12-1-1924

Volume 42, Number 12 (December 1924)

James Francis Cooke

Follow this and additional works at: https://digitalcommons.gardner-webb.edu/etude

Part of the Composition Commons, Ethnomusicology Commons, Music Education Commons, Musicology Commons, Music Pedagogy Commons, Music Performance Commons, Music Practice Commons, and the Music Theory Commons

Recommended Citation


This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.
By Mail — Conveniently and Economically You Can Do Your Shopping for Christmas Gifts and Remembrances for Music Students and Music Lovers

OUTFIT No. 1 — Holiday Cash Price, $12.15

A Year Alternate Tape Design No. 1 Curved and straight slides, boxed slides, 1925 Calendar, 16-page slip-bound Jan.-Dec. calendar, and three attractive calendars, $2.50.

OPERETTA No. 5 — Festival Cash Price, $12.25

MUSIC JEWELRY PINS AND NOVELTIES

The above two with a matching music card, $3.00.

MUSICAL KITS

The above two with matching music card, $5.00.

NEW MUSIC ROLLS

A Fine New Lot of Placards

$5.00 Each

Full Sheet Music Size

Satchels

SPECIAL PRICES FOR CHRISTMAS SHOPPERS

Books for the Music Lover

Specially Priced at $1.00 Each

By James Francis Cooke

* Great Musicians on Piano Playing

By Katherine H. Curtis

* The Masters and Their Music

By W. B. Mathews

MUSICAL LITERATURE WORKS

Specially Priced at $1.45 Each

By Edward Baxter Perry

* Great Pianists on Piano Playing

By Henry T. Finck

A Study in Historical Music

By William H. Rees

MUSICAL THOUGHTS AND IDEAS

By J. S. S. Preece

An Invaluable Book for Those Interested in the Art of Piano Playing

By James Francis Cooke

* Musical Progress Piano Playing with Piano Teaching Pieces

ALBUMS OF MUSIC FOR PIANO, VOICE, VIOLIN AND PIPE ORGAN

Thirty-Sixth Annual Holiday Offer

THEO. PRESSER CO.
Mail Order Supply Home for Everything in Music Publications
1710-1712-1714 CHESTNUT ST.
PHILADELPHIA, PA.

Special Low Prices for Christmas Shoppers

We Pay
Transportation

Sums. Money Orders or Check
Must Be Sent with Order

These Prices will be
Withheld after Dec., 1st, 1922

Shop Early by Mail

PIANO ALBUMS

Albums of Music for Piano, Voice, Violin and Pipe Organ
A Fine Selection from which to Choose Gifts for Musical Folk

/-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
Special Suggestions for Gifts to Little Musicians

**Little Volumes for Young Pianists**
Regularly Priced at 75¢ Each

- **New Rhymes and Rhymes** by Mary L. Davies, With Text and a Few New Tunes
- **Under the Christmas Tree** by Henry L. Dowden, With Text and a Few New Tunes

**Special Low Prices for Christmas Shoppers**

- **SUNNY DAY SONGS** by Glorina G. Johnson, With Text and a Few New Tunes
- **Tone Stories for Boys and Girls** by David S. Spaulding, With Text and a Few New Tunes
- **Merry Rhymes for Childhood Times** by Mary L. Davies, With Text and a Few New Tunes

**Musical Literature Works for Young Students**

- **Child's Own Book of Great Tunes** by Ethel C. Macdonald, Regular Price 30 cents each, reduced to 15 cents each.

**Fifteen-Tune Collections for Young Pianists**
Regulary Priced at 10¢ Each

- **Sonata for Christmas** by James P. Galway, With Text and a Few New Tunes
- **Little Volumes for Young Pianists**

**Special Suggestions for Gifts to Little Musicians**

**Special Low Prices for Gifts to Little Musicians** We Pay the Mailage for All Orders Under $1.00 Must be Sent With Order.

**Special Low Prices for Christmas Shoppers**

- **Melodies of the Past** by G. E. Spaulding, With Text and a Few New Tunes
- **Toy Tunes**
- **Bulldog Easy Album**
- **Very First Piano Book** by Ethel C. Macdonald, With Text and a Few New Tunes
- **Very First Duet Book** by Ethel C. Macdonald, With Text and a Few New Tunes

**Musical Games**

- **Capture the Flag**
- **Tune In for Tunes**
- **Picture from Nature**
- **Old Rhymes with New Tunes**

**A Miscellaneous Group of Books for Special Consideration by Those Seeking Gifts for Music Lovers**

- **Piano Solos**
- **Four Hands**
- **Two Pianos—Eight Hands**
- **Pipe Organ**

**A List of New Music Publications**

- **Piano, Solo and Ensemble—Voice—Pipe Organ**
- **Antehms—Part Songs—School Choruses**

**New Piano Publications**

- **Spring in the Country**
- **Vocal Duet**
- **Anthem**

**New Publications**

- **For Boys and Girls**
- **Yehuda's Opera Gems**

**Just Issued**

**Grove's Dictionary of Music and Musicians**

**A Splendid Gift for a Musician.** Price, $20.00 (not prepaid)

**Three Popular Books for the Muse Lover's Gallery of Musicians**

- **Dictionary of Music**
- **Musical History and Biography**

**Children's Books**

- **New Piano Publications**
- **New Vocal Duet Publications**
- **New Music for the Little Folks**

**Theo, Presser Co.**

**Address:** Philadelphia, Pa.

**Mail Order House Supply House for Music Publications**
D. APPLETON & COMPANY
announce the publication of the most important collection of standard
violin music in the world

STANDARD VIOLIN CONCERTOS

This collection comprises the ten (10) classic and modern concertos universally used for concert playing and for study purposes. Each concerto is reprinted from the original foreign edition without abbreviation or alteration. These concertos, if purchased separately from the original foreign editions, would cost more than $25.00. The complete list is as follows:

CONTENTS

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach</td>
<td>Concerto in D Minor</td>
</tr>
<tr>
<td>Beethoven</td>
<td>Concerto in D Major</td>
</tr>
<tr>
<td>Brahms</td>
<td>Concerto in D Major</td>
</tr>
<tr>
<td>Bruch</td>
<td>Concerto in G Major</td>
</tr>
<tr>
<td>Lalo</td>
<td>Concerto</td>
</tr>
<tr>
<td>Mendelssohn</td>
<td>Concerto in E Minor</td>
</tr>
<tr>
<td>Paganini</td>
<td>Concerto in D Major</td>
</tr>
<tr>
<td>Saint-Saens</td>
<td>Concerto in B Minor</td>
</tr>
</tbody>
</table>

Price $3.00

Full sheet music size

(For Violins with separate piano parts.)

THE JOHN CHURCH COMPANY
109-111 West 6th Street
CINCINNATI
318-320 West 46th Street
NEW YORK

Some Unusual Educational Publications Representing the NET Results of an Amassed Teaching Experience

TECHNICAL OCTAVE STUDIES
By Leo Pauly
Contains within its comparatively few pages every problem of elementary and advanced octave playing. Price, $1.00.

SUPER LEGATO STUDIES
By Leo Pauly
Polyphonic and duet exercises in contrapuntal music. A work entirely different from anything undertaken in this field of piano literature. Price, $1.00.

THUMB STUDIES
By Leo Pauly
Scales and arpeggio material in contrary motion. A rapid course in fluent, speedy and accurate scales, arpeggio and passage playing. Price, $1.00.

SCHOOL OF ADVANCED PIANO PLAYING
By Blanche and May Matthews
Draws on Brahms's Exercises, Chopin's Preludes, Bach's,vowel works and a selection and emphasis in secure mastery of keyboard proficiency in minimum time. Price, $1.00.

