daily News.

## RULES GOVERNING THE CONTEST

Each entry must have been entirely composed and harmonized by the entrant himself, and must not have been accepted by any publisher. Each entrant must be a born or naturalized citizen of the United States, or must have taken out his first naturalization papers. Each entrant may send in one composition each week, but not more; this composition must conform to the subject for that week, as indicated in the schedule below. Each entry must bear a post-mark of the week of the sub-contest in which it is entered, or be delivered before 5 P. M. on Saturday of that week. Entries must be securely wrapped and mailed, or delivered, addressed to The Daily News Music Contest Editor, 15 N. Wells Street, Chicago, Illinois. Each entry must consist of two separate parts enclosed in one package or envelope, as follows: (1) the manuscript of one musical composition, bearing no mark of identification except the name of the selection; (2) a sealed envelope containing the following certificate, properly signed (cut out and fill in the coupon or make a legible copy). If the entrant desires the return of his entry, the envelope must also contain sufficient postage stamps; manuscript will be returned at the composer's risk.

## CERTIFICATE

I hereby certify that I am the composer of the musical selection and the exclusive owner of all rights of publication thereof, entered by me

to-day in The Daily News Music Contest and entitled "....."

that this composition has not been accepted by any publisher and that I have not ~~crossed out the phrase not applying~~ been copyrighted. I hereby assign to The Chicago Daily News Company all the above rights of publication, both in sheet form and in The Chicago Daily News, as well as the permanent right to broadcast by radio; said rights to revert automatically to me one year from date hereof. If The Chicago Daily News Company or its assigns do not, before that date, cause this composition to be published in sheet form or distributed through the National Association of Broadcasters for purposes of radio broadcasting, I further certify that I am a citizen. I have taken out my first naturalization papers to become a citizen ~~(cross out the phrase not applying)~~ of the United States.

Name .....

Address .....

## SCHEDULE OF CONTESTS

Type of Music	Sub-Contests				Grand Contests
	Open	Close	Winners Announced	Winners Announced	
POPULAR— Either dance music or popular songs.	Monday, Oct. 1	Saturday, Oct. 6	Saturday, Oct. 13	Saturday, Nov. 3	
	Monday, Oct. 8	Saturday, Oct. 13	Saturday, Oct. 20	Saturday, Nov. 10	
	Monday, Oct. 15	Saturday, Oct. 20	Saturday, Oct. 27	Saturday, Nov. 17	
	Monday, Oct. 22	Saturday, Oct. 27	Saturday, Nov. 3	Saturday, Nov. 10	
VOCAL— "Classical" type, solo, duet, trio, quartet or chorus, ballads.	Monday, Nov. 5	Saturday, Nov. 10	Saturday, Nov. 17	Saturday, Dec. 1	
	Monday, Nov. 12	Saturday, Nov. 17	Saturday, Nov. 24	Saturday, Dec. 8	
	Monday, Nov. 19	Saturday, Nov. 24	Saturday, Dec. 1	Saturday, Dec. 8	
	Monday, Nov. 26	Saturday, Dec. 1	Saturday, Dec. 8	Saturday, Dec. 15	
BAND and ORCHESTRA— For example: marches, overtures, short tone poems, etc.	Monday, Dec. 3	Saturday, Dec. 8	Saturday, Dec. 15	Saturday, Dec. 22	
	Monday, Dec. 10	Saturday, Dec. 15	Saturday, Dec. 22	Saturday, Dec. 29	
	Monday, Dec. 17	Saturday, Dec. 22	Saturday, Dec. 29	Saturday, Jan. 5	
	Monday, Dec. 24	Saturday, Dec. 29	Saturday, Jan. 5	Saturday, Jan. 12	
INSTRUMENTAL— For example: piano, violin, flute or cello solo, or in combination; instrumental trio; string quartet, etc.; not more than five instruments.	Monday, Jan. 7	Saturday, Jan. 12	Saturday, Jan. 19	Saturday, Jan. 26	
	Monday, Jan. 14	Saturday, Jan. 19	Saturday, Jan. 26	Saturday, Feb. 2	
	Monday, Jan. 21	Saturday, Jan. 26	Saturday, Feb. 2	Saturday, Feb. 9	
	Monday, Jan. 28	Saturday, Feb. 2	Saturday, Feb. 9	Saturday, Feb. 16	

## PRIZES

First prize in each weekly sub-contest will be \$50.00; second prize, \$25.00; and third prize, \$10.00.

