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Volume 34, Number 06 (June 1916)

James Francis Cooke

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THE ETUDE

PRESSER'S MUSICAL MAGAZINE

Price 15 Cents

June, 1916

\$1.50 a Year





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To buy us a treat -
Home again, home again -
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Prepared by Lester Walker for Cream of Wheat Co.

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PRESSERS
MUSICAL MAGAZINE
The Etude
CONTENTS FOR JUNE
1916

Music of India	197
Editorial	198
What are the greatest musical problems today?	199
Who composed it?	200
Charles Ives's "The Unanswered Question"	201
A. J. C. Smith, Jr., "The Unanswered Question"	202
The Unanswered Question	203
The Unanswered Question	204
The Unanswered Question	205
The Unanswered Question	206
The Unanswered Question	207
The Unanswered Question	208
The Unanswered Question	209
The Unanswered Question	210
The Unanswered Question	211
The Unanswered Question	212
The Unanswered Question	213
The Unanswered Question	214
The Unanswered Question	215
The Unanswered Question	216
The Unanswered Question	217
The Unanswered Question	218
The Unanswered Question	219
The Unanswered Question	220
The Unanswered Question	221
The Unanswered Question	222
The Unanswered Question	223
The Unanswered Question	224
The Unanswered Question	225
The Unanswered Question	226
The Unanswered Question	227
The Unanswered Question	228
The Unanswered Question	229
The Unanswered Question	230
The Unanswered Question	231
The Unanswered Question	232
The Unanswered Question	233
The Unanswered Question	234
The Unanswered Question	235
The Unanswered Question	236
The Unanswered Question	237
The Unanswered Question	238
The Unanswered Question	239
The Unanswered Question	240
The Unanswered Question	241
The Unanswered Question	242
The Unanswered Question	243
The Unanswered Question	244
The Unanswered Question	245
The Unanswered Question	246
The Unanswered Question	247
The Unanswered Question	248
The Unanswered Question	249
The Unanswered Question	250
The Unanswered Question	251
The Unanswered Question	252
The Unanswered Question	253
The Unanswered Question	254
The Unanswered Question	255
The Unanswered Question	256
The Unanswered Question	257
The Unanswered Question	258
The Unanswered Question	259
The Unanswered Question	260
The Unanswered Question	261
The Unanswered Question	262
The Unanswered Question	263
The Unanswered Question	264
The Unanswered Question	265
The Unanswered Question	266
The Unanswered Question	267
The Unanswered Question	268
The Unanswered Question	269
The Unanswered Question	270
The Unanswered Question	271
The Unanswered Question	272
The Unanswered Question	273
The Unanswered Question	274
The Unanswered Question	275
The Unanswered Question	276
The Unanswered Question	277
The Unanswered Question	278
The Unanswered Question	279
The Unanswered Question	280
The Unanswered Question	281
The Unanswered Question	282
The Unanswered Question	283
The Unanswered Question	284
The Unanswered Question	285
The Unanswered Question	286
The Unanswered Question	287
The Unanswered Question	288
The Unanswered Question	289
The Unanswered Question	290
The Unanswered Question	291
The Unanswered Question	292
The Unanswered Question	293
The Unanswered Question	294
The Unanswered Question	295
The Unanswered Question	296
The Unanswered Question	297
The Unanswered Question	298
The Unanswered Question	299
The Unanswered Question	300

Great Names

WHILE it is unquestionably a fact that more musicians of world-wide reputation have THE ETUDE with their names during the year than any musical publication except THE ETUDE, it is also a fact that THE ETUDE alone has kept abreast with the times.

To see the name of The Etude in the list of names of the world's great musicians is to see the name of the world's great musicians.

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Correct Medical Diagnosis

The Waste System

The Geography of Costa

The Tragic Ending of Enriquez Granada

--

The Negro in the World of Music

References

THE ETUDE

Can Poetic Playing and Singing Be Taught

By HENRY T. FINCK.

A New World of Vandal Effects

"Miles Davis was an excellent dilettante, unlike how the famous Kansas City boys played with more precision than any before or after him. But he had not the job of teaching his musicians to play Wagner's music perfectly. Let me point to him the animal of the clippings referred to."