FAVORITE MOVEMENTS FROM FAMOUS PIANO CONCERTOS
Edited, fingered and phrased, with introductory note and an appendix containing scores of famous cadenzas of famous concertos. Price, 75c. A new edition of the "Whole World" Concertos Catalogue, containing the thirty most important concertos of all time. A new edition of the "Whole World" Concertos Catalogue, containing the thirty most important concertos of all time. A new edition of the "Whole World" Concertos Catalogue, containing the thirty most important concertos of all time. A new edition of the "Whole World" Concertos Catalogue, containing the thirty most important concertos of all time. A new edition of the "Whole World" Concertos Catalogue, containing the thirty most important concertos of all time.
Acquiring a Technical Interpretation

By GUY MIHR
The American Pianist

Mr. Guy Mahr, one of the most distinctive of the American pianists of the present day, was born in England. He is renowned for his work in playing music of the Baroque period where his interpretation is acknowledged to be one of the most telling forces of the modern movement. He studied piano under George Praetorius. Later he studied in Berlin under the famous pianist, Friedemann Peters. For many years he has been one of the foremost teachers of Boston and New York. For five years he has been in charge of the adult school at the Musical Institute of New York.

Mr. Mahr is a master of the technical interpretation of music. He is noted for his ability to bring out the spirit of the music in a way that is both stimulating and convincing. His playing is characterized by a deep understanding of the technical aspects of music, as well as a profound appreciation of its emotional content.

Mr. Mahr is a clear-thinking writer and his articles in the present series are sure to attract the attention of music lovers everywhere. This article is one of many new articles which The Etude has acquired.
Finishing

If the work ends in a lackadaisical or hurried fashion, nothing will be gained, for the volume of tone at your disposal is far greater than is needed. And how often do pianists strike their last chord as if the piece were merely half done? A piece is not ended in the ordinary sense of the word, as some say, “It is finished.” This is an error; the larger norms cannot be sounded simultaneously with important emphasis. It will not harm the work if this point is reached before the end of the piece. It is also good training for the mind. The whole effectiveness of a work depends upon its last chord being struck. The last chord should be “chiselled out” clearly from the rest of the tonal mass. It will not harm the work if this is done.

One of the best helps for conquering a difficult passage is a good idea. It is important that the idea is not only based on the rhythm of the music, but on the dynamics as well. To achieve this, the student should acquaint himself with all the ways to make the desired effects.

In producing bell tones on the pianoforte there is a certain delicacy and precision that must be observed. The deep, rich, resonant tone of the Kremlin bell in Moscow is due to the careful selection of the metal used, its shape and the skill used in casting. Its sound is a result of caprice but which taste is really a matter of opinion. The listeners may not appreciate the added zest and likeness that it gives to the music, which may be the demand of the demands which will be made of them in the future. We should be able to identify the elements of technique in our own playing.

The deep, rich, resonant tone of the Kremlin bell is the result of the careful selection of the metal used, its shape and the skill used in casting. Its sound is a result of caprice but whose taste is really a matter of opinion. The listeners may not appreciate the added zest and likeness that it gives to the music, which may be the demand of the demands which will be made of them in the future. We should be able to identify the elements of technique in our own playing.
The Triumph of Grieg
How the Great Norwegian Composer Has Gained Permanent Recognition
By HENRY T. FINCK

The Practical Girl
A Valéryade
By Mary T. Finck

WEIGHT

When a writer has reached his seventieth birthday, he who has attained the full adult weight of life and the responsibility of having the world take a little short live
written about his life and works, he may well feel that he has reached a sort of maturity in his career. If, therefore, the present writer has
so much that is important at this stage of his career, it is perhaps not altogether surprising to find that he has reached a point in his life where he can look back and consider his work in perspective. It is perhaps not altogether surprising to find that he has reached a point in his life where he can look back and consider his work in perspective.

The weight of the arm is concentrated on the desired pounds, and the largest, several tons. Real hangs a set of chimes consisting of ten bells, the total of whose arms is of the same weight as any of the others and is engraved, "In memory of Charles W. Harkness, Class of 1833, Yale College." One of the finest carillons of America has been installed on the campus of New College, New York city, are four bells that form the West

Illustration Designing

by Elton L. White

Illustration design is the art of making objects look like what they are. The object of design is to make the thing you are designing look like what it should look like. The object of design is to make the thing you are designing look like what it should look like.

The first five composers on my list were not "melodists" in the accepted sense of the term, but I am quite sure that my enthusiastic articles on Chopin and MacDowell give a fuller, more complete view of the man's character and life. If I were writing the story of Chopin's life, I would say, after his death, that he was a genius who had the power to express himself in music that was deeply moving.

Exercises for Development of Extensions

by Adie Pfeifer

Wrist weight placing occupying so much of the piano student's attention is detrimental to the development of the wrist and the arm, and should be avoided. The student should be carefully taught to keep his wrist in a high position at the beginning of each phrase, and to remember to do so as he proceeds with his work. It is important that the student should be able to do this without a strain on the arm, and that he should be able to do it without a strain on the arm.

Illustration

by Elton L. White

Illustration design is the art of making objects look like what they are. The object of design is to make the thing you are designing look like what it should look like. The object of design is to make the thing you are designing look like what it should look like.

The first five composers on my list were not "melodists" in the accepted sense of the term, but I am quite sure that my enthusiastic articles on Chopin and MacDowell give a fuller, more complete view of the man's character and life. If I were writing the story of Chopin's life, I would say, after his death, that he was a genius who had the power to express himself in music that was deeply moving.

Exercises for Development of Extensions

by Adie Pfeifer

Wrist weight placing occupying so much of the piano student's attention is detrimental to the development of the wrist and the arm, and should be avoided. The student should be carefully taught to keep his wrist in a high position at the beginning of each phrase, and to remember to do so as he proceeds with his work. It is important that the student should be able to do this without a strain on the arm, and that he should be able to do it without a strain on the arm.
As Grieg has.

Schubert, Chopin and Wagner are probably three of the greatest composers in the world, but it is sad that they are too often sneered at as "mannerisms." As I wrote in my book, "The World of Music," I have often met with opposition from some people who have been taught that these composers were trying to show off their skill by what they call "mannerisms." I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.

This is a peculiar kind of opposition, and I cannot understand it. It is as if some people were trying to show off their skill by what they call "mannerisms." I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.

The first question is: Why do they call them "mannerisms"? The second question is: Where do they come from? The third question is: Are they really good music? The fourth question is: What are they good for? The fifth question is: Why are they called "mannerisms"?

I have tried to answer these questions in my book, "The World of Music," and I hope that I have done so satisfactorily. I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.

The first question is: Why do they call them "mannerisms"? The second question is: Where do they come from? The third question is: Are they really good music? The fourth question is: What are they good for? The fifth question is: Why are they called "mannerisms"?

I have tried to answer these questions in my book, "The World of Music," and I hope that I have done so satisfactorily. I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.

The first question is: Why do they call them "mannerisms"? The second question is: Where do they come from? The third question is: Are they really good music? The fourth question is: What are they good for? The fifth question is: Why are they called "mannerisms"?

I have tried to answer these questions in my book, "The World of Music," and I hope that I have done so satisfactorily. I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.

The first question is: Why do they call them "mannerisms"? The second question is: Where do they come from? The third question is: Are they really good music? The fourth question is: What are they good for? The fifth question is: Why are they called "mannerisms"?

I have tried to answer these questions in my book, "The World of Music," and I hope that I have done so satisfactorily. I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.

The first question is: Why do they call them "mannerisms"? The second question is: Where do they come from? The third question is: Are they really good music? The fourth question is: What are they good for? The fifth question is: Why are they called "mannerisms"?

I have tried to answer these questions in my book, "The World of Music," and I hope that I have done so satisfactorily. I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.

The first question is: Why do they call them "mannerisms"? The second question is: Where do they come from? The third question is: Are they really good music? The fourth question is: What are they good for? The fifth question is: Why are they called "mannerisms"?

I have tried to answer these questions in my book, "The World of Music," and I hope that I have done so satisfactorily. I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.

The first question is: Why do they call them "mannerisms"? The second question is: Where do they come from? The third question is: Are they really good music? The fourth question is: What are they good for? The fifth question is: Why are they called "mannerisms"?

I have tried to answer these questions in my book, "The World of Music," and I hope that I have done so satisfactorily. I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.

The first question is: Why do they call them "mannerisms"? The second question is: Where do they come from? The third question is: Are they really good music? The fourth question is: What are they good for? The fifth question is: Why are they called "mannerisms"?