First prize in each grand contest, covering one four-week period devoted to one type of music, will be \$100.00; second prize, \$50.00; and third prize, \$25.00.

In addition to receiving the above cash prizes, all the prize-winning selections will be distributed through the National Association of Broadcasters for the purpose of radio broadcasting. Furthermore, each composition winning first prize in a grand contest will be published in sheet form by the Boston Music Company of Boston and New York; The Daily News reserves the right to have the Boston Music Company publish any of the entries.

If any composition thus published proves popular enough to run into more than one edition of 1,000 copies, The Daily News yields to the composer all royalties the Boston Music Company undertakes to pay.

FURTHER PARTICULARS APPEAR FROM TIME TO TIME IN  
THE CHICAGO DAILY NEWS



## The Singer's Etude

Edited by Noted Vocal Experts

A Vocalist's Magazine Complete in Itself

### Cause and Cure of Singer's Colds

By Irving Wilson Voorhees, M. D., New York City

WHILE a "cold" is always an important condition from the doctor's viewpoint, it is not only important, but also of the first magnitude in singers. Everyone knows that if a singer has a cold it is often impossible for him to carry out his program, and, through some perversity of fate, quite often these infections take place just preceding an important engagement. It is for this reason that this brief article about colds is written from the viewpoint of one who has much to do with voice troubles of singers.

#### Cold Preventives

While preventive medicine is the watchword of the present-day physician, hitherto prevention of colds was regarded as quite impossible. The reason for this attitude is that the nature of colds has not been well understood until recently; and now we know that a cold is an acute infectious disease caused by various micro-organisms which find lodgment somewhere on the respiratory mucous membrane. Some persons are especially susceptible to these infections because they are, as the physician says "sensitized," that is, the protective mechanism of the body does not react against exposure to a cold and, therefore, the symptoms quickly arise upon the slightest provocation. By some authorities it has been thought that frequent colds are influenced by what is known as acidosis, excessive acidity of the body fluids. Normally the blood is an alkaline fluid, and, while it never under any conditions becomes absolutely acid, its alkalinity is sometimes greatly diminished, and particularly so in certain infectious diseases.

The above subject is elaborated in a book, "Hygiene of the Voice," now on the press of the MacMillan Company.

Then, too, the building up and tearing down processes of the body which are jointly known as *metabolism* may lead out of balance. There are certain glands such as the thyroid in the neck, the adrenal glands which lie adjacent to the kidneys and various others which are said to have an "internal secretion," namely, a secretion which passes out into the general system and determines such matters as growth, digestion and blood pressure. All of this is too abstruse for our present purpose, but in order to understand the subject colds one must have an adequate background.

#### Lessened Resistance

Lessened resistance is a common cause of all infections. For instance, if the surface of the body is exposed to cold, the blood is driven inward to the internal organs, bringing about congestion and lessened resistance and derangement of function. Experimentally it has been proven that animals whose feet were exposed to standing in cold water were more susceptible to infection than those living under normal conditions. Therefore, draughts and wet feet pre-dispose to colds because they lessen the body resist-

ance and enable the germs already present on the respiratory mucous membrane to get in their work. Such conditions, as bad air from poorly ventilated houses or public places, lessen the body resistance. Likewise improper breathing due to obstructions such as a crooked partition in the nose, or diseased tonsils or adenoids cause a mal-function of the respiratory system. The air breathed during the night as well as in the daytime should be as pure as possible. Exercises in the open air, especially during colds, are especially desirable because the blood is oxygenated rapidly in the lungs, waste products are quickly burned out in the tissues, respiratory action in the lungs and kidneys are more vigorous in throwing off products of excretion.