THE ETUDE

representations given the form of the system. The \mathcal{H} norm in the Schur-Tokarski-Mancoske estimate



Fair Play for the Kurds

The Hon. Eleanore Klayman

[illegible]

which more than any other in the world makes most homes of American homes where

... to human welfare." It is this
... instinctive sense of interest in sub-
... interests which are at these highest



Though he is not a member, he still
demonstrates great interest in the club.

in groups or individuals who agree to
his principles or decisions, must
differentiate between consequences to
the group and the community as a
whole. In other words, if I should partly
sacrifice my life and property to
benefit my group, that does not
average, though it best benefits the

[illegible]

1. *Staphylococcus aureus*
2. *Escherichia coli*
3. *Streptococcus pneumoniae*
4. *Salmonella enteritidis*
5. *Listeria monocytogenes*
6. *Campylobacter jejuni*
7. *Yersinia enterocolitica*
8. *Shigella flexneri*
9. *Haemophilus influenzae*
10. *Neisseria meningitidis*

THE STUDY

New Systems and New Scales in Musical Art

Now the National Film Archive Project. New Effects

By JAMES R. WHITE, JR., M.D.

the results are in good agreement with the results obtained from the other plants, but are very strange, though it is not known they may give rise to

played in the key of G major, the key of the first movement, and in the key of G major, the key of the second movement.



The first movement is in the key of G major, the key of the first movement, and in the key of G major, the key of the second movement.



The second movement is in the key of G major, the key of the first movement, and in the key of G major, the key of the second movement.

The third movement is in the key of G major, the key of the first movement, and in the key of G major, the key of the second movement.



The third movement is in the key of G major, the key of the first movement, and in the key of G major, the key of the second movement.

Educational Notes on "Etude" Music

By PRESTON WARE OREM

THE ETUDE is a musical composition which is designed to be played on the piano. It is a musical composition which is designed to be played on the piano. It is a musical composition which is designed to be played on the piano.

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Preston Ware Orem

INTRODUCTION

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FAIRY HARP

AIR DE PAILLET

GEORGE IRVING MARTIN

Allegretto 3/4 = 108

First Example

First Time to End

Second Example

Third Example

Fourth Example

Fifth Example

Sixth Example

Seventh Example

Eighth Example

Ninth Example

Tenth Example

Eleventh Example

Twelfth Example

Thirteenth Example

Fourteenth Example

Fifteenth Example

Sixteenth Example

Seventeenth Example

Eighteenth Example

Nineteenth Example

Twentieth Example

Twenty-first Example

Twenty-second Example

Twenty-third Example

Twenty-fourth Example

Twenty-fifth Example

Twenty-sixth Example

Twenty-seventh Example

Twenty-eighth Example

Twenty-ninth Example

Thirtieth Example

Thirty-first Example

Thirty-second Example

Thirty-third Example

Thirty-fourth Example

Thirty-fifth Example

Thirty-sixth Example

Thirty-seventh Example

Thirty-eighth Example

Thirty-ninth Example

Fortieth Example

Forty-first Example

Forty-second Example

Forty-third Example

Forty-fourth Example

Forty-fifth Example

Forty-sixth Example

Forty-seventh Example

Forty-eighth Example

Forty-ninth Example

Fiftieth Example

THE ETUDE

ANITA

MATHIEU BILSE

Moderato *allegro*

Just how to lead it

ODDA

moderato

Copyright 1917 by Theo. Presser

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THE ETUDE

GRASSHOPPERS' FROLIC

Allegro *allegro*

J.H. FORMAN

Just how to lead it

ODDA

moderato

Copyright 1917 by Theo. Presser

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THE ETUDE

LE BAL D'ENFANTS

VALSE FACILE

Edited by Louis Brunschwig

Charles Francig (1819-1902), one of the greatest of modern composers, wrote but few piano pieces, so that his piano music is the least of those. In a teaching piece it will prove valuable as an example of certain forms of given notes in the whole movement, the short repetition of the movement, or as it is frequently called the short repetition, which is not played.