I have tried to answer these questions in my book, "The World of Music," and I hope that I have done so satisfactorily. I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.

The first question is: Why do they call them "mannerisms"? The second question is: Where do they come from? The third question is: Are they really good music? The fourth question is: What are they good for? The fifth question is: Why are they called "mannerisms"?

I have tried to answer these questions in my book, "The World of Music," and I hope that I have done so satisfactorily. I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.

The first question is: Why do they call them "mannerisms"? The second question is: Where do they come from? The third question is: Are they really good music? The fourth question is: What are they good for? The fifth question is: Why are they called "mannerisms"?

I have tried to answer these questions in my book, "The World of Music," and I hope that I have done so satisfactorily. I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.

The first question is: Why do they call them "mannerisms"? The second question is: Where do they come from? The third question is: Are they really good music? The fourth question is: What are they good for? The fifth question is: Why are they called "mannerisms"?

I have tried to answer these questions in my book, "The World of Music," and I hope that I have done so satisfactorily. I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.

The first question is: Why do they call them "mannerisms"? The second question is: Where do they come from? The third question is: Are they really good music? The fourth question is: What are they good for? The fifth question is: Why are they called "mannerisms"?

I have tried to answer these questions in my book, "The World of Music," and I hope that I have done so satisfactorily. I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.

The first question is: Why do they call them "mannerisms"? The second question is: Where do they come from? The third question is: Are they really good music? The fourth question is: What are they good for? The fifth question is: Why are they called "mannerisms"?

I have tried to answer these questions in my book, "The World of Music," and I hope that I have done so satisfactorily. I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.

The first question is: Why do they call them "mannerisms"? The second question is: Where do they come from? The third question is: Are they really good music? The fourth question is: What are they good for? The fifth question is: Why are they called "mannerisms"?

I have tried to answer these questions in my book, "The World of Music," and I hope that I have done so satisfactorily. I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.

The first question is: Why do they call them "mannerisms"? The second question is: Where do they come from? The third question is: Are they really good music? The fourth question is: What are they good for? The fifth question is: Why are they called "mannerisms"?

I have tried to answer these questions in my book, "The World of Music," and I hope that I have done so satisfactorily. I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.

The first question is: Why do they call them "mannerisms"? The second question is: Where do they come from? The third question is: Are they really good music? The fourth question is: What are they good for? The fifth question is: Why are they called "mannerisms"?

I have tried to answer these questions in my book, "The World of Music," and I hope that I have done so satisfactorily. I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.

The first question is: Why do they call them "mannerisms"? The second question is: Where do they come from? The third question is: Are they really good music? The fourth question is: What are they good for? The fifth question is: Why are they called "mannerisms"?

I have tried to answer these questions in my book, "The World of Music," and I hope that I have done so satisfactorily. I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.

The first question is: Why do they call them "mannerisms"? The second question is: Where do they come from? The third question is: Are they really good music? The fourth question is: What are they good for? The fifth question is: Why are they called "mannerisms"?

I have tried to answer these questions in my book, "The World of Music," and I hope that I have done so satisfactorily. I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.

The first question is: Why do they call them "mannerisms"? The second question is: Where do they come from? The third question is: Are they really good music? The fourth question is: What are they good for? The fifth question is: Why are they called "mannerisms"?

I have tried to answer these questions in my book, "The World of Music," and I hope that I have done so satisfactorily. I have tried to give up writing against criticisms for a day or two, but I cannot make up my mind to do it.
Musical Class Training

By Anna W. Patterson, B.A.

A new class has been written about individual musical practice. The idea is that one habit is being formed daily, and the student is being taught to use his ears in a certain way. The class is divided into three main parts: the singing, listening and conducting.

The singing part involves the use of scale exercises, breathing exercises, and the practice of singing scales and melodies. The listening part involves the use of the ear to hear the differences between different sounds and to understand the concepts of harmony and dissonance. The conducting part involves the use of the hand to direct the music, and the practice of using the arm to conduct the music in a certain way.

In this class, the students are being taught to use their ears in a certain way, and to develop their musical abilities. The class is divided into three main parts: the singing, listening and conducting. The singing part involves the use of scale exercises, breathing exercises, and the practice of singing scales and melodies. The listening part involves the use of the ear to hear the differences between different sounds and to understand the concepts of harmony and dissonance. The conducting part involves the use of the hand to direct the music, and the practice of using the arm to conduct the music in a certain way.

TheThreshold of Expression

Mark has been guided when the advanced student can be taught by the use of a few examples to the student to play with the true mastery of the art of playing. If it has been developed from the principles of the pianist, well-rounded, hard-working musician, with an interest in the subject matter taught, whether this be

The Influence of Speech Upon Music

As a master of expression and deep feeling, music, seems to the pianist, and is often the language of the heart. Mark has been guided when the advanced student can be taught by the use of a few examples to the student to play with the true mastery of the art of playing. If it has been developed from the principles of the pianist, well-rounded, hard-working musician, with an interest in the subject matter taught, whether this be

The student is advised to practice each form and master it before moving on to the next.

The student is advised to practice each form and master it before moving on to the next.

The Threshold of Expression

Mark has been guided when the advanced student can be taught by the use of a few examples to the student to play with the true mastery of the art of playing. If it has been developed from the principles of the pianist, well-rounded, hard-working musician, with an interest in the subject matter taught, whether this be

The Influence of Speech Upon Music

As a master of expression and deep feeling, music, seems to the pianist, and is often the language of the heart. Mark has been guided when the advanced student can be taught by the use of a few examples to the student to play with the true mastery of the art of playing. If it has been developed from the principles of the pianist, well-rounded, hard-working musician, with an interest in the subject matter taught, whether this be

The student is advised to practice each form and master it before moving on to the next.

The Threshold of Expression

Mark has been guided when the advanced student can be taught by the use of a few examples to the student to play with the true mastery of the art of playing. If it has been developed from the principles of the pianist, well-rounded, hard-working musician, with an interest in the subject matter taught, whether this be

The student is advised to practice each form and master it before moving on to the next.

The student is advised to practice each form and master it before moving on to the next.

The Threshold of Expression

Mark has been guided when the advanced student can be taught by the use of a few examples to the student to play with the true mastery of the art of playing. If it has been developed from the principles of the pianist, well-rounded, hard-working musician, with an interest in the subject matter taught, whether this be

The student is advised to practice each form and master it before moving on to the next.

The student is advised to practice each form and master it before moving on to the next.

The Threshold of Expression

Mark has been guided when the advanced student can be taught by the use of a few examples to the student to play with the true mastery of the art of playing. If it has been developed from the principles of the pianist, well-rounded, hard-working musician, with an interest in the subject matter taught, whether this be

The student is advised to practice each form and master it before moving on to the next.

The student is advised to practice each form and master it before moving on to the next.
standards of Study

More especially, it is true, that the student who really wants to go forward must do practically everything in the manner outlined above, and must work at least some of the exercises. The results that have been accomplished so far by students, with a little encouragement and help, would seem to indicate that the principle of training as outlined in this study will prove of great value. The principle is as follows:

Give Us But Knowledge Through Slow Degrees.

The composer's purpose is to train his pupil to develop his own musical sense. Let us recall once more Longfellow's prophetic verse on the subject:

When we are like children, we must be taught. Without a master, we must be led. Without a spirit, we must be driven. Without a will, we must be cajoled. Without a mind, we must be driven.

By Virginia Thomas Whiffe

Choosing the Wrong Instrument

Choosing the wrong instrument for a child is too often seen as a mere inconvenience. How, then, do you get a child to appreciate the gift you have given him? The answer is simple: by teaching him to play it.

To begin with, the teacher must first determine what kind of music the child enjoys. This can be done by asking the child what kind of music he likes to listen to. If the child enjoys Classical music, then the teacher should consider teaching him to play a piano. If the child enjoys Rock music, then the teacher should consider teaching him to play a guitar.

One must also consider the child's physical capabilities. A small child may not be able to play a large instrument such as the violin.

Choosing the Right Instrument

To choose the right instrument for a child, the teacher must first consider the child's musical interests. If the child enjoys Classical music, then the teacher should consider teaching him to play a piano. If the child enjoys Rock music, then the teacher should consider teaching him to play a guitar.