Another disarranger is the importance of proper clothing, especially underwear. It is equally foolish to wear in cold weather the flimsy, cotton underwear, ordinarily worn in the summer, or to wear a heavy flannel which causes the skin to perspire freely and keep it damp. As the advertisements have it, "the skin must breathe," and hence the best kind of underwear, theoretically and practically, is a thin mesh or linen, and is well lined in the same garment. Such texture keeps the body surface warm and warm air, which has been shown to absorb the moisture from the skin surface.

#### Pot Remedies

When a cold has been acquired, what is to be done? Many varieties of treatment have been recommended both in and out of the medical profession. Nearly everyone has some remedy, the most popular among which used to be quinine and whiskey, less spoken of in these latter days, but the principles of cure are dependent upon the fact that we have to deal with a local infection in the nose, throat or chest, which later becomes a constitutional or general infection just as the bacteria and their toxins help to extend their influence to the general system.

The first symptom is a dryness, irritation or itching somewhere in the nose or throat. This is probably due back to bacterial activity and nature often produces a sneeze in the effort to get rid of the irritating particles. Following the sneeze, there is a copious outflow of secretion which is nature's effort to wash the infection off of the mucous membrane.

In the next stage, the watery secretion given way to a thick mucous or mucopurulent, which is yellowish or even greenish and "very heavy," as the expression is. At this stage, no cavity of the body is commonly used in breathing are infected, but also the adjacent cavities known as accessory sinuses or resonators. We then have to deal with a "sinus infection." Further extension of the discharge may occur into the eustachian tubes and up into the ears, causing abscesses behind the

drum and ultimately mastoiditis. It is easy to see, therefore, what a serious matter a cold may sometimes become, and although many colds get well promptly without any special care or attention, there are many persons who suffer all the days of their lives from one such neglected infection.

#### The Family Doctor's Part

One should avoid self-medication and drug store "counter prescribing." Every pharmacist has some profitable concoction which he sells as a cure or preventive for colds. These remedies usually fail, and then the general practitioner is consulted. It seems a queer, almost natural thing to call in the family doctor, no matter what the illness. He is a tried and trusted friend, and "knows the constitution" as the home-ly phrase runs; but he has not as a rule been trained in local treatment of the respiratory infections, and looks upon the matter from a constitutional, symptomatic viewpoint. That is, he looks upon the symptoms through general medication via the stomach, and, of course, such measures as foot baths and hot applications and diet. If the problem is simple, the cold gets well promptly; but if the infection is severe, complications in the sinuses or ears arise, and eventually the respiratory specialist must be called in. He has the modern measures, when simple local treatment directed to the immediate site of the difficulty might have aborted or cured the infection as the first thing.

The first thing for the patient to do is to get the bowels open by means of some good cathartic such as castor oil or cups of air. Then, if the patient has a hot bath may be taken, followed by a glassful of hot lemonade. One should go immediately to bed and cover up with warm blankets in order to induce perspiration. The diet should be light and scanty in amount and should consist of fresh vegetables chiefly. Meat should be interdicted for the time being, at least for most patients, as it increases the amount of waste to be thrown off by the system.

#### Don'ts

There are some "don'ts" which ought to be strictly observed by singers, because they, above all others, suffer most from the consequences of neglected colds. In the first place, no singer should ever attempt to "sing through a cold." That is a boastful phrase which is too often found on the lips of those who are foolhardy enough, or, perhaps unfortunate enough, to attempt to sing through an acute infection of the respiratory tract. Very often, the voice is strained at such times because the nose is obstructed, nasal respiration is defective, and most of the vocal effort lies across the larynx. A further reason is that the larynx is likely to be burdened with excessive secretion which causes the voice to sound harsh, prevents the approximation of the vocal cords and encourages forcing and straining.

It sometimes happens that the voice is very brilliant immediately preceding a cold. This is probably due to the fact that the mucous membrane is quite dry, the nose is open, and the cords free from secretion. Such a stage of happy exaltation is quickly succeeded by a stage of depression; for the voice is likely to be very bad or entirely lost for a few days thereafter.