The grace notes in the preceding measures will all be played in the

CEL GOUNOD

same manner, thus to say, they will be played upon the principle, in each case will be followed almost immediately by the principle, in each measure in its really a "triple note" as noted from the fact that the grace note and the principal note following it are played almost together. The term, however, is applied only in a general sense, which is a degree above it below the principal note. In the third measure and following measures we find examples of the double movement, which is not played.

INTRO

THE ETUDE

CECILIA

WALTZ

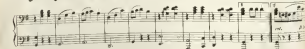
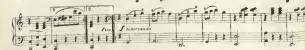
SARACENO

J. ERNEST PHILLIPS

Moderato



Tempo di Valze 3/4 = 64



© From here go back to 8 and play to First then play Trio
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Revised Copyright 1916

THE ETUDE

CECILIA

WALTZ

PRIMO

J. ERNEST PHILLIPS

Moderato



© From here go back to 8 and play to First, then play Trio

THE ETUDE

Secondo

THIRD

Musical score for 'THE ETUDE' (Secondo). The score is written for a piano and features a 'THIRD' part. It consists of eight systems of music. The first system has a treble clef and a key signature of one flat. The subsequent systems have a bass clef. The music is characterized by complex, flowing lines with many slurs and ties, suggesting a continuous, intricate melody. The notation includes various musical symbols such as notes, rests, and dynamic markings.

THE ETUDE

Primo

THIRD

Musical score for 'THE ETUDE' (Primo). The score is written for a piano and features a 'THIRD' part. It consists of eight systems of music. The first system has a treble clef and a key signature of one flat. The subsequent systems have a bass clef. The music is characterized by complex, flowing lines with many slurs and ties, suggesting a continuous, intricate melody. The notation includes various musical symbols such as notes, rests, and dynamic markings.

THE ETUDE

TROT DE CAVALERIE
MOUCEAU DE SALON

A. HUBERT

Allegro molto 1/4 = 120

g. Lower notes may be omitted

THE ETUDE

THE TROUT STREAM
SCHERZO CAPRICE

CARL WOLF

Vivace 1/4 = 120
piano arpeggio, allegretto

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Handwritten musical score for piano, consisting of ten staves arranged in five systems. The notation includes various musical symbols such as notes, rests, and dynamic markings like "poco meno allegro" and "f". The handwriting is in ink on aged paper.

CAVALCADE MILITAIRE

LOUDES WITH A MILITARY MARCH

LEO. GUNDELIN, Op. 212

Con Marcia. Minuete moderato M. 3/4 - 104

Die Meeresflöte Moderato M. H. - 10

ffz fz

Andante con espressione tranquillo dopo cadenza M. H. - 10

fff f p

indistinctly, very slowly

in tempo

allegretto

molto

a tempo

all. *a tempo tranquillo*

Arpeggio

ff *breve*

con piuma *ff* *molto*

ROSY FINGERS LES ONGLES ROSES Valse élégante

PAUL WITZ

Intro *Andante*

ff *Andante*

Valse vivo a 2/4

ff *Andante*

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a tempo

ff *Andante*

Andante

TRIO *ff* *Andante*

a tempo

ff *Andante*

Vivo a leggiero

ff *Andante*

a From here go back to 8 and play to Fine then go to Trio
 or From here go back to beginning of Trio and play to Fine of Trio, then go back to 8

VILLAGE DANCE

PASTORAL SCENE

Allegro giocoso 3/4 4-114

14. 200

VIOLIN
II LITTO

PIANO

TRIO

TRIO

From here go to the beginning and play to **P**, then play **Trio**.
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MARCIA POMPOSA

GEO. NUYER ROCKWELL

Last time to **P** and **T**

Marcia con moto 3/4 4-114

HARICA

PEDAL

Finale

Full Organ

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From here go back to the beginning and play to **P**, then play to **T**. Boston Copyright 1915

THE ETUDE

QUEEN OF THE SUMMER
BOLERO FOR SOPRANO

[illegible]

H.W. Pitts

PROBATE

W. G. F. P. P.

Come where the summer lark is singing, oh, come with me, Where larks sing.

Summer time lag, Stop for and try, Right across the summer sea in gladness, far - far a - way.

Now rhythmical life is full of music, full of love, There's no way of wish - ing for more -

Love, love, are filled with hope and song, And days that are gone by all.

Love, love, love, Camp with me, sweet heart, and join the glad throng, Love reigns the queen of song.

