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James Francis Cooke

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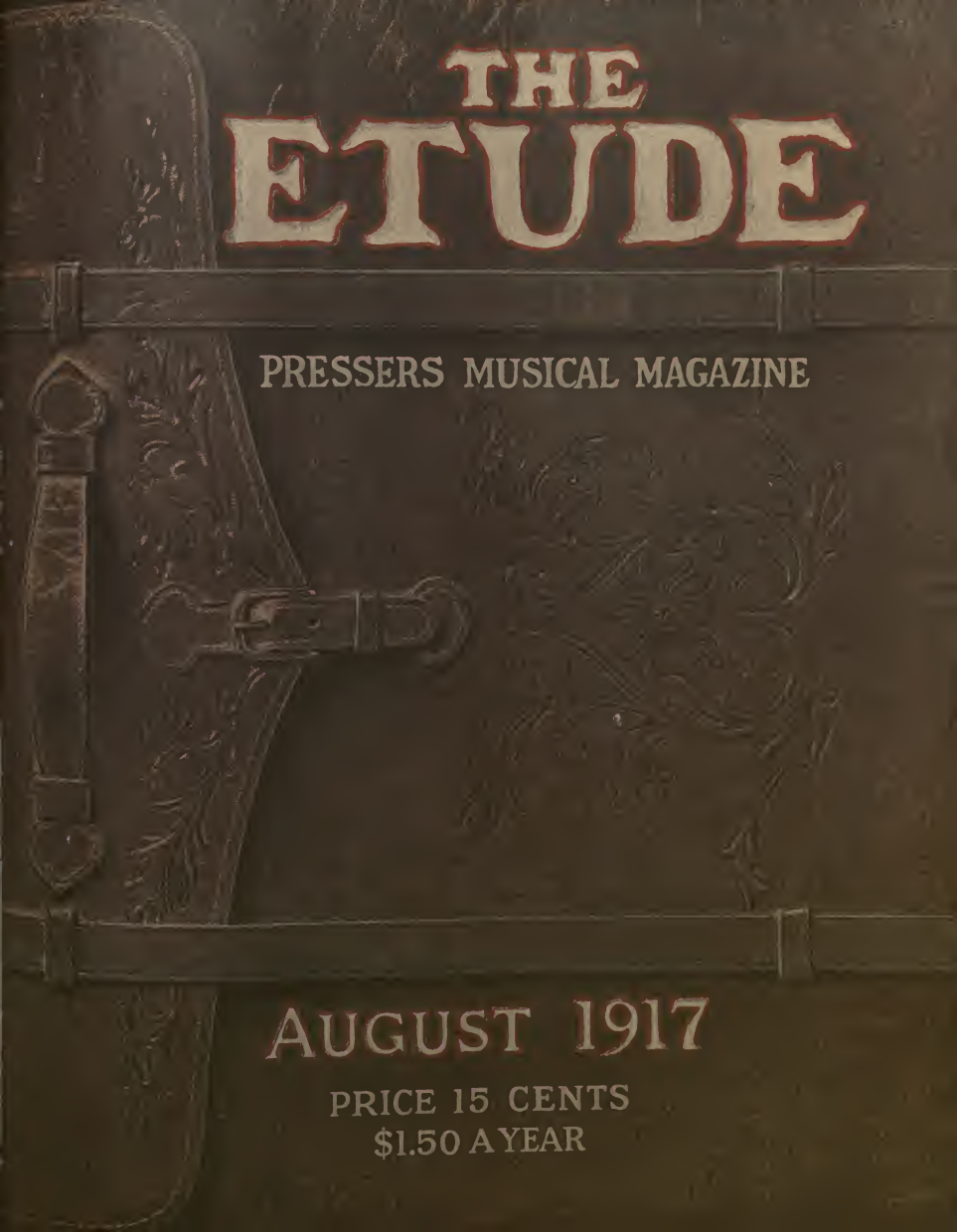


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THE ETUDE

PRESSERS MUSICAL MAGAZINE

AUGUST 1917

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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

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THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

"How many a tale their music tells"—Thomas Moore

The Philadelphia Orchestra Association has subscribed \$40,000 to the Liberty Loan, from its endowment fund.

The Society of American Musicians (Chicago) has voted to divert half of its available funds to the purchase of Liberty Bonds.

Clovis, New Mexico, has a military band composed of Indian, numbering thirty players.

Dr. P. P. CLAYTON, United States Commissioner of Education, has been urging that music be given special, specially adapted to children, be given in all churches.

JOHN MCCORMACK, the noted Irish tenor, has taken out United States naturalization papers.

A new opera by Oscar Strauss, *The Festival of the Sun*, was produced at the forty-fourth Street Theatre in New York in June. The opera has been a great success in Europe.

As important new orchestral composition by Percy Grainger, entitled *The Warriors*, is being, the novelist Mr. Damrosch is planning to bring out next season. Notwithstanding its name, the composition has to allusion to the present war, having been back in 1912.

JOHN MCCORMACK, the well-known tenor, received the degree of doctor of literature from Holy Cross College at this year's commencement exercises.

JOSEPH BONNET, the eminent French organist, will not return to France, but will make a tour of the United States next season.

A short season of Spanish light opera was begun at the Garden Theatre in New York early in June.

The "National Sylvan Theatre," the first theatre ever directly under the auspices of our national government, was opened in Washington on June 24, in the presence of a large audience. It is an out-of-door affair, and forms part of the park system of Washington.

St. Louis now rejoices in a municipal theatre, of the operatic variety, located among picturesque old oak trees. The opera has been recently given there, with fine effect.

ROBERT ALZSHEIMER, conductor of the Russian Symphony Orchestra, predicts that dating from the war, America will begin to evolve a truly national music.

PHOENIX, ILL., is falling into line enthusiastically in the matter of community singing. "Sunday Sing" songs of patriotic and familiar sacred songs. They have been immensely successful.

The Community Music Idea has reached Salt Lake City, where choruses of school children sing on the steps of the State Capitol.

For WORTH, TEXAS, has distinguished itself artistically through a successful performance of Gounod's *Faust* by local talent, under the direction of Mr. Leach. The opera was properly staged, costumed and acted, as well as sung—not simply given as a cantata, as is now occasionally done by choral societies.

The musical forces of Seattle, Wash., have joined hands in producing a new opera, which is by Seattle men, created and written by the composer and Cyril Arthur Haver and the early history of Seattle.

The sixth North Shore Festival (Evansville, Ind.) was as usual, great success. The most impressive part of the undertaking was a performance of Sullivan's *Golden Legend*, by a chorus of six hundred voices, under the leadership of Peter Luttmann, and assisted by eminent soloists.

PIOTRINS from twenty-seven States assembled to hear the Bach Festival at Bethlehem, Pa. The B minor mass was *Le piece de resistance* here. It is an interesting fact that this festival and a preceding one in Bethlehem last 175 years ago. The early Moravians who peopled this town were conspicuous for their love of and culture in music. The first copies of Haydn's quartets to reach this country came to Bethlehem, and it was there that the Creation and the Seasons had their first performance in this country.

PERCY GRAINGER conducted several of his own works at the Norfolk (Conn.) and Evanston (Ill.) musical festivals in June. Humor has it that the eminent Australian pianist has enlisted in the United States Army as an obol.

PERFORMANCES of American composers' works in the larger form are becoming more frequent. As an instance, Stillman Kelly's last season; his *Voe England Symphony*, four, and his *March Song*, two; all by first-class symphony orchestras.

JOHN PHILIP SOUSA, the noted bandmaster, who is now charged with the task of organizing and training bands for the navy, has purchased a large supply of music for the purpose, amounting, it is said, to nearly a carload. When one remembers the large

number of hands, each to be supplied with a suitable library of music, and the fact that some of them number nearly fifty players, the quantity does not seem so surprising.

THE National Arts' Club, which recently offered a prize of \$250 for the best American war song (which was not awarded), has now increased this sum to \$500, which it offers for the best musical setting of Daniel M. Henderson's poem, *The Road to France*.

Copies of the poem may be obtained from the National Arts' Club, Defense Committee, Gramercy Park, New York. The competition closes September 15, 1917.

The New York Oratorio Society is still divided over the question of a successor to Louis Koenig, the former leader. Though Mr. Damrosch has been appointed by the Executive Committee, a large number of members favor Mr. Koenig, and a split is threatened.

LOS ANGELES is making intelligent lovers of music by her splendid system in public school instruction. Not content with the usual instruction in vocal music, she has over one hundred separate and daily organized orchestras, numbering in all over 1,400 players. Los Angeles is easily one of the foremost American music centers in the country, and an excellent symphony orchestra.

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THE ETUDE

AUGUST, 1917

VOL. XXXV No. 8



Getting Public Attention



Sensible Notation



Every sensible music teacher knows that in some way he must get public attention in order to succeed in his work. The days when the teacher stood aloof from advertising as though it was some kind of belittling, trade-catching device, are now happily over. At the same time the teacher knows that his advertising must first of all be truthful and dignified. One hundred years ago the musician who advertised put in his local paper some such announcement as the following which Mr. Louis C. Elson has very kindly sent to us. It appeared in 1821 in a Boston paper.

MUSIC TUITION.

M^R. S. P. TAYLOR, from New-York, Professor and Teacher of Music, and Organist to the "West Church," respectfully tenders his Professional Services to the Ladies and Gentlemen of Boston, in teaching the Piano Forte, Organ and singing. E^g Application to be made at the Franklin Music Warehouse, No. 2 Milk-street—or at his house in Clark-street, where he will give instructions to those Pupils, who can have the use of his Piano Forte.

Such an advertisement to-day would help a teacher if he had the right distribution. It is dignified, makes no exaggerated claims, and states all that the teacher has to say. We must assume, however, that his possible patrons are acquainted with his credentials. If they are not he should, through public recitals or through circulars giving testimonials, have had ready all material necessary to convince them that he deserved their patronage. S. P. Taylor, however good a teacher he may have been, has probably been under the sod for over half a century. In this strange way our, ERUDE readers, become acquainted with his initiative and enterprise.

Initiative and Enterprise, those are the main factors. Mr. Taylor did not stay still and wait for business to jump over his door sill. The whole subject of advertising for music teachers is one which every teacher should study with great seriousness. Two books will be found of great help. One is *The Musician's Business Manual* by Bender and the other is the little pamphlet *Progressive Ways for Securing New Pupils* by Eastman. The main thing, however, is to make a start and TO-DAY is none too early for next season.



Keeping Old Pupils



THE ETUDE is most proud of its splendid good fortune in keeping its old friends. They stick to us in a glorious manner and their loyalty often affects us very greatly. Every teacher knows that if he cannot keep his old pupils he is lost. The teacher who finds himself setting out with a new list every year, his old pupils running off to other teachers, may well begin to look to his laurels. There must be a reason. Better find that reason or failure will find you. Even when you are convinced that you have taught a pupil all you can teach that pupil and you conscientiously feel that he must go to another teacher, win the loyalty of the pupil by assisting him to pick out the best possible teacher. Montaigne insisted that "Man is a vain, fickle, unstable subject." Admitting that this might be true, should not the wise teacher use every means to make his pupils loyal and faithful by rendering them such service that they will be everlastingly grateful to him?



Marathon Programs



Forty numbers of about four minutes each is the length of a student's recital program recently received from an Eastern city. Allowing an average of one minute between each number we have a program about three and a half hours long! And that without intermission! Mercy on the poor audience! We once sat through a student's recital program four hours long. Never except at Bayreuth have we been blessed with such continuous musical enjoyment (?). If teachers persist in penalizing their audiences with four-hour programs they should at least introduce the Bayreuth custom of allowing a little recess, during which the audience may rush out and regale itself with beer and sausages between the Magic Fire motif and the Valkyrie motif.

How can a teacher with any common sense, let alone business sense, plan a program of pianoforte pieces which could not be executed in less than three hours? Such a recital would be enough to damage a teacher's reputation for a year to come. One hour or an hour and twenty minutes at most is ample. Better give several recitals rather than crowding everything into one.

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The Real Accomplishments

AN echo from the quaint educational systems of yesterday is to be found in the delightful and practical *Letters to Young People*, by Timothy Titcomb, Esq. Timothy Titcomb was the pen name of J. G. Holland. These letters were written when Dr. Holland was editor of the "Springfield Republican," and it said that their common sense and fine moral sincerity, to say nothing of their spirited style, were largely responsible for the great popularity that suddenly seemed to come to that paper. The first appeared in the early fifties and were published in book form in 1858. At this day they have the charm of those fascinating days before the Civil War when the *pièce de résistance* of every piano student was *The Battle of Prague*.

Show us how divine a thing
A woman may be made.

—WORDSWORTH.

It is a matter of special importance to you that you comprehend and thoroughly appreciate the difference between accomplishments and scientific and literary acquisitions. A woman may have many acquisitions, and no accomplishments, in the usual meaning of the word, and *vice versa*. As the life of a woman goes in this country, these acquisitions perform their most important office in the process by which they are achieved—that is the great work which they do for a woman is that of training and disciplining her mind. Many a woman thoroughly learned algebra at school, with decided advantage to herself, who never makes a practical use of algebra. She may have been a good Latin or Greek scholar, but having no important use for her acquisition in practical life, she suffers her knowledge of those languages to fade out. In short there are very few of her text-books which in five years after leaving school, she would not be obliged to review with the severest study before she could re-acquire the credit she won in her last examinations. A woman may have a pet acquisition which she transforms, by her manner of treatment, into an accomplishment. Botany is thus transformed, not unfrequently, into a very graceful thing.

An accomplishment differs from a science, or a system of truth of any kind, acquired during the process of education, in that it needs to be permanent, and so far as possible perfect, to be of any use to the individual or to society. Music, drawing, conversation, composition, the French language, dancing—all these in America are regarded as accomplishments; yet of fifty women who acquire either of them, or all of them, not more than two retain them.

Miss Georgiana Aurelia Atkins Green was an intimate friend of mine, or, rather, perhaps I should say, my mother's brother boarded my horse and I bought my meat of her father. It was the determination of Mrs. Green that her daughter should be a finished lady. During the finishing process I saw but little of her. It occupied three years and was performed at a fashionable boarding-school, between the ages of fifteen and eighteen, regardless of expense. When she was finished off she was brought home in triumph and exhibited on various occasions to crowds of admiring friends. I went one evening to see her. She was really very pretty, and took up her role with spirit and acted upon it admirably. I saw a portfolio lying upon her piano, and knowing that I was expected to seize upon it at once I did so against Miss Green's protestation, which she was expected to make, of course. I found in it various pencil drawings, a crown head of the infant Samuel and a terrible shipwreck in India ink. The sketches were not without merit, because they all looked over and praised, of course.