#### Five Points of Attack

The principles upon which the specialist works are: first, to open the nose; second, to wash out the infection; third, to disinfect; fourth, to soothe by means of some bland medicament; and fifth, to prescribe some inhalant or other remedial measure to be used at home. The first essential is to keep the nose open because that is the only way by which proper drainage and aeration can be secured. The second principle, that of irrigation, is logical because it flushes the mucous membrane surface and removes bacteria and their poisons. The third principle, that of disinfection, is usually some antiseptic oil or combination of oils; and the inhalations used at home are commonly drugs which are precipitated into boiling water and the steam is inhaled therewith.

People who are subject to very frequent colds, "one after another," as the expression goes, require considerable help at the hands of the specialist. They are not infrequently the victims of the sinus disease, which means that one or more of the accessory cavities of the head are infected and perhaps contain pus and debris. The sinuses are not infrequently discharged at times, but a certain residue lies dormant or stagnant constantly. Body resistance is poor, and there is a low blood pressure. Not infrequently these persons have suffered one or more severe attacks of influenza; and they have always noticed the pre-disposition to catch cold ever since. Here vaccines have sometimes been used with success; but quite often surgical operations are necessary in association with the vaccine.

#### Proper Bathing

Sometimes proper bathing will help "harden" the body. In the morning, one may bathe the face and neck with cold water. Then sponge or spray the body with hot water 100 degrees Fahrenheit. This is to be followed by a quick plunge or spray with cold water. After rubbing the surface quickly with cold water, towel and "polish" the skin with a second dry towel. The skin should then be red and glowing, and one should experience a feeling of exhilaration commonly known as "reaction."

Where one has a shower apparatus, this procedure can be very well carried out every morning; that is, a quick hot shower

followed by a quick cold shower with rapid drying and rubbing down. One may then dress in warm, clean underwear and use the elements with a sense of security against catching cold. It must be understood, however, that there are many persons who could not safely undergo this vigorous hardening process. Let us briefly summarize what I have tried to set forth in the preceding paragraphs.

A cold is an acute respiratory infection, at first local, then constitutional in its effects. While very often a simple matter, it may lead to serious complications, even death. It may be cured promptly

### Suggestions for Singing Students

By Arthur L. Manchester

#### Effortless Effort

THE difference between easy singing, with tone of pure musical quality and the strenuous production of a harsh, unmusical tone is the difference between correct properly placed effort and excessive muscular energy which results in strain. Singing is easy and natural when it is done correctly, yet it requires no small degree of muscular effort. It is harmful to ignore the fact there is effort in singing. The secret lies in learning the distinction between correct effort and strain. To realize this distinction means to form subconscious habits of muscular activity which will take care of all muscular effort, place it where it belongs and coordinate it so perfectly as to produce a balance, a poise, that will give a feeling of entire relaxation.

The term relaxation, frequently used, is too often interpreted to mean a flabby inertia that loses every vestige of control and ends in a state of strain every way as bad as overeffort. So far from being a flabby looseness relaxation is an active use of proper muscles so easily exerted and controlled that the effort becomes effortless—to use a paradox. This control cannot be acquired by simply thinking of ease, although that is one of the essentials. First there must be an understanding of where each muscle which is to take part in the effort is located, what its relationship to the act is and how its activity is to be maintained and controlled. This means study of local effort. Thus, to breathe correctly, with a control that will guide the current of air just the proper quantity and with just the right steadiness of pressure to the vocal cords, one must know what muscles are involved, where they are located, how they act and what is necessary for their easy and complete control. This means a sufficient study and practice of breathing to convert this knowledge into subconscious habit. When this is done, the act of breathing in singing will be effortless, leaving the throat free from strain and will become the motive power of the voice, working with machine-like automaticity in response to the will.