THE ETUDE

[illegible]

Department for Singers

Edited by Voice Training Experts

Extending the Compass of the Voice

By J. W. Cary

SINGING voices may be classified under three general heads, and under these heads may be located the subdivisions.

First, Voices that are produced in one way throughout their entire range. If soprano or tenor, these voices progress from low to high, or vice versa, without "breaks," or marked changes of quality. If baritone or alto, they possess the same smoothness, and their range is generally greater than that of the average baritone or alto. The highest tones, whatever they may be, are reached with great ease. There is no straining or choking of the tone. Voices of this character are very rare. Your favorite tenor or soprano who apparently reaches high B flat or C with ease may have had to struggle long and hard before he or she gained the ability to produce that tone with power and clarity. (See third head.)

Second, Voices which are badly produced, and for this reason have very limited range, and are also probably marred by harsh or strained or muffled tones, especially when an attempt is made to carry such voice even slightly beyond its narrow limits. For example: a tenor has been singing for years, but always selects songs which do not include a higher note than, say F on the fifth line of the treble staff. Some day he hears a professional tenor sing a certain air in a higher key, taking the high A or A flat at that pitch. Our tenor goes home and asks his accompanist to transpose this song into a higher key, but he either cannot reach the high A at all, or, if he does, it is thin or strained or harsh or muffled, or becomes simply a yell, which leaves him red in the face and breathless. He then decides that the singer whom he has just heard has a naturally superior voice, although he realizes that the professional's lower tones are not of finer quality than his own. It may be that he is right, and that the professional possesses a voice of the kind described under the first head; but it is probable that he does not; he may have developed those brilliant high tones in the manner described in the third paragraph, which method can be followed with profit by many singers who are now handicapped by a very limited range.

Sometimes this voice of limited range is contralto or bass, and in the latter case particularly (some contralto parts in opera call for almost as great range as that of the dramatic soprano) the singer is able to get along very well, not being required to sing very high tones. But in contralto or bass, or even A, and those singers who have not the necessary compass must be content to do the best they can in their limited range or extend that range as described in the following paragraph.

Third, We will, in order to be clear, describe the case of a tenor who could not sing above F on the fifth line; but what we will say applies more or less to every voice of very limited range. The tenor that we have in mind could sing to about F; that is to say, when he sang "right," he could even manage an F sharp, although at other times it re-

quired considerable effort to reach E. Yet his voice was unmistakably tenor.

When he tried to go beyond F or F sharp his voice suddenly "broke," that is, it suddenly changed in quality, and it was produced by an entirely different adjustment of the vocal apparatus from that which is used in producing the "natural" tones. And here let me say that the term "falsetto" is misleading as opposed to the term "natural." Any sound produced by the vocal apparatus without the aid of a mechanical appliance must be "natural." These terms merely describe the sound or quality of the tones, and not the manner in which they are produced. The "falsetto" is as natural as the "natural" voice.

The cause of the unnatural quality of the falsetto is weakness. It is undeveloped. The falsetto is used to a great extent by young children; but as the child grows older (let us still keep in mind our tenor) he finds that his voice is developing a new quality; a deeper and generally coarser quality. That is the

beginning of the so-called "chest voice," which will be the source of his principal vocal troubles later. If he could be told at this time to refrain from the use of this developed falsetto, he would be well for him; and in fact if he is under the care of an experienced teacher he will be told to do this, with the result that the "chest voice" will perish for lack of use, or will be so greatly modified as to be rendered harmless. But of course this does not always happen, and as the remains of his childish treble appear to be weaker than they really are, by contrast with his "chest voice," he refrains from the use of this treble and thus gradually loses his high tones, until he eventually finds that he can sing no higher. It will have a ringing quality, especially in the higher tones, that the chest voice never had, and never could have. He will be

able to use it continually and with reasonable vigor without getting hoarse or tiring his throat; and although at first he may not be able to sing low tones in this developed falsetto, he will gradually, with practice, extend it into the domain of the chest voice, so that after a time he will find that it is necessary to use only a few tones of the chest voice—and the fewer the better.