Then came the music. This was some years ago, and the most that I remember is that she played *O Dolce* concerto with the variations, and the *Battle of Prague*, the latter of which the mother explained to me during its process. The pieces were cleverly executed, and then I undertook to talk to the young woman. I gathered from her conversation that Mrs. Marinier, the principal of the school where she had been fitted, was a lady of "so much style!" That Miss Kittleton, of New York, was the dearest girl in the school, and that she (Georgiana) and the said Kittleton were school friends that they always dressed alike; and that Miss Kittleton's brother Fred was a magnificent fellow. This last was said with a blush, from the embarrassments of which she escaped gracefully by stating that the old Kittleton was a banker and rolled in money.

Half-Baked Georgiana

It was easy to see that the parents of this dear girl admired her profoundly. I pitied her and them, and determined, as a matter of duty, that I would show her just how much her accomplishments were worth. I accordingly asked of my wife the favor to invite the whole family to tea, in a quiet way. They all came on the appointed evening, and after the tea was over I expressed my delight that there was one young lady in our neighborhood who could do something to elevate the tone of our society. I then drew out, in a careless way, a letter I had just received from a Frenchman, and asked of Miss Georgiana the favor to read it to me. She took the letter, flushed, went half through the first line correctly, then broke down on a simple word, and confessed she could not read it. It was a little cruel, but I wished to do her good, and proceeded with my experiment. I took up a piece of music and asked her if she had seen it. She had not. I told her there was a pleasure in store for both of us. I had heard the song once, and I would try to sing it if she would play the accompaniment. She declared she could not do it without practice, but I told her she was too modest by half. So I dragged her, protesting, to the piano. She knew she would break down. I knew she would, and she did. Well, I would have to do it myself. Mrs. Green were fond of the old-fashioned church music, and had been singers in their day, and in their way. I selected an old tune, and called them to the piano to assist. Mrs. Green gave us the key, and we started off in fine style. It was a race to see which would come out ahead. Georgiana won, by skipping most of the notes. She rose from the piano with cheeks as red as a beet.

The Greens took an early leave, and I regret to say a cool one. They were mortified, and there was not good sense enough in the girl to make an improvement of the hints I had given her.

At last Georgiana was engaged, and then she was married—married to a very good fellow, too. He loved music, loved painting, and loved his wife. Two years passed away, and I determined to ascertain how the pair got along. She was the mother of a fine boy, whom I knew she would be glad to have me see. I called, was treated cordially, and saw the identical old of a tune. The husband with a sigh informed me that Georgiana had dropped her music. I looked about the walls and saw the crayon Samuel and that awful shipwreck in India ink. Alas! the echoes of that awful shipwreck that came back over the field of memory, and the fading mementos around me, were all that remained of the accomplishments of the late Miss Georgiana Aurelia Atkins Green.

I have told you this story in order to show you the importance of incorporating your accomplishments with your very life. It is comparatively an easy task to learn a few tunes by rote; to get up, with the assistance of the teacher, a few drawings; to go through with the science of music; but it is not so easy to learn practice necessary to make the science available under all circumstances. A true accomplishment is won only by hard work; but when it is won it is a part of you, which nothing but your own neglect can take away from you.

And now let me tell you a secret. Multitudes of married men are led to seek the society of other women, habits, because they have drunk every drop of life which their wives can give them. They have heard all their tunes, seen all their efforts at art, sounded all their charms, and measured every charm, and they see that henceforth there is nothing in the society of their wives but insipidity. They married women of accomplishment, but they see never a new development—no improvement. Their wives can do absolutely nothing. The shell is broken; the egg is eaten.

A Simple Cure for Stage Fright

Few people have observed it, but it is nevertheless a fact that when one is suffering badly from stage-fright (and such a state sometimes comes to fairly well-experienced players, as well as to beginners) they almost stop breathing, taking little, short, infrequent breaths. If one at such a time will only breathe very strongly, deeply and slowly stage-fright will vanish in a few moments. Try it.

MUSIC is the harmonious voice of creation, an echo of the invisible world, one note of the divine melody which the entire universe is destined one day to sing.

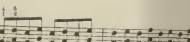
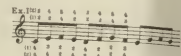
—MAZZINI.

How to Regain Your Technique

By Edward Hardy

THE purpose of this article is not to show you how to get technique, but how to restore what you once possessed.

The busy teacher and the busy amateur, both of whom have long neglected their systematic practice, have themselves unexpectedly called upon to play at some concert or social affair. They look up some of the old concert pieces and find them now almost impossible. Under such circumstances I have found the following exercises very beneficial:



It doesn't matter whether you believe in the old or the new method of teaching, your lack of practice has resulted in a lack of vitality of action of the knuckle joints. Your arms and wrists have not become any stiffer, and if you ever really learned anything about relaxation that has become a habit over time you play, so the only thing left to consider is the vitality of action at the knuckle joints.

Play Example I with the first fingering, raising the fingers as high as you can without causing stiffness. The hand should be arched, the knuckles being the highest point. Success lies in making each finger do its journey up and down as quickly as possible, the notes themselves sounding only at a moderate pace. The extension between the first pair of fingers gets up and the last pair coming down always appears to me to aid considerably in developing in the knuckle joints that springiness or vital action that we desire. After the right hand, practice the left hand, then do Example I again to the second fingering.

The same principle holds good, as far as possible, for Example II, after which play Example III, with the little finger to the thumb. This takes off any strain from the Example II.

The same rules hold good for Example IV as for Example I, except the up and down journey of the finger that plays the short note must be so rapid that it is looked upon as one movement.

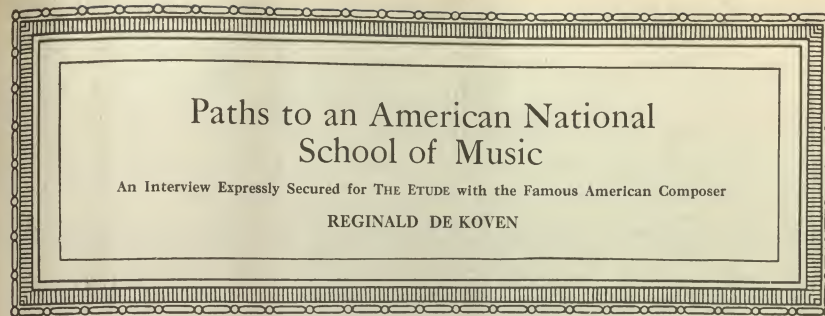
While doing these exercises keep in mind all you have learned about keeping the arm and wrists relaxed. The student of Matthay, Breithaupt, etc., might claim, "Why there is nothing new in this, in fact modern methods have ridiculed that particular finger action as hopelessly wrong." To that I reply that I do not suggest you should play like that, but that you should look upon these exercises as finger gymnastics and a means to an end. There is one occasion when the teacher will find these four exercises useful, and that is when he is confronted with a new adult pupil possessed of sluggish action and very little finger discipline. Under these circumstances these exercises will produce gratifying results. For my own use of no other exercises that would produce the same satisfactory result in so short a time.

AUGUST 1917

Paths to an American National School of Music

An Interview Expressly Secured for THE ETUDE with the Famous American Composer

REGINALD DE KOVEN



Reginald De Koven, whose operas and songs have made him one of the foremost of American composers, was born at Middletown, Conn., April 26. Although the descendant of several old American families he was taken to Europe when he was eleven years of age, to live with his father, a clergyman, who was obliged to go abroad to his health. Mr. De Koven was accordingly educated in distinguished European institutions, taking his degree from St. John's College, Oxford, in 1880. In Germany he graduated from the Göttinger Conservatorium, where his teachers were W. Spindler, Lobert and Truckner. He also studied composition under Dr. Hauff in Frankfurt. In Italy he studied composition under Delfino and in Vienna under Gieseler. He has interested many readers of THE ETUDE to know that Mr. De Koven's intention at first was to become a virtuoso pianist, and he studied for many years with that end in view. For six years he was the conductor of the Washington Symphony Orchestra. With this thorough training in every branch of the art, combined with a very delicate taste, it is not surprising to note the immense success of many of his works. *Robin Hood* alone has been given 15,000 times.

Mr. De Koven has written over forty works for the stage, which have been signal successes. His extraordinary *Phyllis*, produced at the Metropolitan Opera House last year, and based upon the fine libretto of Mr. Percy Mackaye, proved so successful that it has been retained in the repertoire of the company for several seasons. Mr. De Koven has written over three hundred songs, several of which have become the most popular works of their time. The song in this issue of THE ETUDE is likely to become one of his famous ones. The title, "The Old, Old, Love," the words and the music are all original with De Koven.

One cannot but be amazed at the man who has been able to contribute toward forming a national school of music in America. Accordingly he was recently entitled to receive an invitation to write the musical and choral music for the *Maestro of the American Drama* recently given at the University of Pennsylvania. The production was a great artistic success and added much to Mr. De Koven's laurels.

Six Significant Factors in American Musical Life

The interest in American music and music in America is by no means a matter of recent development. American operas were being heard in the theaters, and at the time of our Civil War there were many men in both the North and the South who had great ambitions for the future of the art in our country. Sidney Lanier is a notable example. Although he descended from a famous family of musicians, and although he was an accomplished musician himself he realized that it was through his prophetic poetry that he could accomplish the most for American music.

The time for prophecy is now, however, long since past and America has, thanks to those musicians who have given their lives to the higher ideals of the art in this country, now come to a time where American musical art has begun to be a force in our national development. Yet we have even now no American music that is distinctive and recognizable as such. Some reasons for this may be noted:

- I. The fact that music is the last art to develop.
- II. The fact that our Puritan ancestors and our Quaker ancestors not only did not favor music, but actually fought it "tooth and nail."
- III. The fact that the dominant conservatism of this country has led to man the right to pursue an art, and still remain untainted with this same conservatism.
- IV. The fact that musical snobbery in the past, and unfortunately in a very large measure even at this day, seems to prefer foreign artists to native-born American artists and composers.

V. The fact that our lack of musical atmosphere and musical material has hampered the musician in expressing himself in a national way.

VI. The fact that all our best musicians, with few exceptions, have been trained abroad under foreign influences and therefore express themselves in accord with their training.

The result of all this (and it is a serious result) is that our musical education hitherto has been from the top down and not from the bottom up. It has been

by thirty years of hate and prejudice. This did not disappear until the Spanish War again made us one. The great impetus in American music has all occurred since the Spanish War. Sectional discords died out and we became for the first time in modern times a United States.

Again the call to arms has come and Americans are feeling an uplift of patriotism they have never felt before. From the horrible welter of this world war we shall emerge, not a nation of hyphenates, but a nation of Americans, a democracy of races united as brothers in a manner that the world has never seen hitherto. Such a nation must truly be "of the people, by the people, for the people." It is because of this that Americans are realizing that song is the one great thing of the hour. Rejoice that you are a musician in this great day in our national life. It is song that shall weld with the white heat of patriotism and brotherhood those bonds which shall make America the real commonwealth of material and spiritual freedom.

And it must be the song of all the people. Not the song of one race or one section. I have often been accused of speaking against ragtime when it is mentioned as "American music." My great objection to ragtime is that it is the development of a sectional influence. It is quite unattractive, and it is now on the wane. It could not remain as a permanent factor in our national musical development.

Such national music must come from the people and be representative of the people—and that means all the people. I welcome the popular song; it is a definite and important factor in musical development. The greater good that any musician can accomplish is to make music a pleasurable and helpful part of the lives of the masses who have never before thought of music.

The Popular Song

For this reason, I am always immensely amused when the very superior people, who imagine that the musical progress and good taste of the country is to be controlled and directed by their judgment, revile the popular song. Some of the popular songs of yesterday were admittedly pretty bad. It is a very encouraging fact that the artistic value of the popular is being raised. But the popular songs of yesterday, even though they were in some instances bad, were necessary to develop latent musical interest. They were the steps upon which to climb toward a national musical expression.

Twenty or twenty-five years ago in America the average theater audience was composed for the most part of the educated and cultured classes. But, as during these last twenty-five years, theatres and places of amusement have multiplied exceedingly, the taste and culture of the consequently multiplied audiences have inevitably decreased in direct ratio to their numbers, and this must be held to account for the present wholly unsatisfactory condition of the musical stage in America, so that anything like an artistic musical piece does not exist outside of the Metropolitan Opera House. The good light operas as musical pieces of ten or fifteen years ago have degenerated into leg shows based on the most grotesque and but having reached the bottom we have now the chance

Yours sincerely,
Reginald De Koven

Without Artistic and Human Interest

Our American Musical Advance

It may be this, the need for using foreign names is passing. Perhaps Lillian Norton, had she lived to-day, would have been Lillian Norton and not Mme. Norton, just as Emma Wixon would have been Emma Wixon and not Mrs. Wixon. The fact that the names of the great founders of their Americanism and America would have been proud of them. Yet only the other day a lady came to me and said, "Mr. _____ (naming a foreign-born symphonist conductor, long resident in this country) _____ told me _____ (a singer) _____ that _____ to be successful unless she changes her name to a foreign name. Americans do not want musicians minus a 'vitch,' 'shy' or 'stein' on the end of their names." I asked her, "What name?" "The name _____," she came from and where he belongs, and _____ be debared from having any part in the present development of music in America." Could Farrar have been a greater success if her name had been Farrarini, or could she have been a greater success if his name had been Bisphamovich?

Let us not, in our chauvinism, imagine that we are doing things that we are not doing, or that we have accomplished things that we have not accomplished. Americans are admittedly zealots and enthusiasts, but we are far from the most pious descendants of hard-headed, hard-working, hard-thinking farmers, merchants, woodsmen, plasmens, miners and scamen. We have the saving grace of common sense. Let me realize that in music we have thus far merely laid the foundation. We are just beginning to make a base upon which a strictly American national art may in time be raised. What we have needed most of all is the community feeling for art, through which our own national art will develop.

The Meaning of the Masque

chorus, orchestra, poetry and poetic dialogue, songs, dancing and stage settings of some significant epoch in the life of a nation, or the development of a myth, an art, or a science. The performers in the first Masques were unusually persons of high rank, and in early Masque took place in the home or on the grounds of the aristocracy. The Masque was a form of entertainment, combining poetry and music in a very delightful manner, but quite apart from the public. In the early part of the seventeenth century an immense amount of attention was paid to the Masque by the great poets of the time. Ben Johnson, Beaumont and Milton all wrote famous Masques. Lawes, Lanier and Abbot were among those who wrote the music. It was an unusual and a very important part of the life to produce. The subjects in those days were generally mythological. In America we have striven to make our Masques such as those given at St. Louis, New York, Newark and recently in Philadelphia, indicative of some phase of our national life. Mr. Twombly, in his poem, *The Masque of the American Drama*, has the honor of writing the score for the performance at the University of Pennsylvania which was given as the "climax" of the American Drama year of the American Drama League, not only traced the story of the development of our country, but also the life which paralleled with it scenes from the life of the people were certain to inspire and entertain the public.