This is the foundation of the vocal structure. A stiff body, unable to respond to the mandates of the will, will communicate its stiffness to the tongue and speech organs—the larynx, jaw, tongue and lips. Whenever strain is felt in the throat or at the jaw and tongue, the student may be pretty sure that this is also a stiffness of body. Lack of poise and loss of control result. The body should be studied well. Not necessarily in anatomical detail, but with a purpose to become perfectly familiar with the sensations which accompany the act of breathing, both inhalation and exhalation. The student should learn to breathe with ease, as a result of a will-act and with the body always free from strain.

The mental, control of this breathing should be absolute and purely automatic. The act of phonation is an automatic one attended to by the larynx. All the student needs to do is to will to sing a certain pitch and the larynx assumes the condition necessary to produce that pitch, provided the breath is correctly used. There is no need for muscular help on the part of the muscles of throat, tongue or jaw. In truth, such action sets up an interference that defeats the intention. Here, again, local conditions must be studied. The tension of the muscles of throat, tongue and jaw must be learned, the sensations which accompany their activity must become so familiar that they will be anticipated, and the student will be conscious of a feeling of poise, of ease and comfort and of a subconscious control over the tone, that is delightful. He will find that his mind is the controller of the act, that all muscular effort responds to it, working in harmonious cooperation and with a balance that leaves the body free from strain and produces relaxation without flabbiness. This is the explanation of effortless effort in singing.

#### Singing Speech

The uniting of speech and song is apt to disturb the balance that has been acquired by the practice of vocalization on vowels. The increased activity of the tongue and jaw communicates itself to the back of the mouth, causing over-activity and affecting the breath action. Here is a condition that calls for local study. The use of the tongue, and the condition of the jaw, in forming closed vowel sounds and consonants must be analyzed and studied in detail. Only such action and muscular effort as are essential should be permitted and this should be done without allowing strain to assert itself. To illustrate: In singing "ah," the jaw is dropped, the tongue lies flat on the floor of the mouth and the tone is quietly breathed forward.

To sing long "a," as in "father," the response to the mandates of the will, will communicate its stiffness to the tongue and speech organs—the larynx, jaw, tongue and lips. Whenever strain is felt in the throat or at the jaw and tongue, the student may be pretty sure that this is also a stiffness of body. Lack of poise and loss of control result. The body should be studied well. Not necessarily in anatomical detail, but with a purpose to become perfectly familiar with the sensations which accompany the act of breathing, both inhalation and exhalation. The student should learn to breathe with ease, as a result of a will-act and with the body always free from strain.

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## Violin Questions Answered

By Mr. Braine

**A Muted Violin.**—Q. While it is impossible for us to give a guess as to your future as a violinist without a personal hearing, I should think it doubtful that you could become a great virtuoso, to which, you say, is your ambition. However, there are thousands of good, capable violinists, to every great virtuoso, and if you are talented and industrious, you might even have fair success. Your best course is to hunt up a first rate violin teacher, play with him, and study the violin.

**Buying an Old Violin.**—Q. S. M.—You can tell nothing from the look of your violin. Violin labels can be obtained very cheap, in imitation of all the great makers, and it is not unusual for some makers, manufacturers and dealers, even those of the better class, to use a label so made to give the appearance of a genuine violin. Unless you are an expert judge of violins, I would not advise you to buy an old violin without getting an expert opinion of it.

**Changing from Piano to Violin.**—Q. K.—Having studied the piano for seven years, it seems to me the better policy to change to the violin as your preferred instrument. Sixteen is too late to start the violin with the expectation of becoming a virtuoso. However, you could learn a great deal starting as late as that. Try to play a few more recognized musical authorities and get his opinion. I cannot advise definitely without some further information.

**An Invitation "Strad."**—Q. J. C.—From your description, your violin is an imitation. Stradivarius, the name "Offenburg" stamped on the back is used by way of a trademark. Many of these factory imitations have trade marks stamped on the back, as "Stradivarius," "Conservatory," "Old Bull" and "Paganini." In the language of the popular press, they "do not mean anything."