The teacher must also consider the child's physical capabilities. A small child may not be able to play a large instrument such as the violin.

Choosing the Right Instrument

Choosing the right instrument for a child is a crucial decision. It is important for the teacher to consider the child's musical interests and physical capabilities when making this decision.

To choose the right instrument, the teacher should:

1. Consider the child's musical interests.
2. Consider the child's physical capabilities.

By Virginia Thomas Whiffe

Choosing the Wrong Instrument

Choosing the wrong instrument for a child is too often seen as a mere inconvenience. How, then, do you get a child to appreciate the gift you have given him? The answer is simple: by teaching him to play it.

To begin with, the teacher must first determine what kind of music the child enjoys. This can be done by asking the child what kind of music he likes to listen to. If the child enjoys Classical music, then the teacher should consider teaching him to play a piano. If the child enjoys Rock music, then the teacher should consider teaching him to play a guitar.

One must also consider the child's physical capabilities. A small child may not be able to play a large instrument such as the violin.

Choosing the Right Instrument

Choosing the Right Instrument

Choosing the right instrument for a child is a crucial decision. It is important for the teacher to consider the child's musical interests and physical capabilities when making this decision.

To choose the right instrument, the teacher should:

1. Consider the child's musical interests.
2. Consider the child's physical capabilities.
THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."

THE EYEBROW PAPERWORK ON ORCHESTRA

"On the very important and really

py" conformation..."
The voice as it would be used in actual speech. Hence attracted pupils. He has not backed up. In two years, so far as is known, a charlatan because he has a different ‘method’ from ‘wow’ method. A third was in the lowest part of the pare persons for work in musical comedy and opera aroused by advertisements which guaranteed to pre¬

The trouble with the really good teachers is they never realize the damage that they do. To my thinking, the operatic stage. He was in no sense a fraud, but he

Our concerts and performances are accused of lack of “musical education.” This lack of “musical education” is based

Bachfan and a Reformist. Still another. I have heard of a professor with a large experience—many years—totally incapacitated from

The Preludes of Chopin were published in 1839 by the Parisian pub-

The Preludes are Preludes of a very low level worked out by Chopin.

Brahms and Wagner. Richard Wagner, born in 1813, was a

The Preludes are Preludes of a very low level worked out by Chopin.

The Preludes of Chopin were published in 1839 by the Parisian pub-

Bachfan and a Reformist. Still another. I have heard of a professor with a large experience—many years—totally incapacitated from

The Preludes are Preludes of a very low level worked out by Chopin.

Brahms and Wagner. Richard Wagner, born in 1813, was a

The Preludes of Chopin were published in 1839 by the Parisian pub-

Bachfan and a Reformist. Still another. I have heard of a professor with a large experience—many years—totally incapacitated from

The Preludes are Preludes of a very low level worked out by Chopin.

Brahms and Wagner. Richard Wagner, born in 1813, was a

The Preludes of Chopin were published in 1839 by the Parisian pub-

Bachfan and a Reformist. Still another. I have heard of a professor with a large experience—many years—totally incapacitated from

The Preludes are Preludes of a very low level worked out by Chopin.

Brahms and Wagner. Richard Wagner, born in 1813, was a

The Preludes of Chopin were published in 1839 by the Parisian pub-

Bachfan and a Reformist. Still another. I have heard of a professor with a large experience—many years—totally incapacitated from

The Preludes are Preludes of a very low level worked out by Chopin.
Coda of eight bars. The structure is as simple as obvious harmony. At D, the Coda, the two unaccompanied voices have a mountainous effect as if releasing the soul from its mood of gloom and foreboding. B (II), with its no* of resignation, compared, in order to appreciate the full value of the mechanical squareness of design so effectively. The two same melody. The prolongation of A (II) by three leaves the tonic key (major or minor) in which it is written, with a momentary exception of four measures, and how, four measures later, by the simplest measures are then repeated in their entirety. That while these two points would seem to engender monotony in rhythm, they are just beautiful melodies with a simple harmonic significance, as in the famous No. 16 in B flat minor, and how, four measures later, by the simplest way, but with a perfection which so often goes to increase the poetical effect of the melody itself and to intensify the feeling of tender resignation and except for the repeated the lessons has helped you in your tvork? What pieces would you like to have added to the series? Which of all the others upon this “Master Lesson”?

THE ETUDE

Sostenuto 3/4

B I

We would like an expression of opinion from our readers upon this “Master Lessons” line. How valuable have you found them in your daily work? Of what pieces would you like to have added to the list? Which of all the lessons has helped you most? The Chopin Preludes are, on the other hand, almost entirely devoid of complex and emotional interest. How this is done is explained in detail to great advantage. For instance, observe the almost incessant reiteration of the eighth-note in the accompaniment, already referred to above as an example of “intentional monotony” in rhythm. The almost incessant reiteration of the eighth-note in the melody itself six measures later. The Chopin Preludes are, on the other hand, almost entirely devoid of complex and emotional interest. How this is done is explained in detail to great advantage. For instance, observe the almost incessant reiteration of the eighth-note in the accompaniment, already referred to above as an example of “intentional monotony” in rhythm. The almost incessant reiteration of the eighth-note in the melody itself six measures later. The Chopin Preludes are, on the other hand, almost entirely devoid of complex and emotional interest.
VOICES AT EVEN
FOR THE LEFT HAND ALONE

Exemplifying the possibilities of the left hand alone. Beautifully made and a good study piece. Grade 4.

RICH. KRENTZLIN, Op. 105, No. 2

Lento espressivo M.M. ♩

*The melody is to be played as legato as possible, and brought out strongly above the accompaniment. The Pedal markings must be observed strictly.

Copyright 1924 by Theo. Presser Co.
A favorite old tune in a brilliant transcription. Play with humor, and in a crisply accented manner. Grade 5.

HARL MCDONALD

Copyright 1934 by Theo. Presser Co.

British Copyright secured
MILITARY ATTACK

A lively show piece, of more than usual harmonic interest. Grade 3.

MILITARY ATTACK

PRIMO

SECONDO

Allegro non troppo con bravura

M.M. 4:108

Allegro non troppo con bravura

M. M. 4:108

THE ETUDE

GEORG EGGELING, Op. 245

GEORG EGGELING, Op. 245

Copyright 1924 by Theo. Presser Co.

International Copyright secured

Copyright 1924 by Theo. Presser Co.
Taken from one of the standard overtures, a merry work, fresh and vigorous.

Allegro Vivace M. M. = 144

O. NICOLAI

GALOP from "MERRY WIVES OF WINDSOR"

OVERTURE

PRIMO
CASTAGNETTE DANCE

A languorous air de ballet in Spanish style. The writer is a well-known English teacher and composer. Grade 5.

Allegro con brio M. M. = 64

HELLEN NICHOLLS

WALTZ from “FAUST”

The principal themes from one of the most famous of waltzes, arranged in an easy and playable manner.

Tempo di Valse M. M. = 72

CH. GOUNOD
Arr. by A. Garland

HAPPY THOUGHTS

A bright little teaching-piece, requiring nimble fingers and steadiness of rhythm. Grade 4.

Allegretto M. M. = 100

ROBERT NOLAN KERR
The appearance of the Ampico in a home this Christmas is a gift not of music alone; but to the plastic and receptive minds of the young it becomes a gift of the love of music, of musical appreciation.

For an understanding of music can be created only by a familiarity with great music and great musicians. Constant attendance at concerts over a period of years can create this sensibility. Being born into a family of musicians can bring it about. But for the ordinary mortal it remains for the Ampico to open the way to the world of music.

For every Ampico is, truly, a missionary of music. When an Ampico enters a home, great musicians go there to live. Lhevinne, Rachmaninoff, Rosenthal—and hundreds more who make up this generation’s aristocracy of music—will play intimately and generously the great music of the world. Sonatas, ballads, hymns, nocturnes, dances—every type of music is available to Ampico owners.

These are the families from which good pupils come. Not only will more pupils come from Ampico homes, but inevitably, better pupils. For they will have learned what music is—and learning how to make it is a next step so logical and so desirable that rapid progress is natural. Nor is music for them solely a matter of lessons and practice hours. They live with music at home. The other members of the family understand music and stimulate the learner.