The Masques does not necessarily demand huge bodies of singers and performers, such as have marked the performances in New York, St. Louis and other cities. It should have the atmosphere of the pageant, but this does not mean a mob. The Court Masques of the time of James I were given with comparatively few performers and must have been very effective. Best of all, the Masques should be given by the very best of all Pennsylvania performers: the only professional performers were those in the orchestra and a few singers in the chorus. The officers, managers and directors all gave their services without remuneration, and the director, Lester Holland, an able young Philadelphia philanthropist, was the only one to accept management, and so forth, thus in lightening stage management and production would put many a professional producer to shame.

[illegible]

The communal spirit in music will certainly teach our people to have a new reverence for our American music workers. I have never been willing to glorify exclusively our poets, painters, philosophers, authors, and scientists, and to ignore the musicians at the expense of the other workers. I have never been willing to glorify and to the exclusion of our musicians at the expense of the other workers. Why is this? Why should we not all be as proud of MacDowell, Chadwick, Foote, Handel, Parker, Messiaen, Debussy, Beethoven, and many other masters of the art, as we are of our poets, painters, philosophers, and scientists, and of our accomplished and hardy men of Longfellow, Poe, Howe, Stuart Whitman, MacDowell, and Lincoln. Lincoln, Emerson or Washington. Where does the difference come? Has it not been due to snobbery? I have never been a snob. My friend Edward MacDowell often said to me: "I refuse to be called an American composer, but I do claim, I write music worthy of an American, that I shall not

"We need have no fear of being provincial by fostering American music and American musicians. We shall always welcome the cooperation of our brother artists and composers from over the seas. But through the community spirit, the community chorus and the community masque, all popular movements coming from the people, we shall certainly develop a popular admiration for our national musical heroes so that they will not be at a disadvantage when put in competition with foreign artists or composers.

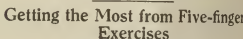
By E. A. Gest

Take a strip of paper, one-half inch in width (possible cut the staff from a piece of blank newspaper) and mark the center.

Place this on middle C. Then, as each new scale is found to be a fifth higher than the last one, write the names of the scales (with or without their signatures) on the paper, in order, up to C⁵.

Returning to middle C, count down in fifths for the scales with flats, marking them on the paper in the same manner as Gb.

Major and minor scales may be marked on separate papers, or on the same one, beside the major or on the other side of the paper.



In these days of strict economy of effort along all lines of endeavor a proper and appreciative value must be placed on time. In piano work, direct simple methods must take the place of ambitious stude study by many pupils scrambled through in a most haphazard fashion. Time saving means the elimination of aimless key gropings and graspings; it means a settling down to do the work in hand with the least expenditure of energy and of motion, that of the needless kind especially.

At the very head of the simple things one may do to set about the mastery of the difficulties of finger work in piano playing stand *five-finger* exercises by many teachers, even those of marked ability, given for three or three lessons, then dropped as though themselves the pupil would never be called upon to humble himself with anything so *simple*. Yet, without doubt, there is no set of exercises that will add more to digital facility than good old commonplace *five-finger* exercises, each hand separately, without notes, in order that all attention may be directed to the movements of the fingers of the scale beginning with the first finger, the *do* of the scale being raised, causing each finger to turn eight times while holding the others down; then two fingers alternately while holding the other three keys down finally, yet securely, then three fingers alternately, then four, finally all five. All of this not only in the

By ARTHUR ELSON

WHEN the Jewish people escaped from Egypt by passing through the Red Sea, which overwhelmed their enemies behind them, all were in a happy mood, and their leader, Moses, voiced their feelings in a jubilant song. But triumph was not the only emotion that he

expressed. The thanksgiving would not have been complete in those days without a little sarcasm, and we find the Egyptians duly held up to ridicule. "The enemy said, I will pursue," cried the singer, "I will

Similar in style was the song of Deborah and Barak, as given in Judges V. There is the same triumph over a fallen enemy, the same biting sarcasm. The singers made the mother of Sisera exclaim, "Have they not sped? Have they not divided the prey?" But Sisera was dead, and his much-desired prey remained alive to celebrate his downfall.

Humor in song and in other music must have flourished in Egypt also. On some of the Egyptian relics are pictures of an actual musical conservatory, with lessons going on in voice, dancing and instrumental playing, while some of the pupils regaled themselves in a lunch-room. Human nature was much the same then as it is now, and very likely the irreverent students produced their share of comic or satirical songs.

The musical remnants of Greece are mostly sacred. But in that ancient land of wit there must have been many lively or caustic lyrics. Not all the Greeks took music too seriously, at least from the auditor's point of view. Thus the Athenian was Dorian, after hearing a tone-picture of a storm, exclaimed, "I have heard a better tempest in a pot of boiling water." This sentence led to our phrase, "A tempest in a tea-pot." On another occasion a spectator at a song-and-dance performance, who did not show much enthusiasm, was informed that the work was very difficult. "I wish it had been impossible," he replied.

The Greeks of the third century B. C. had large instrumental pieces of the program school. One of these, depicting Apollo's combat with the python, would certainly have delighted Richard Strauss, for it had such realistic touches as the hissing of the python, the twanging of Apollo's darts and the gnashing of the monster's teeth, the last effect being obtained by a *col legno* on the outside of the woodwind.

Ancient Rome, less intellectual than Greece, showed much less humor in connection with its music. On one occasion, however, there was always a chance for satirical songs. This occurred in the numerous triumphs celebrated in ancient days. However great the victory, and however important the general might be, the soldiers in his train were always allowed to indulge in whatever ribaldry they pleased at his expense.

Roman music, incidentally, was given over largely to effects of noise, though private concerts of strings, flutes and voice were much praised by Apuleius. Long historical or legendary ballads existed, and Nero sang one of these ("The Destruction of Troy"), and accompanied himself on his lyre, while Rome was burning. He did not fiddle, as popularly asserted, because

Music in the Dark Ages was based chiefly on the Gregorian tones. No humorous application of these remains to us, though we know that Charlemagne cherished the tonal art at his court, and used his staff to rap the heads of his courtiers if they did not sing loud enough in the choruses.

In the time of the minstrel knights music of a light and pleasing sort became popular once more. This

tendency culminated in the play of "Robin et Marion," by Adam de la Hale, which was the first comic opera. It was produced in the thirteenth century. Its slender plot consists of the love of Robin for Marion, his boasts that he will always protect her, the advent of a noble man who is smitten by Marion's rustic beauty, the driving away of Robin, and his difficulty in explaining his cowardice afterwards.

The Troubadours used a special form of sarcastic political song, known as the *Pasquinade*. The Minne singers of Germany were usually less satirical, but they could express themselves frankly enough at times and their discontent at royal parsimony found vent in the following stanza:

"King Rudolph is a worthy king

All praise to him be brought!

He likes to hear the minstrels play and sing
But after that he gives them naught."

The troubadours themselves played the harp or the guitar. But when they visited the medieval castles or other establishments they brought with them a train of followers, known as *Jongleurs*, who attended to most of the playing and provided the music at meal-times. After the downfall of the Troubadours (in the War of the Albigenes) the *Jongleurs* became wandering minstrels, earning a precarious living. Their habit of performing tricks has given the word *jongleur* its modern meaning. But they played various instruments and their songs gave some occasions for comic displays of technique, such as are found occasionally in modern vaudeville.

The humor of the contrapuntal schools was of a more ponderous kind. Some of the puzzle canons, in which phrases or signs told how the single melody was to accompany itself, were lively enough in character. But they were usually too short for anything but simple ideas in the words. The masses of the day often showed an unintentional humor, because they were built around popular tunes, and the singers sometimes used the popular words instead of the sacred text.

England developed a form of vocal round known as the catch, which became very popular. It was usually a three-voiced affair, sung by the "Three-man and his men," spoken of by Sir Toby Belch in "Twelfth Night." All through Shakespeare's plays one sees these trios, and an extra character, usually a clown, is often introduced merely to take the third part in a song. Sir Toby Belch, in the above scene, was in such a condition that he felt he had to sing, and he named many of the well-known tunes of the day, and used their words in a very odd and anaphoric, before he could be quieted.

The true idea of the catch is some trick in handling the words, as well as a tune that is caught up by each singer in turn. Thus Bishop, nearly two centuries later, composed a catch on a love-appeal beginning "Ah, how Sophia," and continuing with a request for someone to "Go fetch the Indian's borrowed plume" to decorate the fair damsel. But when the words were sung fast they became "A house afire" and "Go fetch the engines." Some of the earlier catches are by no means fit for ears polite.

Instrumental program music began in the seventeenth century, soon after the harmonic style of opera brought the instruments and their possibilities to composers' attention. One of the earliest exponents of this school was the German organist Froberger, who wrote a tone picture of a trip across the English Channel, with vivid

suggestions of rising waves and increasing seasickness. Incidentally, Froberger was wrecked and robbed when he made the trip himself, so that he had hard work to establish his identity in England. Finally he got permission to play on a certain organ, and a former pupil of his recognized him by his brilliant execution. He was then taken to court and assisted in every way.

The school of harpsichord program music was further developed by Rameau and Couperin in France. Many of their little tone-pictures are dainty and graceful rather than humorous; but Rameau's "La Poule" is a delightfully funny imitation of a clucking hen.

Program music is readily enough understood when its title is given, but without that explanatory aid different people will draw different inferences as to what the music means. Thus one critic took a phrase in "Don Juan" to signify the hero's disgust at not finding the ideal woman, but Strauss explained the passage as showing Don Juan intoxicated.

The critics went astray in somewhat similar fashion at the first performance of Rossini's "Barber of Seville." The composer had lost the manuscript of the overture, and at the last minute he substituted the "Aureliano" overture, from another work. The critics then praised the piece highly because it foreshadowed the plot of the opera so successfully.

An operative curiosity by Rossini is "I die Bruschini." He was under contract to produce an opera for a Venetian manager, who cared little about him and gave him this libretto, which was poor. In revenge, the composer introduced various tricks into the score. The violins marked each bar of the overture by a tap of the bow on the lamp-shades, the bass was given high notes, and the soprano kept as low as possible; a storm scene was interrupted by a funeral march, and the chorus parts were filled with words that the words became a meaningless jumble of repeated syllables. This work was actually performed before the manager saw its true character.

While on the subject of opera it may not be amiss to include Ruskin's criticism of "Die Meistersinger." It is not the accepted view of that work, but it is certainly frank. It runs as follows:

"Of all the *bete, clumsy, blundering, hogging, baboon-headed stuff* I ever saw on a human stage that thing I saw last night—as far as the story *arling* went, and of all the affected, sapless, soulless, beginningless, endless, topless, bottomless, topsy-turvy, tuneless, scranell-pipest, tongs-and-boniest doggerel of sounds I ever endured the deadliness of, that eternally of nothing was the deadliest as far as its sound went. I never was so relieved so far as I can remember, in my life by the stopping of any sound, not excepting railway whistles, or the blowing of a steam-whistle, or the cobbler's bellowing; even the serenader's caricatured twangle was a rest after. As for the great "Lied," I never made out where it began or where it ended, except for the fellow's coming off the horse block."

ing. On another occasion Sir Charles Halle played him a Beethoven sonata, after which Ruskin asked, in a bored way, for Thalberg's variations on "Home, Sweet Home."

Program Music Again

To return to the subject of program music, we find Strauss claiming that it can be made very definite—indeed, that it can even show, for example, when anyone a table picks up the fork at his left as contrasted with the knife at his right. This assertion may be taken as an example of humor in music; for if the Strauss works were played to new auditors without any explanatory text, their various interpretations of the musical meaning would become confusion worse confounded.

Strauss states also that every composer must have

had a picture in mind whenever he created a composition of any sort. This is another very tall statement. It is not probable that the shapely sonatas of Mozart or the spontaneous themes of the Schubert symphonies had even the slightest program idea back of them; while the Bach fugues of the Well-tempered Clavichord certainly have no suspicion of any scenic suggestiveness. If Strauss considers these at all pictorial he must rate them as picture-puzzles.

Strauss himself has been guilty of giving two different versions to one of his own works—the Sinfonia Domestica. He explained the usual plot to the present writer twelve or more years ago; but later on, in Europe, he made an entirely different program for the work. Possibly he remembered that in a Domestic Symphony the domestic should not have been left out.

Strauss has enriched the humorous repertoire with at least two important works—"Don Quixote" and "Till Eulenspiegel." The former is the best spontaneously bright of the two. Its effects are fairly obvious, such as the upsetting lark, the bleating of the flock of sheep, or the aerial rattle of the wind-machine. But "Till Eulenspiegel" is a masterpiece of humor, a well worthy of its famous medieval subject, a character whose trickeries perpetuated his name in the French word "Espéjlerie." The odd little rush of tones that portrays Till himself, half bantering and half pleading, is one of the most amusing in the modern repertoire. Till's many pranks and disguises, his ultimate capture, his half-impudent pleading with an angry populace, and his final squeal, set forth in the score in a way that makes the hearer chuckle audibly.

The "Katzenjammer Kids"

Mracek's "Max and Moritz," picturing the exploits of the two bad boys of German humorous poetry, is scarcely up to Strauss level. It has much good music, but the program touches are again too obvious, such as the protest of the widow's poultry when seized by the boys, or the explosion of gunpowder placed in a tobacco pipe. The oddity of this subject led one critic to say that the next work set to music would probably be the almanac. What if one of our American composers should set the *Katzenjammer Kids*?

An important American piece in the humorous field is John Alden Carpenter's orchestral piece entitled "Adventures in a Perambulator." It contains delightfully amusing suggestions of the pompous policeman, the persistent hurdy-gurdy and the barking of dogs. One movement, "The Lake," is a charming picture of rippling wavelets, and shows that the composer can excel in the serious field also. The perambulator subject is even more odd than Max and Moritz; but a great composer nowadays can make almost any material interesting.

Schoenberg's Unconscious Humor

Schoenberg has gone farther afield than any of the others at present. His "Five Orchestral Pieces" are not humorous intentionally, but they become so involuntarily at times. Thus his "Presentiment," the first of the set, has been described as a tone-picture of an aeroplane dropping a bomb into a chicken-roost.