His falsetto is now strong and clear and natural in quality; it sounds almost like the chest voice, but sweeter and clearer; he can sustain tones longer with it, because it requires less effort. In short he has changed his "falsetto," which is almost a term of reproach, into what is known as the "head voice," which is a complimentary term, for to say that a singer has a beautiful "head voice" or "upper register" is equivalent to saying that he uses his vocal organ intelligently and with good taste.

Now, a word of warning. It is not possible for everyone to do what our tenor accomplished. Remember that to be successful one must equalize the "chest voice" and "falsetto." That is to say, the chest voice must be refined and its range curtailed, while the "head voice" must be broadened and strengthened and its range—its downward range—increased. But if the chest voice has been over-developed and made heavy or rough or unwieldy by loud singing or shouting or talking—in the quality of a tenor assuming a bass note quality—you will realize how correspondingly difficult it will be to strengthen the head voice and refine the chest voice so that they may be used together without a difference in quality that would prevent the singer obtaining artistic results. In some cases this would take a lifetime, and in many cases it would be absolutely impossible, because the exclusive use of the chest voice means that the head voice is weakened almost to extinction.

Again, this equalization of the two voices is only obtained by a free condition of the vocal apparatus at all times, and of all vocal efforts, the most prevalent, I believe, is the tight throat. It may also seem that the desired development of the head voice in some cases can never be attained in the ordinary lifetime. Time alone can tell whether these efforts are waste of time or not. But the vocal student more than any other must be "game," and be willing to take chances; for he is preparing himself, in whatever direction he sends his aspirations, for a very hazardous career.

In conclusion, I wish to say to the student (paradoxical as it may sound) that as soon as his doubts and misgivings concerning his vocal troubles have been cleared up, and he is satisfied that he is on the right path again, he must proceed to forget all of "falsetto" and "chest voice" and "registers" and, in fact, the entire mechanism of the voice, retaining in the subconscious mind only one thing: to sing. At long last, the student is consciously made to "change the register," or "to sing in this or that register," so long will freedom and flexibility be lacking.

quipped *nonna ricca* at the Metropolitan, and at the insistence of some of the box-holders the auditorium was brilliantly lighted throughout the entire performance. Even in *Fidelio* Florestan sang "Gott! welch dunkel hier!" on a stage ablaze with lights. The effect was as comic as the chorus in *Patrie*, which yells its lungs out over the word "Silence!" At the same time certain eloquent ladies in the boxes and in the auditorium insisted upon talking incessantly throughout the entire performance. The result was that the directors had to put up the following notice:

"January 15th, 1891.
"Many complaints having been made to the directors of the opera house of the annoyingness produced by the talking in the boxes during the performances, the board requests that it be discontinued."

With the coming of the Wagnerian opera the darkened house and the ancestral excitement became the mode and the children of the young folks who chatted through *Treasure* or *Fidelio* in 1891 will now "eat you up" if you say a word.

The Extent of the Human Voice

The known extent of the human singing voice, says Grove's Dictionary—that is, of the different classes of voice put together—is very great. From the lowest note of a Russian cathedral bass singer (a) to the highest note of a contralto Agujari (a famous eighteenth century singer) (b), there is a range of five octaves and three notes. The average, however, or the larger number of great singers put together is about four octaves (c). Many individuals are able to sound

three octaves, but a compass of two really good octaves is a very bountiful gift of Providence.



How to Choose a Vocal Teacher

By a Former Conservatory Director

THERE is probably no department of music which has so little of so much printer's ink to so little good purpose as the vocal teacher's profession. Each teacher seems anxious to advertise and explain the merits of his own particular little patent, or else, to assure the public that he is in possession of the (apparently elusive) secrets of the "Old Italian School." The would-be student is confused and disconcerted at the various conflicting claims, and often falls a prey to some charlatan or bungler, in the end. Possibly the counsel of one who, though an outsider, has had unusual opportunities for intelligent observation, may be helpful to some. We shall begin by describing briefly those various types of vocal teachers which are most in evidence.