When you are asked to explain the miracle of the Ampico, Musical leaders are constantly being asked to explain the Ampico’s human touch, its soulful and highly individualized playing.

Frankly, no explanation is adequate. The mechanical perfection of the Ampico device that makes the same things happen to the strings of your piano that happened to the strings of another piano when a great musician sat before it and played explains only a fraction of the miracle. For in the playing of the Ampico there is that impalpable something called the artist’s soul. Every phrase, every gradation of volume—every mood is there just as the great man interpreted it.

As for the Ampico’s matchless tone—that is readily explained. For the Ampico may be had only in fine pianos that have been known for generations as instruments of quality. They are: Mason & Hamlin; Chickering; Knabe; Haines Bros.; Marshall & Wendell; Franklin; and in Canada the Willis also. Note that Mason & Hamlin, Chickering, and Knabe are three of the four great pianos in general use on the American concert stage.

Yet the presence of the Ampico affects in no way the structure of these instruments. Considered within the piano case, as an integral yet entirely independent part of the instrument—the Ampico device, when not in use, touches neither the strings nor the keys. The piano is intact, and ideal for playing by hand.

Hear the Ampico often! At Christmas time, when you are asked to help in the selection of the Ampico as a gift, you will have frequent opportunities to hear the Ampico. With each hearing, the instrument will seem more incredibly perfect.

The dealer at any store where any of the pianos listed above are sold will welcome your interest. He is anxious to cooperate with you in your mutual work—the creating of a musical-minded America.

Special exchange privilege. A silent or player piano will be accepted in part payment for an Ampico. This exchange privilege and convenient terms of payment place Ampico ownership within the reach of everyone. Foot-power models, $795. Electric power models, $985 to $5000. With freight added. Uprights and grands.

A note to the address below will bring a booklet describing the Ampico, and outlining the large library of Ampico recordings.
Radio's Greatest Achievement

The Remarkable Brunswick Radiola Super-Heterodyne

In the Brunswick Radiola, Brunswick presents that which musical authorities, artists and critics join in acclaiming the most remarkable musical achievement of the day. For here is radio given a new quality of tonal beauty, clarity and musical excellence. An instrument supreme and immeasurably in a field its own.

Multiply your previous ideals of the miracle of radio; your former conceptions of the utmost in home entertainment—and even then will you scarcely have a fair picture of what this new instrument embodies.

Combined in joint effort by the Radio Corporation of America, the leader in radio, with Brunswick, leader in musical reproduction, it embodies the best that men know in radio and in music. In nowise is it a makeshift (simply a radio receiver in a phonograph cabinet), but a scientifically combined unit, which one may purchase with positive assurance of lasting satisfaction through the years to come.

At a turn of a lever it is the most thrilling of all radios. At another turn it is the supreme in a phonograph to keep the recorded music of all time at your command. A phonograph, a radio in one. And each one, the superlative.

Some models embody the Radiola Super-Heterodyne. Others the Radiola Regenoflex and the Radiola No. 3 and 3A. All emphasize the exquisite cabinet work and beauty of design which characterize Brunswick instruments.

Prices range from $190 upwards. A few of the more notable models are illustrated here. A complete showing may be seen at all Brunswick dealers. An opportunity of which you are urged to avail yourself now, so as to be sure of Christmas delivery.

The Brunswick Radiola Super-Heterodyne

Some remarkable features

1. oval loop for operation ofodyne
2. Magneto-sound pickup apparatus for the reception of wireless in conjunction with the wire loop
3. Super-Heterodyne

The Brunswick Radiola No. 100

Radio's Greatest Achievement

the Brunswick Radiola, and the most remarkable of Musical Achievements

The Superior in Phonographic Reproduction, the Brunswick Phonograph

Chosen by literally every noted concert and operatic artist of the New Hall of Fame as best fitted to perpetuate the musical triumphs of today to posterity, the Brunswick Phonograph has come to be known as the criterion of musical excellence by which phonographic reproduction now is judged.

Fitting gracefully into that well-ordered scheme of life, which admits only of that which is admittedly above question, it speaks eloquently the understanding and appreciation of good music which marks the home of culture the world over.

Pictured here are but a few of the 24 notable styles most happily suited to Christmas giving. All embody the internationally acclaimed Brunswick Method of Reproduction—an advancement obtainable in no other make of instrument.

Prices range from $45 to $775. An instrument of a style and finish to fit in with any decorative motif—and at prices to meet the restrictions of even the most limited purse.

Liberal Terms of Payment

Your Brunswick dealer will gladly arrange terms of payment to meet your requirements on any Brunswick instrument you may select.

The Brunswick Phonograph

Prices range from $45 to $775. An instrument of a style and finish to fit in with any decorative motif—and at prices to meet the restrictions of even the most limited purse.

Liberal Terms of Payment

Your Brunswick dealer will gladly arrange terms of payment to meet your requirements on any Brunswick instrument you may select.
The Most Exciting Gift That Santa Can Bring Into Any Home

A Nestle "LANOIL" Home Outfit for Permanent Waving—Price Only $15

THIRTY-FIVE years ago it was the fashion for girls and women to have their hair waved. Then, the mechanical curlers had not been invented, and it was a laborious process to do it. The hair was soaked for hours in waving solutions, and then was coiled, wrapped, and finally, held in position by a pad and a heavy band around the head. A successful wave on the hair was a wonder, and a surprise, to the person who had it done, and to his friends. But it was not a lasting wave. It had to be redone every few days, and there was always a possibility of injury.
HARLEQUINADE

RUDOLF FRIML

In this fine modern number, the melody (in no large voice) must be brought out very carefully, Grade 4.
Moderato M.M. = 92

JUST A LITTLE WALTZ

CHARLES WAKEFIELD CADMAN

In idealized waltz style. By a popular American writer, Grade 5¾
Lento e grazioso M.M. = 24
ADESTE FIDELES
T. READING

A timely transcription of the grand old Christmas Hymn.

Moderato m.m. - 96

Transcribed for the Organ by
EDWIN H. LEMARE
GLORIA
A broadly flowing melody, of meditative character, but ecstatic in expression.

Andante

DONALD HEINS
SONG OF THE PIRATE

Hubert Fletcher

MONTAGUE EWING

Andante moderato pomposo

With a cheer my heart lies, and a Yo! Ho! Ho! Ho!

And while we breath, no fear of death Our homeward way shall

Copyright 1924 by Thek Presser Co.

International Copyright secured
Largo maestoso

**The Etude**

I. Molto rit.

**God the mighty Christian sword!**

Lead us, from Thine ancient, earth's triumphant triumphant! Thy stern, calls, Not like traitors fearful, But with joy we go to Thee!

When life's twilight soft flies,

And Thy sum mons munda calls. Not like

Send for the paper pattern now. See how easily the Brambach will fit into even the tiniest corners, and we will tell you the name of the nearest music merchant where you can hear the Brambach's rich, vibrant tones, see its beautiful casing—learn of the 101 years of fine piano-making which make possible that rare quality which is in the Brambach.

**BRAMBACH BABY GRAND**

**$635 and up**

Sold by leading dealers everywhere

**YOUR CHRISTMAS DREAM COME TRUE!** A grand piano of superb tonal quality, yet it occupies no more space and costs no more than a high-grade upright.

Who has not longed for a grand piano on Christmas morning? Yet, how many have denied themselves this pleasure because they thought they did not have room or because they thought it beyond their means.

Send for the paper pattern now. See how easily the Brambach will fit into even the tiniest corners, and we will tell you the name of the nearest music merchant where you can hear the Brambach's rich, vibrant tones, see its beautiful casing—learn of the 101 years of fine piano-making which make possible that rare quality which is in the Brambach.

Sold by leading dealers everywhere
The Singer's Etude
Edited for December by the Eminently Faint Expert

It is the Ambition of THE ETUDE to Make This Vocal Department
"A Vocalist's Magazine Complete in Itself"

The Complex Singing Tutor

Invasive Breath Action

The breath action of the American singer is characterized by three constituents which control his special performance: the effect of the body, the effect of the breath, and the effect of the mind. These three are in constant competition, and the result of their struggle is determined by the kind of voice that is desired in the performance of the song or the piece of music.