It takes genius to make pure music give effects of humor, and yet it has been done. The rushing phrase that opens Mozart's "Figaro" Overture, or the "Badinerie" for flute in Bach's B-minor Suite, are amusing in themselves, without the aid of tone-color.

Program music, however, may be manufactured with comparative ease at present. The aspiring composer need only choose some semi-humorous subject, mix it well with modern orchestration, add melodious themes in small amounts, season with unexpected discords and stir up with percussion instruments until finished. The work is usually served hot.

"Music students should lose no opportunity to hear the best music, both vocal and instrumental. Heard with understanding ears, one good concert is often worth a dozen lectures, yet many students know nothing in music beyond what they themselves have practiced or heard their fellow-students give at rehearsals or recitals.

Trying to gain a musical education without a wide acquaintance with the literature of music is like attempting to form literary taste without knowing the world's great books"—A. W. Moore, in *For Every Music Lover*.

The Echo Exercise

By Grace Busenbark

A LITTLE device I have found advantageous with my youngest piano pupils is the "echo exercise." A dull, apparently meaningless exercise, involving much repetition, is turned into a series of calls and echoes. One or two measures or a short phrase is played, first forte, then piano, then pianissimo. Even those who have had no experience with the echo in their fingers catch the spirit of it and try to "call" with their fingers, first loudly, then softly as possible.

At a class meeting I told the children about McDowell's little cabin studios at Peterboro, where he practiced and composed, and where the real woodland music was his inspiration. It is evident that such listening and striving for a contrast of loud and soft playing not only makes for good technique in finger control but is also an exercise in ear training.

Thus beginners may easily learn to listen to their own playing—which many advanced students never learned to do.

Five Vital Business Watchwords For the Music Teacher

Forethought.

Looking ahead and divining certain events, fads, tastes, changes, etc., from which one may determine what should be done in the way of preparation at the present moment.

Efficiency.

Leaving absolutely nothing undone to enable one to do one's work (in the grade selected) in the most capable, thorough and least wasteful manner possible.

Publicity.

Using every dignified and legitimate means for acquainting as many prospective patrons as possible with the services you have to offer them.

Maintenance.

Seeing that your business equipment, pianos, instruments, books, music, clothes, periodicals, stationery, etc., are kept "up-to-date" in the highest sense of the word.

Thrift.

Saving a part of your profits regularly and systematically. Keep books and know what your actual profits really are, so that you do not spend money that properly should be used for maintenance.

Spasmoid Performance

By Mrs. Noah Brand

In discussing tempo with the late Dr. Wm. Mason, as early as 1902, he expressed himself very emphatically against what he called art abuse in its worst form. He referred to the spasmodic performances one so often hears, regardless of time or rhythm. The really great artist never plays with mawkish sentimentality, he keeps time, playing with rhythmic precision. He is at the same time enabled to follow by the exquisite simplicity of his art the beauty of tone and the depth of the performance being enhanced by this very simplicity. Rhythmic and expression marks are all proper in a correct place, climaxes must be considered and reached not only through the musical senses, but by a knowledge of form and composition. Those who believe that dragging the tempo ago, playing with expression on every note is music, and "originality of conception," are woefully mistaken.

As the young artist becomes the mature musician, his tempo unconsciously change, and he realizes how the years have altered his views and quickened his insight into the interpretation has taken. A new life, after the *Berceuse* of Chopin is also a composition often taken far too slowly, as there should always be a happy medium. My idea of the correct tempo is the natural occurrence of a mother rocking a baby to sleep in a quiet rhythmic swing in two beats. And with a must be felt within oneself, and as Johann Sebastian Bach so truly said, *If anyone playing my music is not sufficiently inspired to feel it, better for to leave it alone.*

Up-to-Date Points from an Up-to-Date

Teacher

War

Don't talk war during lessons this coming season. That will be the great temptation. Remember that your patrons are employing you as a music teacher and not as a military expert.

Ambition

Too much ambition is worse than too little. If you doubt this, walk through the neuropathic wards of any hospital, sanitarium or insane asylum.

Technic

Why technical exercises? They are like so many wire entanglements through which you will have to cut before you can achieve victory. In music there are no aeroplanes in which you can soar over these barricades.

Hands

Chopin is reported to have said, "Think with your hands." Have you ever thought with yours? Do you realize that your fingers are the extremities of your brain?

Gifts

Don't overestimate your natural gifts. When the birds sing they merely pass air through an apparatus which makes music automatically with practically no thinking upon the birds' part. The difference between you and a robin or a wren is that you are supposed to think.

Give

Never say that extra effort does not pay. It always does. The habit of giving to your pupils more than you are expected to give and giving it freely and enthusiastically is one of the things which will give you a reputation as a fine teacher. It is not enough to merely fulfill your time contract, you must not merely satisfy the pupil, he must be pleased and delighted. That is the basis of all good business today.

Progress

The great world is thinking, growing, expanding every second in these momentous times. Your musical periodical is the telephone which keeps you in touch with music's advance. To disconnect it is to cut your bond with progress.

How Can We Do Our Bit?

By Dr. Roland Diggle

This is a question that has no doubt come to the minds of musicians all over the country, and the splendid examples set us by our brother musicians in England and France will no doubt spur many on to offer their services to our country and be ready if necessary to do their bit on the battlefields of France.

But what about the man who for physical or other reasons cannot do his duty in this way? Such there are many ways that he can serve and be able to feel in his heart that he is not a lackey. It goes without saying that all of us that can "buy a bond" and the man who can do so and doesn't is certainly not doing his bit. Then it is possible to take over the pupils of some dependents. In one case I know of a man with a class of eighteen pupils who has arranged with three of his brother musicians to take over his pupils between them. They are only taking one-third of the fees and the other two-thirds are given to the enlisted man's mother. Of course some of you will say that our bit in this mighty struggle. It is not likely to mean many pupils to any one teacher, but if every teacher in the country was to give say two lessons a week to such pupils what a splendid work it would be!

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New Material and New Methods in Musical Composition

By the Distinguished English Composer

CYRIL SCOTT

(Eduard's Note.—Mr. Cyril Scott ranks with Scriabin, Debussy and others among the most modern of the innovators of music. Like Scriabin, Schumann, Wagner and Schopenhauer he is equally gifted in writing, Mr. Scott is a philosopher, in the broader sense, and while this article is not ready to accept all of his beliefs, (such for instance as that of Astrology), yet we do not deny any writer of authority the privilege of expressing himself freely in these columns.)

The Whole Tone Scale

As to the scale which has so come into prominence of late through its employment by Debussy, this is the favorite scale of the Siamese, namely the whole-tone, so that certainly our great French tone-pod did not invent it, as some people have supposed. Indeed Mussorgsky was given to making use of this highly oriental-sounding succession of intervals, nor was he the first Russian to rediscover it.

So much then respecting the question of scale: but it is necessary to add that one or two composers have pence with tonality altogether in certain of their works—may, as far back as Richard Wagner, we notice a tonality so vague as hardly to be one at all; for the opening bars of Tristan offer an instance of this sort in spite of what pedagogues may try to urge to the



CYRIL SCOTT.

contrary. We may also mention a later composer, though not one of the ultra-modern and I allude to Fauré, who adopted a pleasant mannerism in many of his creations, which consisted of getting as far away from the original key, and then getting back to it in as short a time as possible—to put the matter colloquially: as if he really desired to retain his tonality but yearned to discard it at the same time. But I think this device is solely a characteristic of Fauré, pushed at any rate to that extent, and assuredly it is a very pleasant and ingenious device, not without a touch of humor. Indeed, when blended with a rather Schumannesque accompaniment it suggests the idea that the composer is wandering into by-paths of extravagance. But for some moments into by-paths of extravagance. But the musical past as to adopt a Schubertian accompaniment figure, and I remember on first hearing a piano piece containing this particular flavor—if it is not, I think, that I was tempted to make the same remark. "Why it sounds like Schubert gone mad." Here again, however, we come across that blending of the new and the old already emphasized in this article.

New Rhythms

But now to pass on to rhythm—for this area is being very considerably enlarged, and the regularities of our musical forefathers no longer satisfy the present-day creator. Nor is it uninteresting to note that this demand for new rhythms came simultaneously to a number of composers; being not a matter of plagiarism, but of necessity. So long as eighteen years ago Percy Grainger was experimenting along these lines, when he had never on heard of Scriabin, and I myself have seen a note of that composer, when some eleven years back I started writing in irregular rhythm. But here again, the changing of the key signature is an old device, often to be found in plain-song—though used in its day with a different purpose—namely, to fit in with the occasional irregularity of the metre of the particular poems set to music. Our own reasons, however, are to gain greater subtlety, to avoid the obvious, to gain a greater variety of phrase, or a more erratic species of figure, giving greater interest as in the last movement of Ravel's most remarkable string quartet. Nor did Wagner fail to use this device, when in the last act of Tristan he desired to depict his hero's madness. All the same it seems strange that we have waited so long to develop this new rhythmic tendency, and that the old masters were content with absolute regularity of measure, seeing its antithesis offers such great possibilities. Certain it is that now this innovation in rhythm has appeared in the musical arena, all composers of serious modern tendency are adopting it, and in his latter-day Piano Preludes, though before this I think he "held back" and contented himself with the more conventional system of time-signature.

Now one might suppose that a time-signature which altered at almost every bar would be a most ridiculous thing to the listener, and especially to the critic, but strange to say, although the result is a word-sounding music, yet the rhythmic reason for the novel sound does not appear to make itself evident to the audience. When my violin sonata (in which practically every

measure is in a different metre) was first performed in London not one of the critics mentioned its rhythmic peculiarities. And the truth is, irregular rhythm does not sound peculiar at all, provided its irregularity be consistent, and to quote Shakespeare there be "a method in its madness." Rather does an odd-beat rhythm persist in for a number of measures, one rhythm noticeable—such as ten eighth notes in a measure in quick time. Introduce, however, an odd-beat measure in a number of perfectly regular ones, and the effect is apt to be strikingly unpleasant. Indeed, prose and poetry here offer a handy analogy, for as the irregular sentences of the former afford no sense of oddness because of their consistent irregularity, so is it with music. But, taking poetry instead, if in the middle of a regular-lined verse, a line of prose should be suddenly introduced, then the effect of the reader would be very considerable—as considerable as if the most graceful dancer suddenly began to limp in the midst of his performance.

All the same the possibilities along the line of regular rhythm are more than at first meet the eye, for apart from the greater subtlety and variety of phrase-creation already alluded to, it offers also striking structural possibilities, quite invaluable in forms of large dimensions—symphonies, symphonic poems and so forth. With its aid climaxes can be achieved with more force otherwise not so compelling, and then also a "calming down" of the most intrinsically restful nature, by reason of the contrast afforded by gradually or even suddenly adopting regularity—especially when used in conjunction with melodiousness.

Modern Harmonic Methods

We cannot however dwell on this interesting problem any longer, but must pass on to a survey of modern harmonic methods—these being so marked a characteristic of modernity and ultra-modernity. It would seem that whenever polyphony reaches its height in music there goes along with it harmonic inventiveness; that is, if we may judge from J. S. Bach's achievements in this direction, for there are the most arresting harmonies in the prelude to the great G minor organ Fugue, and also in the opening chorus of St. Matthews Passion, as well as in many of the chorals. There seem, in fact, to exist two species of harmonies, viz., harmonies resulting from moving parts, and harmonies, so to speak, pure and simple—homophony in contradistinction to polyphony. The prelude of Bach referred to contains the latter species, while the opening chorus of St. Matthews Passion contains the former. And yet, curiously enough after Bach the Great, harmonic invention went the way of all flesh for a time; for Mozart, Beethoven and Schubert were no intrinsic harmonists, and only with Wagner, preluded by Chopin, can we say that modern inventiveness came once more into existence—though Schumann contributed a certain limited amount in this direction. The truth is, structure and melody had for the time being gained the field, and with the temporary oblivion of Bach harmony took a back seat in the great musical arena. But, as a reaction seems to follow all things great and small, one may safely say we are in the midst of that reaction at the present time—nay, there is not a composer worthy of the name who does not, whatever he may attempt to be harmonically interesting, and should he pen the most modest song or piano piece he is no longer content with a mere melody and an accompaniment, but must needs, and rightly so, pepper the latter with as original a harmonization as he can bring to bear on the subject. Nor are we permitted to forego the "defects of the qualities," for some composers are unfortunately all harmony and nothing else. Scriabin, for instance, in his later days, seems to have become so obsessed with harmony as a basis for structure, that he unashingly wrote whole movements on one unusual chord of his own invention, inverting it in all possible ways, and surrounding it with a series of different musical figures. But in spite of these contrivances the result, alas, is a certain monotony, and a longing on the part of the listener for the introduction of an entirely new and contrasting element.

It will have become noticeable to many students and music-lovers that much activity is taking place in connection with the resuscitation of old folk-songs, and with the idea of resuscitating them to new harmonies, and ridding them of those archaisms which through

their tenacity are rendered unpleasant to modern ears. But the interesting part of their resuscitation, placing of old songs in a new guise, is the fact that they are by dexterous harmonization endowed with an entirely new tonality (or in many cases an absence of tonality), very novel, agreeable and noteworthy. This detonalization, in fact, of the most tonal melodies, is one very striking and pleasing characteristic of the modern harmonic system, for without extravagance one may say a too obvious tonality is a limitation. Indeed with modern harmonic inventiveness at our fingers ends it seems possible to take the same phrase and without altering one single note set it in a number of keys—or absence of keys, for that matter—a thing which was practically unheard of a number of years ago.

It is, however, impossible to go into all the intricacies of present-day harmonic methods, especially in an article of this kind, and one very definite aim in giving up such an attempt is the fact that modern harmony has come to a stage when it has almost



THE influence of oriental music and oriental rhythms upon modern music is most pronounced. Debussy has openly paid tribute to it, and it is said that Messiaen was particularly attentive to inspiration from the East. Mr. Scott, in the accompanying article, makes it plain that many modern composers have drawn heavily from oriental music and character. In fact, the influence of oriental music is so great that it has become a dominant factor in the modern musical world. Groups of oriental musicians and dancers frequently appear at musical and theatrical performances, and their presence on the concert stage has become a little more common than it used to be. It is said that the influence of oriental music is so great that it has become a dominant factor in the modern musical world.

reached the boundary of description. As soon as we can find a C and a C \sharp in the same chord, we have gone beyond dominant 13ths and other numerical descriptions, and must needs invent new nomenclature and explanation. can only refer my readers therefore to a very remarkable and instructive analytical work by Dr. Eaglefield Hull, entitled "Modern Harmony," for the gaining of a deeper insight in this matter. For herein Dr. Hull has set himself the prodigious task of analyzing, explaining and classifying the harmonic devices of late ultra-modern composers. One is, in fact, tempted to wonder who are the cleverest, those who invent the devices themselves or the analyst who invents the explanations for them, for there is no gainsaying that these latter are masterpieces of ingenuity. One thing, however, is brought through this to the student's mind, and one very definite aim in giving up such an attempt is the fact that modern harmony has come to a stage when it has almost

never thought at the time of their devices, whether they were writing "passing notes," "auxiliary notes," "organ points" or what not; all these names having been supplied by savants in the course of musical history. The present age, however, will keep these

savants more busy than hitherto they have been, for the strides in inventiveness are literally gargantuan at the present time. As already said, all of these harmonies have made the most progress, or at any rate developed greater complexities. As to orchestration, most content myself with just a few words respecting this in concluding my present article.