**Imit. Violins.**—Q. E.—There are an expert judge of violins, or can obtain an opinion from one who is, would not advise you to buy violins you speak of. As a rule, violins with a lot of pearl finishing and pictures on the back, are of a rather cheap grade. In the same time, you will see, if you prefer, a little more utterly impossible it is for us to answer some questions of value of violin I have answered.

**Muted For Examination.**—Q. E.—After you go to a good musical authority, and have him examine you to see if you have a natural ear for music, and if you are "dead" as some are, if the verdict is favorable, you may be able to achieve some success. Find a teacher who can teach you to play your violin and to play in time.

**Chance of Success.**—Q. E.—So many letters like yours come to me that I cannot answer them all. I can only say that the satisfaction of the learner without the satisfaction of the teacher is a sure sign that the learner is not making progress. Play for one of the best teachers in your city and get his opinion. If you can find a teacher who can teach you to play your violin and to play in time, you will see, if you prefer, a little more utterly impossible it is for us to answer some questions of value of violin I have answered.

**Choice of Success.**—Q. E.—So many letters like yours come to me that I cannot answer them all. I can only say that the satisfaction of the learner without the satisfaction of the teacher is a sure sign that the learner is not making progress. Play for one of the best teachers in your city and get his opinion. If you can find a teacher who can teach you to play your violin and to play in time, you will see, if you prefer, a little more utterly impossible it is for us to answer some questions of value of violin I have answered.

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now published and which often contain parts for first, second, third, ripieno second and obbligato violins, besides other instruments which may be added if available.

There is nothing more stimulating to the pupils than this simple orchestra work. It impresses upon them the need of observing every sign, and of playing with correct bowing, time and intonation. They discover that they cannot stop to correct a mistake, and must not end with.

The afternoon may end with the simplest of refreshments, giving the parents opportunity to talk together and to congratulate the pupils. When over it can be well felt to have been worth while.

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### A Caution to Correspondents

Do you always make it a custom to put the street address as well as the city and State address on the letters you send? If not, the music editor of this department will be glad to do it for you. For instance might hold up your mail for eight or twenty-four hours hunting for the address of the person to whom you give credit, and the person to whom you give credit. The postal clerk more than you do, which is by no means a pleasant task. Mr. George K. Kemp, postmaster of Philadelphia, writes that in his office no less than 50,000 pieces of mail are received daily, and that without a street address. Since much of this mail is handled and distributed by clerks on incoming trains and by mail carriers, it is not surprising that much longer for delivery in some instances than one properly addressed in others.

The post offices of the country are struggling now with a very heavy traffic situation. During the Christmas season the load is enormous. Help them in this very simple way by seeing to it that every letter you write has the full street address. In your music buying it will help expedite your orders in many instances.

Incidentally, if you receive hundreds of letters every year with no signature, don't forget to sign your name and give your own full address including STREET and CITY.

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### A Knight of Dreams, Musical Comedy in Three Acts

By May Hewes Dodge and John Wilson Dodge

A new opera, a new plot, a riot of fun, a cluster of beautiful tunes and a brilliant dialogue describes this latest work by these talented writers. They call it *A Knight of Dreams*. The usual number of nights of these is a regular feature of the performance. The play holds the attention, and the plot, while simple and direct, is really a very clever one. The music is well within the ability of amateurs and several speaking parts are provided. The stage setting is simple and the dialogue is well explained, and the expense of production may be made very small. The *Stage and Screen* book gives full directions and cuts of the characters in costume. Your advance of publication price, for very early orders, is 30 cents, postpaid.