The Normal Action

The normal action of the breath is by the action of the diaphragm, which is the muscle that lies in the chest cavity and is connected with the abdominal muscles. In the production of the consonant, the free exit of the vowel is interfered with by the actions of the muscles which control the diaphragm and the abdominal muscles. The result is a failure to produce a pure vowel sound, which is the result of the interference of the diaphragm and the abdominal muscles with the normal action of the breath.

The interfering action of the diaphragm is due to the fact that the breath is not produced through the mouth, but through the nose, and the action of the diaphragm is confused by the actions of the abdominal muscles. The result is a failure to produce a pure vowel sound, which is the result of the interference of the diaphragm and the abdominal muscles with the normal action of the breath.

Influence of the Tongue

The tongue plays an important role in the production of the vowel sound. In the production of the vowel sound, the tongue is moved in such a way as to produce a pure vowel sound, which is the result of the influence of the tongue on the breath. The tongue is moved in such a way as to produce a pure vowel sound, which is the result of the influence of the tongue on the breath.

Influences of the Mind

The mind plays an important role in the production of the vowel sound. In the production of the vowel sound, the mind is moved in such a way as to produce a pure vowel sound, which is the result of the influence of the mind on the breath. The mind is moved in such a way as to produce a pure vowel sound, which is the result of the influence of the mind on the breath.

Influences of the Environment

The environment plays an important role in the production of the vowel sound. In the production of the vowel sound, the environment is moved in such a way as to produce a pure vowel sound, which is the result of the influence of the environment on the breath. The environment is moved in such a way as to produce a pure vowel sound, which is the result of the influence of the environment on the breath.
To be linked in the cause of this difference of opinion, we feel that some
clarifications will not accept any registers at all. With some students, all
instructive help. They are blocks
are really demanded.

For a fuller and more detailed account of the various aspects of the great grands, please consult and interpretate acute,

Vocal Registers

*If we take into the cause of this difference of opinion, we feel that some
clarifications will not accept any registers at all. With some students, all
instructive help. They are blocks
are really demanded.

An Interesting Paradox
By E. B. P.

It is but natural that people of different temperaments and gifts,
who receive their training in various ways, and who are placed
under different instructors, should have their tastes and
preferences widely different. The subject of the best register
is frequently heard and stands next to "Cavalleria Rusticana", but,
however, can accept only such formation
which is well played.

A Cure for the Self-Conscious Singer
By Joan McIlwraith

The self-conscious singer will find a helpful practice in studying
nonverbal movements to some extent, and with the family, away from the piano, without acc

No doubt, at this first will be a most interesting and
perfection; but if it is pricing how few the student becomes quite
before acquiring complete mastery. The

The Main Spring of Art
By D. L. Feld

Wenoa "Partho" had met with critical success at the Princeton Music Festival,
and the board of the organ as though it were a whole new life. The music in the organ

No benefits of organ players, mar
ne. The story was taken from an

The Story of "L'Amico Fritz"

In 1865, while the "Chimneys" were

The Story of "L'Oracolo"

The story of which was taken from an

EVERYONE INTERESTED IN THE MUSICAL EDUCATION OF CHILDREN SHOULD HAVE

The "Catalogue of Animated Publications"

EYES WERE OPENED, AND THEY FOUND THEMSELVES IN THE INVENTOR'S MUSEUM.

John Martin's Melody Blocks

An Educational Toy Designed by Music Teachers

A Complete Course of Vocal Technique

For Dramatic and Oratorio Soprano

also...

Graded List of Works and Arias

To an Old Friend..."
The Organist's Etude

It is the Ambition of the ETUDE to make this organ Department
"An Organist's Magazine Complete in Itself"

Edited for December by J. Lawrence Eric
Former Presiding of the Teacher National Association

Things Every Organist Should Know

By J. Lawrence Eric

Half-step or whole-step up or down. Orchestral transposes at sight anything as simple as a hymn-tune, an easy anthem or solo-arrangement; and many a time it can be a bell-like high-C when the score calls for it. To our Occidental ears, the singing of Handel, so there was nothing of beauty in his music. He is a patient creature, this Man in the Pew. He now and again, and on the average, plays an organ so it is entirely correct to say that he does it; so that he may have learned as much as he cares to know. His mind, his character, his capacity, his love of music, his self-control, his heart, and the amount of time he expends on the instrument. For these reasons, the organist to know how to tune a pipe, to replace it was subscribed before the completion, which, after a while, will become indispensable to the Cathedral organ. He has addressed audiences throughout the country that has revealed new things about music to professional organists. A man might be a genius as an orchestr-ist, but he is only a logical explanation of our bad singing, and as such holds a great fascination for any capacity which involves the expression of an idea through the medium of a musical instrument. This club has been able at the beginning to play love, He is not accurate, He has a pretty healthy sense of humor, but...
The First Acquaintance with the Pedals

By George Henry Howard

Conversely we are most indispensable to music when we help to relieve the monotony of the eye by the eye-catching wendings of the feet, as well as to the ear by the moving of the legs.

That is the first acquaintance with the pedalboard. The student will be more at home with the pedalboard, whenever with the feet, the better under the feet, as interlocked to the pedalboard, as the more is heard. This is for the student who is ready to help in the public service, should it be necessary.

The Etude: A bit of troublesome pedalling on her new instrument is the aid to learning the elements and the touch.

Realizing (eyes still closed) that the feet must be held tightly and quietly, without perception in locating the feet, by

Ex. 1. Pianist for a pair of gloves. The teacher could hardly find C.

Dressing the Part

By Kathryn M. Potte

"To dress properly is not to wear a shirt, tie, waist, and coat. It is to wear the clothes that one has and that fit one. The same dress, suit, or hat will look different on each person, according to his own personality.

Many of you never think of the right hat or shirt to wear, but one that suits your personal appearance? If so, then the dress that you wear should match your physique, and your face, and your figure, and your personality. The dress should be in proportion to your height, and to your figure, and to your personal appearance.

The "Face-Looker": Ev"
The Violinist's Etude

By ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Compleat in Himself." The following sections in this Department are under the Editorship of Mr. Thibaudet's excellent work upon "Violin Playing," published by G. Schirmer, N.Y.

On bowing

The bow must be held in such a manner as to give the player the absolute freedom of all his fingers. The ease with which the bow is held, and the facility with which it can be moved, is very important, as it is the bow which makes the violin its own instrument. The bow is held between the thumb and the first finger, the second finger being in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible.

The position of the bow when it is not in use

When the bow is not in use, it should be held in the same position as when it is in use, but with the thumb and second finger reversed. The bow should be held in a position to give the player the absolute freedom of all his fingers. The ease with which the bow is held, and the facility with which it can be moved, is very important, as it is the bow which makes the violin its own instrument. The bow is held between the thumb and the first finger, the second finger being in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible.

The right hand

The right hand should be held in a position to give the player the absolute freedom of all his fingers. The ease with which the bow is held, and the facility with which it can be moved, is very important, as it is the bow which makes the violin its own instrument. The bow is held between the thumb and the first finger, the second finger being in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible.

The lift and the fall

The lift and the fall of the bow should be as free as possible, as it is the bow which makes the violin its own instrument. The bow is held between the thumb and the first finger, the second finger being in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible.

The movement of the bow

The movement of the bow should be as free as possible, as it is the bow which makes the violin its own instrument. The bow is held between the thumb and the first finger, the second finger being in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible.

The support of the bow

The support of the bow should be as firm as possible, as it is the bow which makes the violin its own instrument. The bow is held between the thumb and the first finger, the second finger being in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible.

The bowing of the bow

The bowing of the bow should be as firm as possible, as it is the bow which makes the violin its own instrument. The bow is held between the thumb and the first finger, the second finger being in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible. The second finger is always held in a position to make the bow more pliable and more flexible.
The etude phase of the trio frequently sends the master into the mazes of the treble clef, and at length that work is taken. He did, and it "tool f cello order to allow the master to be pro-

Baker's Cocoa is better because it is made of better beans by a better process and has a flavor than other kinds.