Berlioz, Wagner, Strauss

Now we may safely say that Berlioz was the first great orchestrationist; to be followed by Wagner and Strauss later on. Berlioz was so to be a composer of the very first rank; for experimentalism comes from the brain, while great music comes from the soul. Berlioz, Berlioz did a great work, and his illustrious followers have not only followed his lead, but have improved what, for the want of a better term, we call one-sidedness, and therefore we may rightly regard him as the inventor of the modern orchestra. Being discontent with the limited orchestras of his predecessors he added to the number of orchestral players, and Wagner and Strauss still followed his example (Wagner demanded six horns for his Ring) we got our giant orchestras of the present day; while to this Scriabin and others add the organ to increase the volume of sound. It must be stated, however, that for a long time the organ was schewed in conjunction with the orchestra, as the more academic orchestralists declare it did not blend well with the brass—a fallacy, however, as the majestic finale of Scriabin's Prometheus conclusively shows. But even the employment of the organ is not enough for the modern composer, and we find Igor Stravinsky adding the piano to his orchestra, as also the considerable use of the celesta, while Percy Grainger employs every species of percussion instrument in the form of bells, xylophone and so forth.

And yet, already we notice the reaction setting in, for other ultra-modern composers are beginning to employ far smaller orchestras altogether—not so much merely diminishing their numbers, as using a different combination of instruments. In fact, it would seem to follow along this particular line we may expect great developments in the near future, and I mention the Dutch composer Van Dieren, who constitutes his small orchestra out of a number of soloists, and so produces a species of glorified chamber music.

Although the chorus can hardly be termed orchestral, yet here again we find revolutions, and many remarkable employments of the vocal element are to be met with in modern music. Debussy has used singers without giving them any words to sing, likewise has Percy Grainger, and so attained some striking effects. Nay, one may safely presage, there is a great future for vocal writing, and let anyone but here the tremendous effect produced by a combination of four solo male voices, with chorus and orchestra, as in the "Canticum" of Percy Grainger's "Father and Daughter," and their ears will be opened to possibilities quite unthought of hitherto.

Such then are the new material and methods employed in modern music, and they are many and diverse, branching out in all directions, gathering in the old to form the new; for there is nothing lost in the world of art, as in the greater world of man, and what seems to sink into sleep only goes for a time, coming up again in a future day.

Non Plus Ultra

EVERY now and then the writer or composer appears who announces that he has written the most difficult piece for the piano. In 1897 a composer named Wolf wrote a sonata called *Non Plus Ultra*, which was supposed to indicate that mechanical difficulty could go no further. It seems needless to say that this piece has long since been forgotten. The following great work, whose memory has proved less fading, was called *Plus Ultra* by the same composer.

Music that is written with the idea of difficulty and little else is certainly doomed to oblivion. Only a mind of the story attributed to Sidney, who once saw a young lady approach him and told him that she could hardly play a piece. The young lady said, "My only regret is that it was not so difficult; that it was impossible!"

Playing Close to the Keys Versus the High Finger Stroke

By LeROY B. CAMPBELL

ARTICLES in support of high-finger-raising, high-finger-stroke and stroke with after pressure for the purpose of strengthening the fingers are becoming more and more scarce in the light of the modern ideas on piano technique. Yet, from time to time, we find some pianist or teacher supporting these ideas. Semi-occasionally some insists on beginning pupils with such exercises. Only last week I read an article which advocated this present discussion, emphasizing both the high-finger-stroke and the use of these movements for the first lessons.

All of my early teachers, both American and European, insisted that I should use the high-finger-stroke. From the very beginning it appealed to me as unnatural and inconsequent, so I have always rebelled against it and have spent no little time in finding arguments in proof of my stand. In my later study not a few teachers have strongly advised me to practice the high-finger-stroke, yet when I have demanded a scientific reason for such practice no real reason has been forthcoming. I might say that I am still eager to read or hear a good scientific argument in favor of the high-raised-finger practice. The argument, however, must not be of the usual weak type, viz., because some great teacher twenty-five or thirty years ago strongly advised such practice. It must be supported by science or at least savor of consistency.

Technical work that suited the easy actions of the early piano or harpsichord may have been good for those instruments, but conditions have changed, and what was once very good has now lost its usefulness. Lincoln was a great man. He once said an excellent way to get from Hodgenville, Ky., to Lexington was to ride on the log sleds. That was all true enough in its day, but not at the present time, because conditions have changed.

Opposed to High-Finger-Raising in the First Lesson

Let us first consider the idea of beginning the child with raised or active finger motions in the first lessons. This procedure does not appeal to me for the following reasons:

1. Psychology states the case very clearly in these words: "How important to the wise control of motions in the case of the young, that the teacher be acquainted with the fact that the members nearest the brain, such as the shoulder motions, should be developed before the joints far removed from the brain, such as the fingers."

2. In the beginning, the arm from the shoulder to the finger-joint is, to say the least, neither very graceful nor under control. It is not alive to what one can call piano motion. How inconsistent therefore it seems to begin the child's technical work with finger motions: a striving to add the muscular and fine phase of technique, viz., finger movements, on the end of two feet of awkward arm.

3. The simplest, most fundamental principles of pedagogy are broken by the use of the high-finger-stroke as beginning material.

(a) The simple should precede the complex. (Arm motions involving two muscles are simple, while finger motions involving many muscles are complex.)

(b) Wholes come first and then the parts should be considered.

(c) The known (joints nearest the brain) should precede the unknown (finger-nails far removed from the brain).

How much more consistent, therefore, it would seem, to develop by a few simple exercises a force- and upper-arm which would be graceful under control and alive to piano motion, and then on the end of this two feet of perfected machinery add this finer phase of technique, viz., acute finger motions.

Let us now turn for a moment to the high-raised-finger stroke in general used for—what shall I say? For speed? No, because the higher the finger raises the slower one must play. For strength? Perhaps, but the more strength above normal one adds, the slower and less nimble one's fingers become. Even the trainer for athletes contends where agility is a factor is very careful that his subjects add only a limited amount of muscle. The strong man in the vaudeville

is invariably very slow and stogy in motion, while the Japanese juggler who handles only light clubs or balls is very quick and nimble.

Corollary—the fingers should be trained for lightness, agility and quickness, not for strength.

2. The fingers of the "sweet-toned" pianist should receive at least as much scientific judgment and discrimination as the mechanic gives to his machinery. The scientific mechanic uses every possible means to reduce all waste motion, all useless tension, all waste force—in a word, he reduces all friction to a minimum. The high-finger-stroke wastes motion, makes useless tension and in nearly every case wastes force on the key-bed.

3. The aim of the piano student should be directed to the securing of an independent, energetic, firm, but light finger motion near the key. All lower tones can be made by the use of controlled-weight. As the arm balances nicely over the keys, giving a slightly con-



LEROY B. CAMPBELL

trolled weight-impulse to them, the highly sensitive fingers should be used for the purpose of articulation. i. e., for making each tone *sparkle*, as it were.

4. The ideal muscular condition of the fingers (ideal because the minimum of contraction would be maintained) is where a certain muscle or muscles may be adequately used for a certain act, while those muscles not needed shall remain quiet or relaxed. Let us see how this law would be preserved when using the high-finger-stroke on a fairly loud tone.

Remember that the finger in making its stroke represents mechanically a "lever of the third class," namely, one in which the power is applied between the fulcrum and the weight. Just as when a man approaches a ladder (weight) leaning against a wall, places his hand (the power) up a rung and pulls the weight toward him, the ground acting as a fulcrum. The finger-joint on the inside of the finger is the "power," and the resistance encountered by the tip of the finger as it strikes the key is the "weight." As everyone who has a smattering of mechanics knows, a lever of the third class is the least efficient of all levers in regard to power, but very favorable in regard to speed. Now when one attempts to use an undue amount of force (or tension) with the small muscles which produce the stroke of the fingers, other neighboring muscles are

drawn into sympathetic action and the law governing independence is broken.

The Cause and the Cure for Lack of Independence in the Fingers

To illustrate by concrete example. Suppose we wish to strike a key into tone by the high-raised-finger method, which tone, let us assume, demands six ounces of muscular energy. The student has already become a slave to the *sympathetic-muscular* condition to such an extent that, as he strikes with a third class lever the above mentioned tone, at least two unneeded muscles spring into sympathy. It takes four ounces of muscular energy for each of these two unneeded muscular contractions, or eight ounces for both. These two unneeded muscles now, in their contracted state, take up the room which the needed muscle should have had for its contraction, so the needed muscle must not only call on its initial six ounces but must force each of these unneeded muscles aside in order to make room for its own contraction. This takes at least three ounces of energy for each of the unneeded muscles, or six ounces altogether. Add this six ounces to the eight ounces used to contract the needed muscles and we have fourteen ounces of unnecessary energy. This procedure, as one can easily see, throws many pounds of unnecessary friction into the playing mechanism during the playing of any composition.

How would you avoid it? Simply by playing all tones near or above six ounces by using at least four ounces of controlled-weight and then calling on the small third class levers (the finger muscles) for about two ounces for the sake of clear articulation. A two ounce finger stroke will not prove to the neighboring muscles into sympathy if the person has developed even a slight degree of relaxation-feeling.

Playing in Spite of Excess Friction

How is it then that many learn to play who use the high-finger-stroke? Many simply practice the high stroke and then practice enough more natural motions on pieces, études, etc., to overcome the resulting bad habits and most of the bad muscular conditions accruing from the high-stroke exercises. Others simply force the resultant muscular conditions into subjection and play in spite of the sympathetic muscles; this requires about twice as many hours practice as would be necessary otherwise.

This plan is similar to that of a man who might have iron balls chained to his feet and then work up enough muscle to run in spite of the encumbrance. The man could run, but only at the cost of most exercise to maintain the extra muscle, while the running would not be very satisfactory to himself or to his friends.

The high-finger-stroke as consistent with the laws of "action and reaction" is just as unscientific, but space will not permit us at this writing to discuss this phase. Again, as applied to the "lava of habit," the high-finger-stroke fails because one is sure by such practice to contract the habit of excess motion, which habit must, of course, be overcome in actual playing. No artist raises the fingers high in playing.

It may also be asked: "How about certain pupils who seem to have a sluggish extensor muscle (the muscle which raises the finger)?"

I have found that about one student in eight needs a tonic to bring more life and quickness to the extensor muscle, and for these I simply use a mechanical exercise which never fails of its purpose. The exercise is MacDonald Smith's "full contraction exercise." This exercise consists in raising the finger as high as possible. This purely gymnastic exercise fully contracts the extensor muscle, and by squeezing it all the way from the muscle into the veins while the artery blood, which has been held momentarily in check, flushes the entire muscle the instant the extensor muscle is relaxed. This also develops a relaxation feeling which assists in the maintenance of the fingers more than any other factor. This exercise is MacDonald Smith's brains, the need for any tonic and health to the extensor muscle by use of, say, four such contractions of each finger performed not more than three times a day. These few full con-

tones. The editor probably means to say that he thinks he can improve upon Beethoven's phrasing.

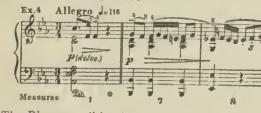
The present writer based his extensive courses of Beethoven readings upon the excellent Epstein edition (now out of print), which gives the passage we are examining as below. Usually the edition carefully shows all differences from the original, but while metronome, pedal and other marks are distinguished, as stated in the foot notes, there are the slurred staccato notes in the seventh, and the slur in the eighth measure with nothing to show that they are not Beethoven's.

The Epstein edition has:



Two more examples of the treatment of this passage follow, the editing of which may be properly characterized as simple impudence. Some things, like the "A" at beginning, are explained in the preface, but for other things the only explanation is aberration of mind.

The Germer edition has:



The Riemann edition has:



Strictly speaking, a slur over two notes that are of the same pitch and adjacent is a tie; the two notes played connectedly, as the slur directs, are practically united into a single note. It is customary, however, where the slur covers more than the two notes, to assume that the composer desires the two notes to be so far separated that the second one may be distinctly enunciated. Germer has, therefore, gained nothing by extending the first slur to cover a third note. The line over that note is equivalent to a slur so far as the latter affects a single note. It means "play this note in a way that will favor its blending with a following tone; give it the legato touch and its full value." Germer, therefore, says in effect: "connect the third note to the second in one phrase, but detach it enough to give it distinctness. Make it the end of the phrase (as shown by the slur) but do not clip it, for, since the rest provides for detachment, we can give this note full value as I indicate by the line over it." In other words, he tells us here to play exactly as Beethoven said more clearly, only he kills Beethoven's dainty little phrase. If it is not clear with the line over the third note, implying the least possible stress, is again saying exactly what Beethoven said more clearly and simply by his metrical arrangement. In the third measure, the

anticipates Beethoven's "cresc." by one measure, and the extension of the slur is perfectly meaningless, because the accompanying dots call for the detachment of the notes. The line over first note of seventh measure is nothing but an additional slur which can have no additional effect, but the second slur plays havoc with Beethoven's phrasing, changing his terminals. E natural and G, into connected notes. In the eighth measure, by breaking the ligatures of the four sixteenths, he gives emphasis to the fact that he has entirely distorted Beethoven's phrasing to an utterly unjustifiable extent.

Riemann's Work in Phrasing

The arch conspirator against Beethoven's right to say how he desires to express himself musically, however, is Hugo Riemann. He has apparently agreed that a slur is the sign of a phrase (correct); a phrase is a part of a period (wrong); Beethoven's slurs do not punctuate his periods (true, because they mark real phrases which have no fixed or essential relations to periods); therefore, let us re-write the slurs so that they shew correctly indicated the punctuation (a quite superfluous office, but that is another story). All this might serve as a basis for argument, if one could first discover what is Herr Riemann's conception of a phrase, but with slurs crossed and doubled, even tripled (see first note of the eighth measure), the definite limitations of his phrases are not ascertainable.