### Twenty-Five Selected Studies for Violin

By H. E. Kayser

Second Violin Part (in score) Arranged and Edited by Charles Levens













# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

## Historical A-B-C of Musicians

By Aletha M. Bonner

- A—was Arensky, a Russian of yore,  
B—was Balfe, from Ireland's shore,  
C—was Chopin, from Poland, so cold,  
D—was Dvořák from Bohemia's fold,  
E—was Elgar, English cousin, you know,  
F—our own Foster, who wrote "Old Black Joe,"  
G—Grieg, of bleak Norway, a man of great worth,  
H—was spot "Papa" Haydn, of Austrian birth,  
I—was d'Indy, of France, much music he wrote,  
J—Jóseffy, of Hungary, a teacher of note,  
K—Kneisel, of Rottmania, formed a famous quartet,  
L—was Lassen, of Denmark, his songs thrill us yet,  
M—Mackenzie, from Scotland, the knight-hood he won,  
N—was Nevin, a gifted American son,  
O—was J. Offenbach, a naturalized Frenchman,  
P—Sir Hubert Parry, England's musical champion,  
Q—was a question, we could not do better:  
"What musician's name begins with this letter?"  
R—was Raff, and his birth was Switzerland's gain,  
S—Sarasate, from sunny old Spain,  
T—Theodore Thomas, famous Prussian Conductor,  
U—Uthman (same country), great piano instructor,  
V—was Verdi, beloved of Italian fame,  
W—Wagner, of Germany, we honor his name,  
X—Xavier (In matching this letter to extremes one is driven,  
So Scharwenka's, of Poland,  
first name may be given),  
Y—was Ysaye, of Belgium's fair land,  
Z—Zichy, of Hungary, wrote for the left hand.

DEAR JUNIOR ETUDE:—  
My success is over yours; which means  
we may make lovers forever have this  
ETUDE.  
I read my ETUDE from cover to cover, and  
though I am too old to enter the competi-  
tions, nevertheless, I write an essay and  
send it out the pipe for every week.  
I am a senior in our high school; and in  
our city we have one of the best musical  
conservatories in the west. We also have  
several large and small organs in the world,  
and I have heard many organ recitals.  
I take lessons on the piano, and am so  
fond of it that my mother often is obliged  
to make me stop practicing!  
Please settle all arguments by telling the  
correct pronunciation of ETUDE.  
From your friend,  
N. B.—Pronounce it to rhyme with day,  
and tude to rhyme with dule.

Question Box

DEAR JUNIOR ETUDE:—What is the differ-  
ence between a cantata and a concerto?  
—H. J. (Age 14), Ill.  
An oratorio is a composition for chorus  
and soloists with orchestra accompaniment,  
the words being taken from the Bible or  
some sacred theme. A cantata is a similar  
composition, generally shorter and lighter  
and with secular words.

The tinkly bell  
And the deep-toned bell  
Sang a song on Christmas Day,  
And all the bells  
In the town near by  
Joined in the chorus gay.

The tinkly bell  
Sang "Noël, Noël,"  
And the big bell sang it too,  
And all the bells  
Chimed out Noël's  
Till the chorus grew and grew.

## The Spirit of Music

By Rena Idella Carver

On a hot summer evening, Letta folded her arms and laid her head on the music rack, sadly wondering if music were worth these years of practice and patience. She felt a gentle touch upon her shoulder and heard a sweet voice say, "Willst thou be my companion this evening, my child?"  
"Thy voice sounds like music; but I do not know thee," answered Letta, looking up at the most beautiful face she had ever seen.  
"I am The Spirit of Music, and am going to do my errands and to spread music throughout the world. Willst thou come with me?" whispered the wonderful fairy.  
"My teacher has told me about thee. I shall be glad to go with thee," was her eager reply.

In a moment they were in another part of the great city. In a sanatorium lay a celebrated scientist, in a stupor from which skilled physicians had failed to rouse him. A violinist took up his instrument and commenced to play. As he finished the selection, he caught the words: "I remember that melody. It is one of my favorites. Who is playing?"

Letta and her companion sped away. Down, down they went into the crowded settlement district, where thousands of ragged urchins and their parents were singing on their door-steps. A song leader directed the singing from a truck in the street. As the two watchers moved on, they carried with them some of the joy and enthusiasm that they had witnessed at the street sing.