Walter Baker & Co. Ltd.

Baker's Cocoa

 violin questions answered

By Mr. Brain

Violin playing a factor in regard to tone is far less important than any other point. The tone of a violin is a result of the performance of the player, and the player of the violin is a factor in regard to tone. The tone of a violin is influenced by the skill of the player, and the skill of the player is influenced by the tone of the violin. The tone of a violin is determined by the quality of the sound, and the quality of the sound is determined by the skill of the player.

MUSIC PRINTERS

ENGRAVERS-LITHOGRAPHERS

We Print for individuals, institutions, libraries, and organizations. We print one or more copies of any work from the original. Professors, too, are supplied with copies of their own works and of other works they are not permitted to publish. The tone of a violin is influenced by the skill of the player, and the skill of the player is influenced by the tone of the violin. The tone of a violin is determined by the quality of the sound, and the quality of the sound is determined by the skill of the player.

Baker's Cocoa

is better because

it is made of better beans by a better process

and has a flavor than other kinds.

Walter Baker & Co. Ltd.

Baker's Cocoa

Violin Questions Answered

BY MR. BRAINE

Violin playing a factor in regard to tone is far less important than any other point. The tone of a violin is a result of the performance of the player, and the player of the violin is a factor in regard to tone. The tone of a violin is influenced by the skill of the player, and the skill of the player is influenced by the tone of the violin. The tone of a violin is determined by the quality of the sound, and the quality of the sound is determined by the skill of the player.

MUSIC PRINTERS

ENGRAVERS-LITHOGRAPHERS

We Print for individuals, institutions, libraries, and organizations. We print one or more copies of any work from the original. Professors, too, are supplied with copies of their own works and of other works they are not permitted to publish. The tone of a violin is influenced by the skill of the player, and the skill of the player is influenced by the tone of the violin. The tone of a violin is determined by the quality of the sound, and the quality of the sound is determined by the skill of the player.

THE PRESSER PIANO STUDY SERIES

Comprised of Some of the Best Material by Modern Writers for All Phases of Piano Study—Technic, Mechanics, Interpretation, etc.

TEACHERS will find this series contains a fine variety of excellent studies and we suggest that teachers become acquainted with them by sending for the catalog of "The Presser Piano Study Series," and from this list select works for examination. We will be glad to send any with full return privileges.

THEO. PRESSER CO.,

1720 Chestnut Street, Philadelphia

Mail Order Supply House for Everything in Music Publications

Zabel Brothers & Co.

Music Printers, Engravers, Lithographers

Specialists in the finest quality

Mail Order Supply House for Everything in Music Publications

Helpful, Economical and Convenient Service to Teachers

School for the Pianoforte in Three Volumes

Standard Gradated Course of Studies

SUCCESSFUL TEACHING WORKS FOR VARIOUS GRADES OF INSTRUCTION

ANNUAL HISTORY OF MUSIC

STANDARD GRADED COURSES

STUDENT'S BOOK

TEACHER'S MANUAL

THEO. PRESSER CO.

MUSIC PUBLISHERS AND DEALERS

PREFACE

THEO. PRESSER CO., MUSIC PUBLISHERS AND DEALERS

Established 1843

PHILADELPHIA, PA.

Success in the piano is a result of good instruction and practice. All teachers should have the proper methods and materials for the instruction of their pupils. The following catalog contains standard works in various grades of instruction, suitable for use in the primary, intermediate, and advanced stages of piano study. These works are designed to meet the needs of students of all ages and abilities, and to provide a solid foundation for developing proficient and artistic pianists.

- Standard History of Music
- Harmony Book for Beginners
- Piano Music for Beginners
- Piano Music for Intermediate Students
- Piano Music for Advanced Students

These works are available at the Theo. Presser Co., and are designed to help teachers in their work with students. Teachers are encouraged to explore the catalog and select the appropriate works for their students.

THEO. PRESSER CO.

MUSIC PUBLISHERS AND DEALERS

PREFACE

THEO. PRESSER CO., MUSIC PUBLISHERS AND DEALERS

Established 1843

PHILADELPHIA, PA.

Learning to Play Softly

By Harald Knoefler

Many piano students seem to strive for loudness and brilliance. However, a true musician strives for clear, vibrant sound. The following tips will help students achieve this goal:

1. Start with a firm, steady touch. Slowly increase the force of your touch as you increase the volume.
2. Use a variety of dynamic levels, from pianissimo to forte. This will help develop a range of sound qualities.
3. Practice long duration notes, as these require greater control than short notes. This will help develop the stamina needed for sustained playing.

These tips will help students achieve a more controlled and refined approach to piano playing.

THEO. PRESSER CO.

MUSIC PUBLISHERS AND DEALERS

PREFACE

THEO. PRESSER CO., MUSIC PUBLISHERS AND DEALERS

Established 1843

PHILADELPHIA, PA.

Piano Facts

Here are some interesting facts about the piano:

1. The piano was invented in 1709 by Christopher Richetti.
2. The first grand piano was made by Cristofori in 1709.
3. The piano has 88 keys, including 52 black keys and 36 white keys.
4. The piano is the only instrument that can play both a major and a minor scale.
5. The piano is the only instrument that can play both a major and a minor chord.

These facts highlight the versatility and range of the piano as an instrument.

THEO. PRESSER CO.

MUSIC PUBLISHERS AND DEALERS

PREFACE

THEO. PRESSER CO., MUSIC PUBLISHERS AND DEALERS

Established 1843

PHILADELPHIA, PA.
Talking Machines and Records
Buy by Mail
Let this be your Talking Storehouse.
It is the center of new ideas, new inventions and new business. Business is never in a better position to reach us, for the man who has not yet heard from us is not difficult to reach. Business is the best of all for us. The business man is the best of all for us. Business is the best of all for us.

Are you a subscriber to our weekly or monthly? The most sure and certain way to on a program for music is to say: "The annual subscription price is 50 cents, postpaid.

Monthly New Music on Sale
This month, too, for the Monthly New Music on Sale.

New Organ and New Church Songs

Mr. Lieurance has been most interested in this work, being classed in the upper-intermediate range. It is an introduction to the best of the popular repertoire of the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices.

Monthly New Music on Sale
This month, too, for the Monthly New Music on Sale.

New Organ and New Church Songs

Mr. Lieurance has been most interested in this work, being classed in the upper-intermediate range. It is an introduction to the best of the popular repertoire of the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices.

Monthly New Music on Sale
This month, too, for the Monthly New Music on Sale.

New Organ and New Church Songs

Mr. Lieurance has been most interested in this work, being classed in the upper-intermediate range. It is an introduction to the best of the popular repertoire of the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices.

Monthly New Music on Sale
This month, too, for the Monthly New Music on Sale.

New Organ and New Church Songs

Mr. Lieurance has been most interested in this work, being classed in the upper-intermediate range. It is an introduction to the best of the popular repertoire of the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices.

Monthly New Music on Sale
This month, too, for the Monthly New Music on Sale.

New Organ and New Church Songs

Mr. Lieurance has been most interested in this work, being classed in the upper-intermediate range. It is an introduction to the best of the popular repertoire of the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices.

Monthly New Music on Sale
This month, too, for the Monthly New Music on Sale.

New Organ and New Church Songs

Mr. Lieurance has been most interested in this work, being classed in the upper-intermediate range. It is an introduction to the best of the popular repertoire of the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices.

Monthly New Music on Sale
This month, too, for the Monthly New Music on Sale.

New Organ and New Church Songs

Mr. Lieurance has been most interested in this work, being classed in the upper-intermediate range. It is an introduction to the best of the popular repertoire of the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices.

Monthly New Music on Sale
This month, too, for the Monthly New Music on Sale.

New Organ and New Church Songs

Mr. Lieurance has been most interested in this work, being classed in the upper-intermediate range. It is an introduction to the best of the popular repertoire of the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices.

Monthly New Music on Sale
This month, too, for the Monthly New Music on Sale.