The first note of our excerpt is marked with two slurs, both terminated with that note. The idea that the slur proper is there to connect the note with the first ending, when playing the repetition, is negated by the use of a similar single-note slur for the first note of the next movement, which is not involved in repetition. The mark is meaningless, as is also the slurred staccato over the bass chord. The chord is detached anyway, and no observance of the sign can make any difference in the interpretation. The change in the form of the sign, which is usually shown with the dot instead of the slur, next to the note, seems also to be without significance—a mere preference for something different. The next slurs attempt to signify something by including rests—a perfectly meaningless arrangement, although it is not unusual to indicate slurred staccato notes by a continuous slur regardless of rests, each note being detached any way, and the slur being a sign of touch and not of connection in such cases. No examination of Riemann's bar and in the seventh measure has as yet enabled the present writer to surmise their purpose or the logic of their application; and the junction of the ligature from second to third beat in measure seven is like the breaking off of the first note of the next measure, are a peculiar reinforcement of the violence intentionally done to Beethoven's phrasing by the alterations of his slurs. In the last measure shown, we have the pointed or full staccato marked below the triplets, but contradicted by the slur above, it being usual to write the slurred staccato, where intended, by dots instead of points under the notes or lines.

Other changes in our little excerpt may readily be found, and the passage is by no means an extreme instance of that editorial impudence, preeminently characteristic of Riemann, which seems to indicate a conviction on the part of some editors that Beethoven hardly knew how to write music, although their work seems to concede that his ideas were worth putting on paper, if only he will allow them to see that it is done to suit their pedantic vagaries. Some editorial marks are doubtless intended to the credit of the composer's meaning, for the benefit of careless pupils who slip so many fine points; but that of sort of pupil it is, as was said by Abraham of the brothers of Dives: "If they hear not Moses and the prophets, dead." Let us know clearly what Beethoven intended, and we will strive loyally to give his indications an honest interpretation.

"Get Busy"

Admiral Simms, our Naval Commander in Europe, has a wonderful motto—"Cheer up and Get Busy." Next month THE ETUDE will be a "Get Busy" Issue. It will have just the lift that everyone needs to help make the right kind of a start (not on October first) but right at the beginning of the term in September. It will tell teachers how to enlarge their classes, get more pupils; it will tell pupils how to "get busy" for the first lessons. Fall in! Everybody! Don't miss the September ETUDE.

In Defence of Versatility

By Edwin Hall Pierce

It is freely admitted that to become a virtuoso on any instrument one must confine himself to his specialty, to the almost complete exclusion of other departments of music. Likewise, in recent times, it is coming to be believed that no great composer can be a first class orchestral conductor, no eminent player a great composer, and no great conductor a composer of all above the level of what the Germans call *Kapellmeister Musik*.

Kapellmeister Musik is most meaningful term. There are thousands of excellently trained German musicians who know about all there is to know concerning harmony, counterpoint and composition, but nevertheless have failed to push their talents to any high level of original expression. They gradually drift into little posts as kapellmeisters and write ordinary music that scarcely justifies the waste of the manuscript paper that it occupies. Consequently the Germans have devised the term Kapellmeister music as a term of reprobation for any commonplace composition.

There is no doubt a measure of truth in this idea concerning specializing—although from the day of Bach and Handel up to that of Mendelssohn and Schumann a much broader range of abilities was expected from the better sort of musicians—yet owing to the tendency of human nature to run to extremes it has at length come to a pass where a professional violinist can also play the piano really well—no uncommon case, by the way—is apt to hide his pianistic light under a bushel, for fear he will be thought less of a violinist, while a pianist who can sing scarcely dare open his mouth, for a similar reason. Possibly such fears may be justifiable in the case of those who are nursing like a hot-house plant their tender and budding reputations as strictly concert performers, but in the case of professionalists settled in their work, in smaller cities, they are ludicrous and worse than needless. The writer remembers well a talented piano pupil of his who refused absolutely to take part in a pupil's recital, because she feared it would injure her chances as a singer. (She had been taking vocal lessons for several months) but as her reputation as well as her reputation as a *prima donna* were still far in the future and quite problematic, as a fact, they never arrived.

The blame for this state of things is largely to be laid at the door of the writers in certain musical periodicals, who, in their zeal for specialization, have been doing violence to the subject of specialization with one-sided zeal, and holding up to blame many musicians of broad and thorough attainments, merely for making use of all the various talents they happen to possess, instead of merely one.

The question depends, in practice, largely on one's environment. In the largest cities specialization undoubtedly pays best, but in smaller places it is better not only for the teacher's pocketbook, but actually even for the general musical life of the community. One is not required to have a virtuoso technique for music teaching, but it is a very proper technique for students, the readers usually fail to derive benefit from them. To whom would it occur, for instance, to learn practical ensemble chamber-music playing from reading a book on music by a seventeenth century writer? Still it is more than amusing and interesting to read Michael Praetorius' (died 1621), *Syntagma Musicum* (1619), in which this most important musical writer of his age, in discussing every kind of instrument then in use, speaks of ensemble playing in a way that furnishes many practical hints. We are told that instrumentalists were required to extemporize their parts, which were not written by early composers; that in their zeal to show off their contrapuntal knowledge—which was a condition *sine qua non* for every player—everyone of them wanted to excel the other in improvising and "fantasy" passages, with the result that their ensemble playing resembled the "tittering of sparrows." Old Michael Praetorius might find similar ground for comment in the playing of many of our young quartets, where each player endeavors to show his quality as a soloist, forgetful that the production of *pure music* is the essential aim of the art of quartet playing.

Phrasing and bringing out dynamic signs can also be learned from text books on musical history—though it may seem strange that what a good many teachers cannot do a few lines of a text book can accomplish. Of course these certain few lines must be interpreted well by teacher and pupil. Teachers have to ask pupils

AUGUST 1917

Curious Facts in Musical History

By EDWARD KILENYI

It is a common fault with musical historians to omit certain seemingly unimportant facts which are not only interesting and curious in themselves but often throw a vivid sidelight on the state of music at the time of which the writers treat. Among the many scholarly works on the beginnings of polyphonic music and the theorists of the thirteenth century, for example, one searches in vain for information that would enable us to form some good conception of the place of music among the people. Indeed the information we find, when it may be accurate, is likely to breed a misconception. When we read of the clumsy instruments of the thirteenth century we are apt to jump to the conclusion that their use was not popular. But when we unearth the apparently insignificant fact that there was a decree passed in Bologna, in 1261, forbidding the playing of viols at night we incline to the opinion that viol playing was popular to the extent of being a public nuisance. One whose sleep has been disturbed by the music of serenading lovers in small European towns can perhaps appreciate the zeal of city officials of the past. At any rate the habit of "playing viols at night" more than six hundred years ago sufficiently proves to us that instruments at that time were popular and must have been capable of a fairly pleasing tone-quality—in spite of the lack of interest in them on the part of our modern historians.

It is precisely such facts that musical historians in text books generally overlook. What could be more illustrative of the attitude of the thirteenth century toward musicians than the fact that musicians in Alsace were refused the privilege of lodging in or frequenting public houses? And what an idea of the popularity of music in the fourteenth century we get from the information as to the City of Basel deemed it necessary to prohibit, as we may assume, the demand for public entertainment by employing a violinist to play in a public place! That single violinist in the service of the City of Basel represented what our orchestra and band consists in the public parks to-day, and the expulsion of musicians from public houses six hundred years ago for us an interest analogous to that which the relation of music to the modern big hotels will have for the musical historian six hundred years from to-day.

Ensemble Playing of Other Days

Curious facts in musical history and culture, seemingly unimportant events in careers of musicians of genius, are considered properly by historians or by students of music. And if writers of books on music mention certain facts that are of practical value for students, the readers usually fail to derive benefit from them. To whom would it occur, for instance, to learn practical ensemble chamber-music playing from reading a book on music by a seventeenth century writer? Still it is more than amusing and interesting to read Michael Praetorius' (died 1621), *Syntagma Musicum* (1619), in which this most important musical writer of his age, in discussing every kind of instrument then in use, speaks of ensemble playing in a way that furnishes many practical hints. We are told that instrumentalists were required to extemporize their parts, which were not written by early composers; that in their zeal to show off their contrapuntal knowledge—which was a condition *sine qua non* for every player—everyone of them wanted to excel the other in improvising and "fantasy" passages, with the result that their ensemble playing resembled the "tittering of sparrows." Old Michael Praetorius might find similar ground for comment in the playing of many of our young quartets, where each player endeavors to show his quality as a soloist, forgetful that the production of *pure music* is the essential aim of the art of quartet playing.

Phrasing and bringing out dynamic signs can also be learned from text books on musical history—though it may seem strange that what a good many teachers cannot do a few lines of a text book can accomplish. Of course these certain few lines must be interpreted well by teacher and pupil. Teachers have to ask pupils

very often not to neglect dynamic signs, and pupils very seldom grasp their vital importance. It is so because no vivid illustration is given. "Beethoven," to quote a history, "realized how fully the vitality of musical thoughts depends on dynamic (and rhythmic) design." The truth of this is shown in a passage from his First Symphony:



which without the dynamic signs would say nothing at all; while as it is it prepares the reappearance of the first theme in mighty octaves.



We can turn to our practical benefit not only certain passages written in histories but also seemingly unimportant episodes that usually are considered not significant enough to the historian. There are volumes written on piano playing for instance. Students read them with eagerness, perhaps with more or less results. If they should think more of the musical mental power of Liszt, as illustrated in the following facts, they themselves would gain more efficiency in piano playing. It is not usually known that Liszt, already a prodigy and an accomplished and technically well-prepared pianist at the age of twelve, continued for years to do the most serious study without playing in public. Only after years spent in vigorous and stern studies could he achieve his unsurpassable art. Study music in order to be able to begin to study was the keynote of his virtuosity. To that alone he owed the fact that he never lost anything, even if in later days he could not practice. And if we consider that he was a conductor, composer (his opus numbers are over a thousand), a virtuoso who traveled much, we can readily see that he often could not find time for practice. But he had the training and consequently the confidence. When he went to Leipzig to play for the first time Mendelssohn's G minor concertos under the baton of the composer, on account of "bad weather," he arrived late in the afternoon of the evening of the concert. Mendelssohn wanted to rehearse the work, because Liszt had never even seen the manuscript, at which he was shown a beautifully written copy. "Oh, this is nicely copied, indeed," he said, "I can read it off to-night. It will be all right." Instead of worrying, instead of fatiguing himself, he took a few hours of complete rest, and with his full confidence, with his remarkable musical-mental power he played the concerto so well that Mendelssohn confessed that he never after had heard it played with so much inspiration, life and spirit.

Paganini's Secret

The same musical-mental power was the secret of the wonderful playing of Paganini, who used to say that he practiced and studied enough in his student days—a principle that can, of course, be misused by young artists.

We do not read such facts in musical histories, though we ought to, for, after all, text books are written for the benefit of students.

It is only too clear that technically overworked fingers can do too much good. We should remember that Schumann in his excessive ambition overworked

practicing and paralyzed his finger for ever. Or to illustrate a contrasting case our attention is seldom called to the fact that Brahms became practically frightened by his first serious success, and in his serious ambition to disappoint the great expectations he had aroused he retired from publicity and worked seriously on the technique of the highest art of composition.

These serious studies made him really one of our greatest masters. This remarkable conscience was lacking in Godard, who after some success turned out numerous compositions carelessly. In vain his friends besought and admonished him; his success made him intoxicated and he became too productive, too lenient in judging his own works, the good qualities of which have "often been obscured by too hasty workmanship."

If it is curious that we can learn practical playing or composing from books on musical history, it may sound even more curious that we can learn musical history from books of fiction. Modern novels, however, are full of references to music and they are often instructive just as well as amusing. The description of Sullivan's *Last Chord* in *David Harrow* is more than charming, the effects of Handel's music on a young loving couple in an empty church (in *Turmoil*) is truly pictured. And while we fail to get from text books a true idea of the era, for instance, of Puccini's music and of his "far and wide popularity," Rolland, in his famous *Jean Christophe*, enlightens us in a few lines.

"Malame Jeannin used often to speak of her grandfather, who adored the violin and loved to sing affairs of Gluck, and Dalayrac and Berton. There was a large volume of them in the house, and a pile of Italian songs. For the old gentleman was like M. Andreux, of whom Berlioz said: 'He loved Gluck.' And he added bitterly, 'He also loved Puccini.' Perhaps of the two he preferred Puccini. At all events the Italian songs were in a large volume in her grandfather's collection. They had been Oliver's first musical nourishment. Not a very substantial diet, rather like those sweetmeats which corrupt the palate, destroy the tissues of the stomach, and there's always danger of their killing the appetite for more solid nourishment." (11, 211.)

From the same book we obtain an excellent idea of "what is a song" (folk song) in the following passage:

"'Unde! Tell me! what were you singing?'
'I don't know.'
'Tell me what it is!'
'I don't know! Just a song.'
'A song that you made?'
'No, not I! What an idea! . . . It is an old song.'
'Who made it?'
'No one knows. . . .'
'When?'
'No one knows. . . .'
'When you were little?'
'Before I was born, before my father was born, and before his father, and before his father's father. . . . It has always been.'

"'Yes, do you know any other?'
'None.'
'Sing another, please!'
'Why should I sing another? One is enough. One sings when one wants to sing, when one has to sing. One must not sing for the fun of it.'

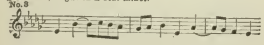
"'But what about when one makes music?'
'That's not music.'
'Uncle, have you ever made songs?'
'Oh! how should I make them? They can't be made. . . . Why to make them? There are enough for everything. There are songs when you are gay, for when you are weary and for when you are thinking of home; for when you want to weep, because people have not been kind to you; and for when your heart is glad because the world is beautiful. . . . There are songs for everything, everything. Why should I make them?' . . . (1, 87.)

Bach's Fugues Poetic

And who can convince us more that Bach's fugues—every one of them worthy of a poetic suggestive title—are written in a highly poetic musical language, than Mr. Rolland in a beautiful garden scene, where through the first kin a loving couple becomes engaged, while in the distance their friend plays:

"There are moments when music summons forth all the sadness woven into the woof of a human being's destiny. And suddenly they kissed. O boundless happiness. Religious happiness. So sweet and so profound that it is almost sorrow . . ."—J. S. Bach.

J.S. Bach, Fugue in E flat minor.