The "Beautiful Singer"

It is as natural as it is common for the young pupil to wish to take lessons of one who has a magnificent voice and an effective style, yet when it comes to the actual work of instruction such a person often proves a disappointing and inefficient teacher. The very fact that he or she has a God-given, wonderful voice may have enabled that person to go through his studies entirely ignorant of the means used to develop a weak voice or correct a faulty one. Besides that, the successful concert singer is often saturated with the idea of his own singing, and too impatient to attend properly to pupils. By all means listen to all fine singers whenever you have a chance, and imitate their style when you see cause to admire it, but unless you have positive knowledge of their success as teachers do not jump to the conclusion that they can teach you the best.

The "Teacher of Piano and Voice"

Some pianists and organists attempt vocal teaching as a side-line, and expose themselves to the most severe criticism from vocal specialists, some of which is really deserved, and some not. If the teacher in question has made a reasonably thorough study of voice, at some time in his career, under competent teachers, and is, in general, a good teacher, there is no reason why his being a pianist should unfit him for vocal teaching. Such a teacher is often most excellent for "coaching in repertoire," but is apt to be less skillful than the real voice-specialist in the matter of right action and developing the quality of the voice. Such teachers, too, more often make errors, such as mistaking a baritone voice for tenor, and training accordingly somewhat wide of the mark. On the other hand, their general musicianship is far superior to that of the average singing teacher.

The "Anatomical" Voice-Builder

There is a certain sort of would-be vocal teacher, hardly not quite so numerous at present as a few years ago, who bases his claims to notice on the fact that he has made a study of the anatomy of the vocal organs. Such people will talk you deaf about the larynx, the diaphragm, the vocal cord, the epiglottis, and yet are not always what could be called simply fakirs. In some cases their study has been actual and genuine, but the trouble is that their training is entirely irrelevant and wide of the mark. What would you think of the coach of a racing-crowd who had never in his life learned to row properly himself, but was able to compare his own rowing on the side of a racing-crowd with the functions of their biceps, triceps and del-

toid muscles? The way to learn to row is to row; the way to learn to sing, is to sing. If you really wish to become a singer, let this sort of teacher severely alone.

The Teacher With One Trick

This man (or woman) is generally honest, but narrow, and is not to be taken as a reliable guide for one's general course, though in some cases it may be worth while to look into his claims and see if he has some little point of importance which it is worth while to imitate. Let me give a serious warning here, however: those means by which the compass of the voice is suddenly increased or its power suddenly greatly augmented (and it is the constant honor of certain of those whom I have described as "anatomical" vocal teachers to have discovered a few such tricks), are disastrous in the long run, and lead to failure and injury.

The way in which some, who are personally well-meaning and honest, come to make such tricks their stock in trade is this: Usually they are persons who have studied under various teachers with but moderate success as regards voice, but long enough to acquire some musicianship. They were handicapped by some little unknown defect in tone-placing or breath-control, and at last, when some new teacher, or possibly some little disbeliever in their own abilities, had overcome this lingering defect, their improvement was so rapid and satisfactory that they fancy in their ignorance that they have found the royal road to singing, and exalt it into an important "method." The faulty point in their reasoning is this: They do not realize that not all voices have the same defects, and, too, they do not give sufficient credit to their earlier teachers who laid a more solid foundation than they suppose.

The Really Competent Voice-Builder

This sort of teacher makes a specialty of the development of the proper quality of tone in the voice, not through any cheap and doubtful tricks, but by patient intelligence, a keen ear and true feeling for what is beautiful. His wide experience renders him able to judge correctly of the proper compass and character of a voice, and to run no risk of harming it by over-train or faulty practice. A teacher of this sort, who has won the deserved confidence of the public and the musical profession, will be a very safe one for any voice of a beginner, but as his specialty confines him within rather narrow limits, it may be desirable, later on, to supplement his instruction by lessons from some teacher who makes more of a point of "coaching in repertoire," or, to cultivate one's general musicianship by studying the piano, and, if possible, harmony, under some good teacher.

The Teacher of Sight Reading

The old "singing-school" teacher of former days, now almost extinct, but replaced to a limited extent by the "super-vision of music" in city schools, was more conscientious in teaching general musicianship and correct reading of music than the average vocal teacher of today. He was, however, often deficient in the matter of voice, and has been described as belonging to those good teachers mentioned in the previous paragraph. It is to be regretted that our present vocal teachers do not seem to be able to combine their two departments satisfactorily under one course of instruction.



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