In the nursery of a comfortable bungalow a mother sat crooning a lullaby. The baby's eyelids fell. It was on its way to slumberland when The Spirit of Music beckoned to Letta and they silently withdrew.  
They reached a house for the blind just in time to hear a glebe club sing a rollick-

ing song and see the pleasure it inspired in those who could see only with their ears. They entered a huge church. The choir and the organ had combined to produce a devotional attitude in their hearers. In a sober, serious mood, Letta was led out quickly.

A delicate-featured crippled child sat in a wheeled chair with an open window. A spasm of pain crossed his face. The mother was playing the piano. She stopped and the child pleaded, "Please don't stop, mother. It helps to make me forget." Her heart aching, Letta choked back her sobs. She clung to her companion, who lifted her and drew her close as they traveled onward.

Then they heard the enchanting voices of the orchestra under the baton of a master pouring forth together the soul-stirring, triumphant message of the great composer. For a second there was complete silence in the concert room. Then, with one impulse, the house broke into a selection of applause. Radiant with joy, Letta clapped her hands and shouted. Turning quickly to her guide, she breathed, "Please take me home, Oh, please hurry." Lightly they winged their way homeward.

Throwing her arms around The Spirit of Music, Letta whispered: "Dear Spirit of Music, I thank thee with my whole heart for permitting me to accompany thee on a few of thy errands of love and compassion. Willst thou not come again?"

"I shall be near thee, even though thou cannot see me. If thou art loyal and true to thy practice, thou shalt hear me and feel me, and some day I shall come to dwell with thee, my child," promised the fairy.

Fired with ambition, Letta ran to her beloved piano. She did not notice that The Spirit of Music had vanished.

## A Rainy Day

Pitter,  
Patter,  
Goes the rain.  
On my  
Little  
Window-pane.

Perhaps the  
Rain is  
Practicing,  
And doing  
Scales and  
Things,  
I really think  
That's what  
It is.  
And a pretty  
Tune it  
Sings.

Pitter,  
Patter,  
Goes the rain.  
Pitter,  
Patter,  
Goes the rain.  
Again.

## Steering Straight Ahead

Do you know why you are taking music lessons and practicing every day?

There are many reasons that you might give, but not very many good ones.

Some of you may say, "Because my parents want me to."  
Others may say, "Because my chum does." (A poor reason.)  
Some may say, "Because I have not much else to do." (A poor reason.)  
Some may even say, "Because I like my teacher." (Another poor reason.)

But some can truly say, "Because I love music and want to become a good musician."

That is a good reason.  
Can you give that as your reason? If not, what kind of a musician will you ever become?

If you are studying because you really love music and want to be a musician, you can make yourself such, to a large extent.

Perhaps you have not yet decided just what branch of music you will be best fitted for, but in any case, you can be a good musician.  
You may find, some day, that you would be a better violinist or organist than pianist, owing to the build of your hand, or you may find that you have a good voice, or that you may be a good supervisor of music in public schools. All these details will be decided in time; but whether or not you will be a good musician and a successful musician depends on whether or not you start when young to do good work in music, and do it because you love it, and not because of any of those "poor reasons."

## Junior Etude Puzzle Corner

There are a great many mistakes in the following example. Who can find the most and what are they?

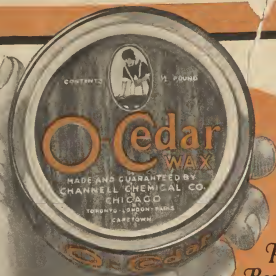




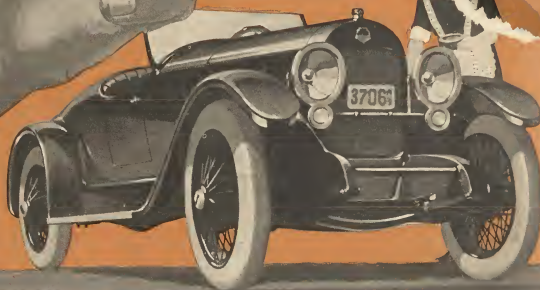




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Anemia, Dropsy  
Anthrax  
Arterio  
Auto-Sy



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Beautifies Your Car*



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to Buy**

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