How curious it is that while modern painters seldom ever make a picture of a violinist holding his instrument properly, our writers begin to refer to music in the right way. Music is an example of our modern intellectual life and so it is mirrored in literature, which is nothing else but an artistic reflection, a mirror of life. Arts and intellectual life are making striking progress. Music invades the home of the poor, music is given in parks, in festivals, schools. It helps to make men more contented, in the thought that people can gain happiness through other than material ways. Every phase of intellectual life seems to be growing young and modern—except the way of teaching art. We still see voluminous books from which students can learn little or nothing, because writers fail to see further than the surface. Many writers not only delude old principles, but also stand in the way of the evolution of the new. And so we see the fight against the modern, the present artists of the future, or the futurists, as they are called, and so we see also how the artists of to-day do not receive due attention because they are alive! Nobody doubts that Saint-Saëns, for instance, accomplished at least as much as Antonio Maria Gaspari, Sacchini, though this latter is treated in a treatise (consisting of 683 pages, published in 1911) in fifteen lines, while Saint-Saëns receives but six lines. Or has anybody ever had any doubt that this composer, who ranks next to Mozart in successful versatility, did not already belong to the History of Music many years ago? The same can be said of Debussy, D'Indy, Ravel and others whose contributions to modern music are worthy of detailed discussion in treatises on music of the past and present.

Futurists in Musical History

If the task of musical history is to discuss and throw light upon the music of the past, it is not entirely accomplished. One hears so much at present about futurists in music, and so little is said about respecting, or, at least, listening to them. Musicians and critics declare, for instance, that *Schönberg*—this last word in modernity and in daring, novel, harmonic effects—has gone musically mad. They say so, because the majority of them do not study him, they simply refuse to play his music, because it is far beyond their perceptibility. It is the same story: "There is nothing new under the sun." We may recall that musicians refused to play the following passage of Monteverdi (in 1600), because it was too difficult:



We may recall also that the strange harmonies at the beginning of Mozart's Quartet in C major

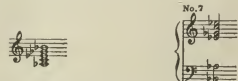


were looked upon as a passage full of printing mistakes and was "corrected" by an amateur. Gluck's music was described by his adversaries as unmelodious

and his harmonies as rugged and harsh! It is the same story ever since the first chord



of Beethoven's first symphony was "startling," ever since contemporary critics declared that "Wagner's *Flying Dutchman* made them sick, ever since *Schönberg's* beautiful Sextet was not accepted by a Viennese musical society because there was found a ninth chord in the following inversion:



There are no such chords, argued the jury; therefore it could not of course be performed.

Undeservedly Forgotten Facts

In musical theories there are so many neglected facts not treated properly from a practical point of view that a book could be made up of them. Should we blame the writers for not writing in a way that may be of benefit? or should we blame the faulty tendency of present-day musicians, who in their zeal to specialize in playing, one in a hundred do not see the error of their neglecting not alone the importance of playing on more than one instrument, but also theoretical subjects? They do not know the fact—another curiosity—that in the sixteenth century a musician was engaged by the Court of Dresden on the condition that he played all instruments, stringed as well as wind. They do not know that they could be better musicians and so, of course, better players, if they knew something more than finger technique and dexterity and a few recital programs by memory. Unfortunately they often do not see much further than their noses—that is than their instruments—and do not read as much as they really ought to. They overlook the significance of thorough reading on musical subjects, and so they may perhaps overlook and fail to derive benefit from comments on curious facts in musical history.

Practical Pointers for Parents

By Mae Allen Erb

1. Allow the child to commence lessons upon a good piano. Nothing is so discouraging or so harmful to a sensitive ear as an old, discordant instrument.
2. Have a care to select a teacher not only well trained but who possesses a pleasing personality. After choosing a teacher never let the child hear you criticize that teacher in any way.
3. Interview the teacher frequently, and learn in what ways you can cooperate to insure your child's more rapid advancement.
4. Have a regular daily practice time for the child. Do not permit anything to interrupt this piano study period.
5. Do not complain about your inability to get the child to practice. That reflects on the parent and not on the teacher. If the parent, who are with the child daily, lack the power to obtain obedience how can the teacher, who sees the child but once a week, be expected to give some kind of magical "absent" treatment for faithful practice?
6. Do not enforce extra practice as a punishment. Music should always be regarded as a pleasure.
7. Sit with the child whenever possible during the practice hour. It will prevent careless work.
8. Never express your dislike or disapproval of a composition or study in the child's presence.
9. Enjoy hearing the little pieces and ask to have them played as a treat outside of the regular practice time.
10. Ask the child to play for your friends that call. It will give him confidence and prove an incentive to learn new pieces.
11. Take the child to a concert occasionally as a reward for good work.
12. Read stories of great musicians to the little student and encourage him to keep a scrap book of musical pictures. This will have a broadening and cultural effect on his character.

Four Reasons Why You Should Study in the Summer

By Frederick A. Williams

THE long summer vacation time will soon be here when the rush and grind of school work will be over for a while. To music pupils who attend school during the winter I want to say that there are several reasons why this summer period should be the best:

(1) There is plenty of time for practice, and the practice hours can usually be arranged during the morning, which is, by far, the best time of the day. (2) The pupil not having other duties to run about is free to devote his entire attention to music study, getting from two to three hours daily practice and still have plenty of time left for recreation.

(3) As there is usually less illness during the summer than during the winter season pupils are not obliged to miss so many lessons, or lose so much practice on the account.

(4) Those who discontinue lessons during the whole summer lose much practice and even go backward.

Many are beginning to see the advantages of summer music study, and are giving it special attention. It is, no doubt, a wise plan for both teacher and pupil to have a week or two of complete rest some time during the summer, but to discontinue music for a longer period seems a waste of time, and is certainly a drawback to satisfactory progress.

Shall Pupils Imitate

By Edward Ellsworth Hupsh

Yes. We might as well admit it. They will do it whether they hear us play. We all do it, consciously or unconsciously. Our duty is to guide them so that their imitation loses its parrot-like, mechanical quality and becomes lost in the pupil's individuality.

Where Imitation Is Necessary

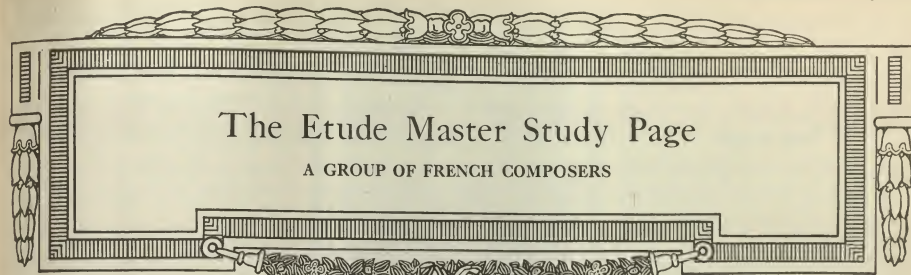
Now there are some phases of playing that are most easily, if not quite necessarily, taught by imitation. The position of the arm, hand and fingers, as well as their motion in the act of playing, are learned by the example of the teacher, with much more speed and accuracy, than by all the talking and shaping of the pupil's hand in which the teacher may indulge. Especially is this true with our young pupils. Here the idea of doing something "like the teacher" makes a very strong appeal. The writer has known children make remarkable progress through awakening their desire to use their hands or to have their playing sound like his—and this after much "teaching" and "preaching" in the abstract had failed.

In Phrasing and Nuances

In the matter of phrasing, the execution of slurs, notes and similar technical points imitation of the teacher is the surest and quickest way for the pupil to achieve results. Here they have the help of the eye and the ear to assist in producing the desired effect. These first efforts are bound to be more or less mechanical, and they would better be made in following a good model.

How Far Available

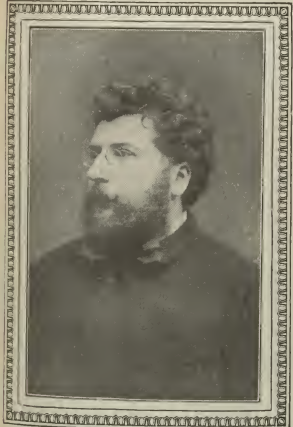
The wise teacher will know how far to avail himself of imitation as a means of instruction. Certainly the pupil should not go so far as playing studies and pieces as if he should so he may go home and merely strive to make them sound like the teacher. No, the pupil should be taught to read his own text and learn the notes and time of every playing a study or piece for a pupil, before he has studied and practiced it well, is open to no serious doubt. Possibly there are very, very rare exceptions. Surely, so far as the proper reading and execution of mere notes are concerned, make the pupil feel that he must rely on his own strength, but so far as the technique of the hands and fingers are concerned, so far as specific phrasings are in question, it is in addition to the pupil's own study, and so far as all similar problems are to be solved, do not hesitate to give frequent examples of them to the student. Encourage the pupil to reproduce them to the best of her ability; and then, as time passes, see that she learns to drop the quality of imitation and procure the desired effects in her individual way, trying her to judge by careful listening when she has achieved the best that is within her.



The Etude Master Study Page

A GROUP OF FRENCH COMPOSERS

SPECIAL studies of some length have been given in this series to Berlioz, Gounod and Debussy. In the following group other French masters of renown are discussed. Among these are several men of outstanding importance, notably Bizet and Cesar Franck. Any one of these distinguished masters deserves more lengthy consideration than the limits of this series will



GEORGES BIZET.

permit. Chaminade was discussed in the series dealing with famous women composers.

Georges Bizet

Bizet's name was properly Alexandre Cesar Leopold Bizet, but he is known almost exclusively by the name Georges. He was born in Paris, October 25, 1838. He came from a musical family, his father having been a teacher of singing and his mother an assistant of the famous Deshayes.

In 1846 he entered the conservatory, where he became a pupil of Marmontel at the piano, obtaining in 1851 the second prize for piano playing and the first prize in 1852. Bizet was given a very strict schooling in the classics and was known to be a proficient Bach player. He also studied the organ with Benoit, counterpoint with Zimmermann and composition with Halévy, whose daughter Genevieve he married. At the conservatory a strong friendship sprang up between Bizet and Gounod and they were of great mutual help to each other. Bizet's versatility is shown by the fact that in addition to winning the first prize at the conservatory in piano playing, he also won the first prize in fugal and the first prize in organ playing, and eventually the Grand Prix de Rome in 1857.

For a time it was expected that Bizet would become a professional pianist. Berlioz, that acute critic, wrote (1863) that his facility in reading and his security of

touch were remarkable. Bizet, however, was destined to become a composer for the stage. His first work was a lyric scene entitled *Les Cloches*, with which he won the Prix de Rome in 1857. From then his death came eighteen busy years, during which he produced works of high dramatic importance and musical significance, but of even greater promise. Bizet's ambition was to fill his musical works with local color. *Carmina*, his masterpiece, first produced on March 3, 1875, is wholly and unmistakably Spanish, while *Les Pecheurs de Perles* (1863) is oriental. Apart from these two works Bizet is now best known by his music for Daudet's play *L'Arlésienne* (1872).

Three months after the production of *Carmen* Bizet, who had been suffering with a severe throat trouble, passed away. He never lived to know how great a success he had given to the world in his masterpiece.

Bizet wrote thirteen pieces for piano two hands, thirteen for piano four hands, nine for voice, seven choral works, three religious works, five symphonic works, four comic operas and seven serious dramatic works. Bizet also wrote eight operas which were never produced. In addition to the foregoing works, Bizet made many transcriptions from the works of other composers—Gounod, Handel, Massenet, Mozart, Saint-Saëns, Schumann, Thalberg and Thomas.

Benjamin Godard

First a violinist, then a pianist and finally a composer, Godard occupies a unique place in the history of musical art. He was an original melodic genius that endure for over a half a century is indeed a genius. Godard can not be regarded as one of the very great masters of music, but he was unquestionably one of the most melodious. His *Berceuse*, from *Jocelyn*, and his *Second Mazurka* are as popular to-day as when they were written.

Godard was born at Paris in 1849 and died in 1895. He was a pupil in violin playing of Richard Hammer and Henri Vieuxtemps, and in composition of Reber. His parents were wealthy and spent money liberally to further the musical interests of their son. This was fortunate, as the family lost its means when Godard was twenty-one, but not before the young musician was sufficiently established to care for his needs. His compositions rapidly became popular in Germany as well as France. In 1887 he was placed at the head of the ensemble classes in the Paris Conservatory. He was one of the few French musicians who competed for the Prix de Rome, lost it and yet attained success.

Excessive work and the gay life of Paris undermined Godard's health and produced consumption, from which malady he died.

It is only in recent years that the high value of many of Godard's pianoforte compositions has been realized. His works for the stage and the voice and the violin also have a greater value than has hitherto been attached to them. They are sometimes trite it is true, but again they rise to notable heights.

Godard's works include eighty-one numbers, some of which are sets of several pieces. Gershwin wrote several symphonies and many works for the stage. It was not in that field, however, that he was destined to meet with greatest success. His most notable work for the piano is doubtless *En Route*, which is No. 24 in *Etudes Artistiques*.

Jules Massenet

Although Massenet was one of the most prolific of modern French composers, it is worthy to comment upon the surprising manner in which his works, written years ago, are continually revived with great success, such as that which attended the Mary Garden-Hammarstein productions of *Thais*, *Herodide* and *Le Jongleur de Notre Dame*.

Jules Emile Frederic Massenet was born in 1842 (May 12th), near St. Etienne, in the province of Loire, France. He was the last of twenty children of an old officer of the former empire who had quietly settled back as a manufacturer of scythes and other steel implements.

Massenet was admitted to the Paris Conservatory in 1851, where he became the pupil of Savard, Laurent, Bazin and Ambroise Thomas. Twelve years thereafter, at the age of twenty-one, he captured the Prix de Rome. After his years in Italy he visited Germany and Hungary.

Massenet's great talent was so conspicuous that he had little difficulty in gaining recognition. When he returned to Paris in 1866 he found the orchestra ever ready to perform his symphonic works, and in 1867 he produced, with little success, his opera *La Grand Tante*. Thereafter he continued a veritable fountain of works, which continued until his death.

M. Alfred Bruneau speaks of his continuous victories as without precedent in the history of the French stage. Debussy declares that while Massenet can never be said to have spoken with the universal voice of a Bach or a Beethoven, he, nevertheless, was a charming specialist who wrote in his own style in inimitable manner.

With the death of Ambroise Thomas (August 13, 1912) Massenet was offered the Directorship of the National Conservatory, but refused, saying that he preferred to be the Professor of Composition. During the eighteen years that he taught at the Conservatory he brought forth many pupils who captured the Prix de Rome and who no doubt may be among the masters of to-morrow. Distinctions of the highest kind were heaped upon him in his advanced years, among them that of Grand Officer of the Legion of Honor and that



JULES MASSENET.