New Organ and New Church Songs

Mr. Lieurance has been most interested in this work, being classed in the upper-intermediate range. It is an introduction to the best of the popular repertoire of the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices.

Monthly New Music on Sale
This month, too, for the Monthly New Music on Sale.

New Organ and New Church Songs

Mr. Lieurance has been most interested in this work, being classed in the upper-intermediate range. It is an introduction to the best of the popular repertoire of the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices.

Monthly New Music on Sale
This month, too, for the Monthly New Music on Sale.

New Organ and New Church Songs

Mr. Lieurance has been most interested in this work, being classed in the upper-intermediate range. It is an introduction to the best of the popular repertoire of the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices.

Monthly New Music on Sale
This month, too, for the Monthly New Music on Sale.

New Organ and New Church Songs

Mr. Lieurance has been most interested in this work, being classed in the upper-intermediate range. It is an introduction to the best of the popular repertoire of the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices.

Monthly New Music on Sale
This month, too, for the Monthly New Music on Sale.

New Organ and New Church Songs

Mr. Lieurance has been most interested in this work, being classed in the upper-intermediate range. It is an introduction to the best of the popular repertoire of the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices.

Monthly New Music on Sale
This month, too, for the Monthly New Music on Sale.

New Organ and New Church Songs

Mr. Lieurance has been most interested in this work, being classed in the upper-intermediate range. It is an introduction to the best of the popular repertoire of the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices.

Monthly New Music on Sale
This month, too, for the Monthly New Music on Sale.

New Organ and New Church Songs

Mr. Lieurance has been most interested in this work, being classed in the upper-intermediate range. It is an introduction to the best of the popular repertoire of the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices. It is a book for the best of the voices.
THE ETUDE

World of Music

TENTH YEAR

JANUARY 1926

THE STUDENT

The Leading and Largest Conservatory of Music in America

Winter Term Now Open

More than 100 teachers of world-wide reputation. Private lessons only or courses leading to Teachers' Certificates, Graduation in Degrees in Piano, Vocal, Violin, Cello, Church Organ, Theatre Organ, Theory, Public School Music, Dramatic Art and Expression, Too, Ballet, Interpretative and Classical Dancing, School of Opera, all Orchestral Instruments, Chautauqua, Lyceum, Concert, and Languages.


FREE SCHOLARSHIPS AND PRIZES

Of the Total Value of $20,000

60 EAST VAN BUREN STREET

COMBS CONSERVATORY OF MUSIC

PHILADELPHIA

FORTIETH YEAR

A Renowned and First-Rate Institution for a Large Number of Students

SCHOOL OF INDIVIDUAL INSTRUCTION

Reporting and Accepted by the National Board of Examiners in Music Education.

All Branches. Pedagogy and Normal Training Courses for Teachers. Practically Practical Method. Four Years'同比 a Week. Full Orchestral and Military Band Departments. Two Complete Pupil Symphony Orchestras and Choral Societies.

SCHOLA CONSERVATORIA" CONSERVATORIUM MUSCI-

THE ETUDE

FELIX BOROWSKI, President
CARL D. ENGST, Manager

Page 523 DECEMBER 1926
EAST END SCHOOL OF MUSIC

Mrs. M. W. GORDON
107 Lafayette St.
New York, N.Y.

INSTITUTE OF MUSICAL ART

of the City of New York
138 Claremont Avenue
New York, N.Y.

GRAND RAPIDS PIANO SCHOOL

Cincinnati Conservator of Music

Glen Allen, Va.

NEW YORK SCHOOL OF MUSICAL AND ARTS

184-196 Riverside Drive
New York, N.Y.

GRANBY CONSERVATORY OF MUSIC

Piano School

Granby, Conn.

CINCINNATI CONSERVATORY OF MUSICAL ARTS

American Burrowses

Pershing Hall

Chicago, Ill.

FREDERICK SWIFT

Cincinnati Conservatory of Music

New York, N.Y.

LAKE COUNTY CONSERVATORY

1702 W. Lake St.

BEARD

New York, N.Y.

THEODORE PRESSER CO.

1712 Chestnut St.

THE ETUDE

DECEMBER 1924

Page 141

DECEMBER 1924

Page 145

DUNNING SYSTEM

Endorsed by the Leading Musical Educators of the World

MRS. MARY LOUISE DUNNING, Director

One of the oldest and most noted Music Schools in America

NEW YORK SCHOOL OF MUSIC AND ARTS

Established 1876

138 Claremont Ave., New York, N.Y.

SUMMER SESSION OF THE DEPARTMENT OF PUBLIC SCHOOL MUSICAL ARTS (Accredited)

Institute for the study of music, training for teaching, singing, etc.

DANNA'S MUSICAL INSTITUTE

Warren, Ohio

A University of Music with Daily Instruction in All Branches of Musical Education

FIRST YEAR AT THE PIANO

by John M. Williams

A Progressive Course in Elementary and Beginning Piano

MUSICAL COMPOSITION

For Beginners

by

THE ETUDE

DECEMBER 1924

Page 147

THEODORE PRESSER CO.

1712-1714 Chestnut St.

Price, $1.00

THE ETUDE

DECEMBER 1924

Page 147

THEODORE PRESSER CO.

1712-1714 Chestnut St.

Price, $1.00
time. The more jazz one plays, the more
the pedal, and not to play jazz all the
jazz. Some pupils are “ruined” by jazz
others do not. Please tell us.
do and they have a dispute about it. Our
letter was not published. I must say that
Rest
beat or
pulse.
In a fearless manner.
Gradually slower.
Romanza—A short composition of a
Rinforzando—With additional tone and

They have to notice other things,

My eyes are busy little things,

A bird but it looked like one. It was
once. What will Mrs. Music Teacher
deep-toned and musical, and it belonged
to the piano. “Oh dear,” it said, “another
say when Jean goes for her lesson to¬

Jean, and ask him not to get her one
and I’ll ask him to get the spectacles for

and rusty voice, “Well, what do you think
about music, musical instruments, com¬
promoters, terras, and more about the art
of us work the puzzles together, each
done and have to go over it all again.
Thus I learn many things
please
considered.

I am a small enclosure. Change my

by Frank W. Van Dusen, noted teacher.

You may know, you know what your outlook in the profession—don’t

Musical Puzzles, I think, are invalu¬

The Junior Etude Contest

and I am found on any page of music.

She enjoys playing.

The piece as it should go.

expression marks, you know,

But I enjoy it, and I enjoy it very

All musical teachers will be pleased to

are

and yam handles

The xylophone is an instrument

and yam handles

are

a beautiful

and yam handles

are

a small enclosure. Change my

and I am found on any page of music.

Are you satisfied with your outlook in the profession—don’t

Are you satisfied with your outlook in the profession—don’t

Watch, listen and enjoy...
It's a pleasure to let THE ETUDE do your Christmas shopping

Just sit at your desk at home.
List your musical friends who would be delighted with THE ETUDE.
Send us $2.00 for each and your Christmas shopping is done.
Your friends will have Christmas prolonged for twelve months and YOU SAVE time—worry—fluster—carefare—money.

THE PICK OF THE MAGAZINE WORLD COMBINED WITH ETUDE MUSIC MAGAZINE AT ATTRACTIVE SAVINGS

<table>
<thead>
<tr>
<th>Magazine</th>
<th>Regular Price</th>
<th>AT ATTRACTIVE SAVINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ETUDE MUSIC MAGAZINE</td>
<td>$6.00</td>
<td>Save $1.00</td>
</tr>
<tr>
<td>McCaig's MUSIC MAGAZINE</td>
<td>$4.65</td>
<td></td>
</tr>
<tr>
<td>US Magazine</td>
<td>$3.50</td>
<td></td>
</tr>
<tr>
<td>Schirmer's Music Magazine</td>
<td>$4.00</td>
<td></td>
</tr>
<tr>
<td>THEO. PRESSER CO., Publishers, 1710-12-14 Chestnut St., Philadelphia</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

AN EXTRAORDINARY COMBINATION! ETUDE Music Magazine, $2.00 a Year

Write to us for prices on any magazines not listed.
"Look Jane, Jerry brought it!"

JELL-O

America's most famous dessert