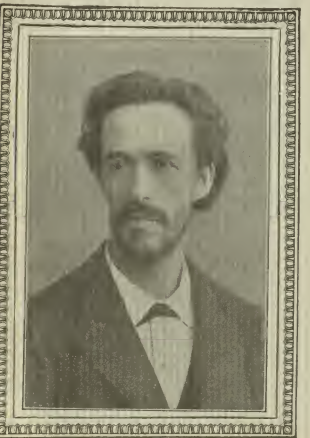
A mere catalog of Massenet's works would occupy several pages. There are some thirty pieces for piano solo, twenty pieces for piano four hands, a large number of songs, including excellent works, such as *Quatre tes yeux Bleus*, many choral works, religious and secular, twenty pieces for the symphonic orchestra (including a piano concerto, 1903), eight musical settings for plays (*Musique de Scène*), three operas, oratorios and cantatas, twenty operas and much special music, transcriptions, concertations, etc. An excellent life of Massenet has been written in English by Mr. H. T. Finck.

Gustave Charpentier

Gustave Charpentier, born at Dieuze in the Lorraine, June 25, 1860, sprang into musical immortality with the performance of his opera *Louise* in 1900. Up to that time Charpentier was known to but comparatively few people. *Louise* was given just a few weeks before the opening of the Exposition and its success was so great that it was repeated two hundred times consecutively—an almost unheard of record for a work of its type and class.

After the Franco-Prussian war the parents of Charpentier, who were intensely French, could not continue to live in the conquered territory under Prussian rule. Accordingly moved to Tourcoing. There in a local college he received his education, studying in particular music, as well as in arts and sciences. Although he was pronounced musical it was not decided that he should become a professional musician. Accordingly he was given employment by a spinning establishment, where he remained until he was nineteen years of age. Then he was sent to Paris to study music, and assist his father Charpentier in organizing a symphony society. Seeing the talent of his young employee the proprietor decided to send him, at his own expense, to the Conservatory at Lille, where Charpentier received the first prize in violin playing and in harmony, as well as the prize of honor in counterpoint. He then returned to Paris, where he had an annual pension of 1200 francs in order that the brilliant young man might go to Paris.

In 1881 he came a student at the National Conservatory, studying violin under Massart and harmony under Gounod. He was soon won over by *Pierrot* with a cantata entitled "Didon," by Rome. He wrote his *Impressions of Italy, The Life of a Poet* and the first act of *Louise*. Returning to France he took up his residence upon the butte of *Montmartre*, where he precipitated a series of events in the middle of Paris and until the erection of the great catwalk of the *Sacré Coeur*, given over to the peculiar mixture of art and under-world which made the spot famous. There he was swallowed up in the mysticism and socialism of the time, and he lived the life of the artist, so close to the gaudal-liver, that he wrote a wonderful music drama *Louise* and made it a living thing, full of human heart-beats, full of real life, a permanent work of art which shall forever pay homage to the genius of the generous annual pension holder, the far-sighted and pure-minded man of letters, little town of Tourcoing sent to develop a great talent.



BENJAMIN GODARD.

Charpentier has written some dozen songs, seven pieces for voice and orchestra, six works for the symphonic orchestra, and four works for the stage, including the sequel to *Louise*, entitled *Julien*. Like Wagner, he is a gifted literateur, and the words of many of his works are original with him. All who have seen *Louise* realize that even without the music it would rank as a powerful play.

Maurice Ravel

Ravel, while known to most people as one of the musical extremists of France, is regarded by his contemporaries as a composer likely to command permanent renown in the tone world. He was born March 7, 1875, in Ciboure in the Basse-Pyrenees. Entering the conservatory in 1889 he came under the tuition of Antoine, Beriot, Pessard, Gedeage and Faure. In 1901 he won the second Grand Prix de Rome, but it is rumored that he did not succeed in winning the first prize because he was unable to write in a style sufficiently conventional and academic to meet the requirements of the examiners.

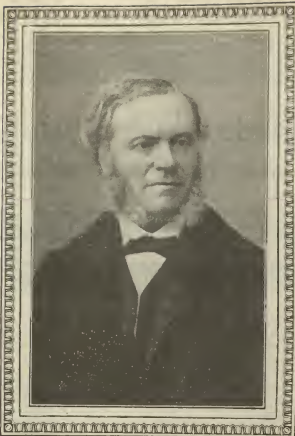
At a time and in a country where there is a veritable battle for originality, it is difficult to trace influences in the work of a pioneer. French critics, however, claim that Ravel with all his originality shows the effect of his study of the modern Russian composers as well as Richard Strauss, Chabrier and Debussy.

His works include some twenty pianoforte solos, several pieces for piano four hands, fifteen songs with piano, two chamber music works (a quartette and an *Introduction and Allegro* for harp, strings, flute and clarinet), two compositions for symphonic orchestra, a musical comedy, a ballet and other works of interest. While his output has not been great, he has brought distinction to himself through his ingenious handling of dissonances.

Vincent d'Indy

Paul-Marie Vincent d'Indy was born in Paris, March 27, 1851, of an old and noble family. Losing his father shortly after his birth, the father, Count d'Indy, placed the child in the hands of his mother, the Countess, grandmother of the little Vincent. He began the study of the piano at the age of nine, he had the good fortune to continue under M. Diemer from 1862 to 1865. Thereafter he studied with Marmontel, Lavignac, and the great César Franck. For a time d'Indy was a member of the Conservatoire, and he was a member of the Prussian War. His interest in a career in the Franco-German War was not, however, a permanent one. He was chosen to take a position as the kettle drummer in the orchestra of the Association Artistique. In 1885 he won the grand prize of the City of Paris with his work *Le Cloître*. In 1887 he conducted the chorus in the first Parisian performance of Wagner's *Lohengrin*. He was one of the founders of the National Society of Music and the Société Nationale. Later he became director and professor of composition.

d'Indy has visited America and conducted important concerts here. Of present-day French musicians, he is a representative of the middle path between conservatism and radicalism. His works are lofty in their idealism, and do not go beyond the bounds of common sense. They include, among other things, two operas, two symphonies, two trios, two quartets, ten songs with piano accompaniment, five choruses, seven religious works, eight chamber works, sixteen works for symphony orchestra, two musical settings of plays, six works for the stage (including a comic opera), many popular songs, piano arrangements, etc.



CÉSAR FRANCK

Franck's best-known work is doubtless *Les Béatitudes*, an oratorio written in 1870. This is without question one of the greatest oratorios produced in modern times. The text is a poetic form of the Gospel. It deserves to be given very much more frequently. Of his fifteen works for piano solo, the *Prelude, Choral and Fugue* is probably heard more than the *Fantaisies* on the other works. There are two pieces for piano duo. For the organ he left twenty-seven. There are fourteen songs, nine with piano accompaniment, ten chamber music, including a notable quartette for strings), sixteen religious works, eight works for symphonic orchestra, six oratorios, three operas, and some transcriptions, which indicate how industrious he was

during his sixty-eight years.

"Francis died of pleurisy," in Paris, November 8, 1890.

The modern French school exceedingly comprehensive in its scope. In addition to the works of the foregoing it reaches from the delightful melodious ballad music of Alfred Bruneau (1860-), to the "L'Esprit des Merveilles" of Alfred Bruneau (1857), Faure (1845-1914) and others. There is richness and warmth and tenderness in the music. The music lover who has been unfortunate enough not to hear some of the works of the following composers will find in them the most beautiful of all music:

Ernest Chausson (1875-1899), Camille Chevillat (1863-), J. de Castillon (1838-1873), Emmanuel Chabrier (1841-1895), Maurice Strakosky (1857-1895), Georges Loeillard (1805-), Louis Adami (1849-1895), Edouard Lalo (1823-1892), Adolf Messinger (1877), Gabriel Pierné (1883-), Paul Leduc (1870-), Albert Roussel (1869-), Francis Schmitt (1870-), Deodat de Sordani (1857-).



GUSTAVE CHARPENTIER.

César Franck

Although César Franck was born in Belgium in the tragic city of Liège ((December 10, 1822) he spent so much of his life in Paris that he has become identified with the French school of moderns which he did so much to benefit through his serene and sublime ideals.

Franck's first studies began at the excellent conservatory of Liège, where he gave concerts when he was eleven years old. In 1837 he entered the Paris Conservatoire, where he became the pupil of Zimmerman, Leborne and Benoist. He took the first prize in 1838 and the second composition prize one year later. In 1841 he captured the second prize in organ playing. This is significant as Frank lived to be regarded one of the greatest of French organists.

Francis's music was too serious and earnest to win him the immediate applause of the public. Aside from the fact that he worked prodigiously every day, his life was "regular and tranquil," almost uneventful. For thirty-two years he was organist of the Church of St. Clotilde. His many organ pupils remember him for his generous, kindly, painstaking nature. His influence upon French organ playing was most beneficial. Becoming a French citizen by naturalization in 1870 he accepted the professorship of organ playing at the conservatoire in 1872.

Franck has been termed by some "the modern Bach," because of the severity of style manifested in some of his works and because of the fitness of his technique. Some are even inclined to credit him with the foundation of a new school—the Franco-Belgian school. His influence upon the work of such of his pupils as d'Indy, Duparc, Chausson, Rousseau, Pierné, Augusta Holmes, Bordes, Repopatz, Benoit and R. Huntington Woodman was pronounced.

AUGUST 1917

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

How to Shift the Gear

"I have a pupil of thirteen, who has progressed slowly through two and one-half years of study, but has done her work carefully, and has studied all details of technic, phrasing, reading, fingering, etc., and has nearly finished the second book of the Standard Conservatory play correctly until I ask her to increase the tempo, where she seems to be seized with an unaccountable nervousness, and stumbles badly, even finding it difficult to return to the slow tempo she did so well at first. How can I teach her to play with more speed?"—H. S.

Similar cases have come under my observation a number of times. I have found the trouble often due to the fact that young teachers overlook an important fact. They take their pupils through two or more books of the *Standard Grade Course*, sometimes as high as four and five, allowing them to play everything slowly. They have then jumped to the conclusion that a given pupil finishing the third book, for example, was in the third grade. They have not awakened to the fact that to be a third grade pupil it is necessary to play the pieces and studies in the third book at the correct tempo, indicated by the metronome.

No piece is learned until it can be played correctly at the prescribed tempo. Neither is the pupil in the grade represented by that piece if he can only play it at half speed. He is still back in the earlier grades.

Your pupil is doubtless still in the first grade, so far as playing things goes to speed. In this case the endeavor to play advanced second grade pieces in correct tempo is almost sure to lead to trouble. The thing for you to do is to explain to your pupil that in order to acquire correct tempo and freedom of hands and fingers, as well as interpretive ease, she should select things she has already known that will not tax her technical powers. Pick out some of the simpler and more interesting things in the first book, and let her practice them a great deal until she is perfectly comfortable in them, and can play them as directed. It is

Five Summers

"I have a little pupil just beginning who is very talented, and am a little at a loss to know just how to begin with her. She is only five, but plays several simple little pieces with good rhythm, and picks out tunes she hears by ear. I can't afford elaborate kindergarten material, and would like to know if there is some book I could use before taking up *The New Beginner's Book*."—
L. L.

Yes, there is one kindergarten book which will answer your purpose in an admirable way, that by C. W. London. It has the advantage of being available at a nominal price. A child of five should not be pressed forward very rapidly. Neither brain nor muscles will be equal to it. It is to be hoped that the piano on which she plays has a very light action, as there is not enough strength in the fingers of children of that age to strike a piano key with any force. It is, therefore, necessary to begin with the down and touch, leaving the strict finger action to be learned later. In selecting your very simple little pieces avoid those at first that have any passage work in them. Teach the child all the little facts about music that you can find, thereby laying a foundation that will serve her in good stead a year or two later as the fingers become strong enough to grasp the keys of the finger action. There is a book called *Elementary Finger Action*. It is published by the G. Schirmer Co., New York. The publisher, which teaches the lines and spaces in an agreeable way. *Allegretto*.

More Nervousness

"We have weekly gatherings at which we play, there being many here who enjoy these occasions, and I have to play very frequently as there are few capable of it sufficiently in finding just the right music. If I cannot find a new composition because of its appeal to me, I find I make a new one of two things which I know well, I play what Chopin's *Nocturne in E Flat*, and the *Affetto* from Beethoven's *Sonata in A Major*. It was thus that I found a long and strong heart appeal, as Schumann number ten." Although I had been up to metronome time for several weeks, yet my fingers seemed to become paralyzed, and I had to stop.—C. W.

I gather from your long letter that you also have some of the nervous conditions that I have already

turned to another letter in this department. You will find here suggestions that may help you to devise means of overcoming the nervous troubles. You should go before your audiences with quiet confidence, and, above all, with music that you are sure does not just touch the limit of your technical ability to perform. You make a grave mistake if you believe your selections should be difficult. Look over the programs of the great artists, and you will note that they have only a very few compositions that are really very, very relative matter, and, when a pianist has acquired high skill technically, he does not consider his program from the standpoint of difficulty, but simply from the point of beauty revealed in the various numbers. Fanny Bloomfield Zeisler made much success in her programs with Godard's *Le Renouveau*. It would suit your needs admirably. Other interesting numbers are *Terzine, Op. 34, Schuetz; Serenade, Op. 20, Karganoff; Evening, Op. 34, Hummel; Nocturne in G Flat, Brahms; Nachtkätzchen, Schumann; Serenade in D, Schumann; Nocturne in E Flat, Chopin; Song of the Sycamore, Op. 20, Karganoff; Song of the Elm, Elsbach; Lake, Elide Mignonne, Schuetz; Kammermusik, Rost; Rustinchen; Fable, Raff; Song of the Trowel, Raff; Serenade, Op. 3, Rachmaninoff; Chant du Voyageur, Paderewski; Melodie, Op. 10, Moszkowski; Butterfly, Erotik, and To Spring, Op. 43, Grieg. I have given you a list of the principal things of Beethoven, Schubert, Schumann, Mendelssohn, Chopin, etc. In your condition should advise reserving the larger things for occasional use, especially such afternoons as you feel physically equal to the attempt, having some of the smaller things ready for general use. All of these I will mention with a view of sentiment, however, but I will be in line with your request.*

Count three. The dash may indicate a count, while the note that it follows remains quiet on the key, has two or three counts, in other words, as the case may be. The first pieces should be selected from such as are within a compass of five keys. After they have been learned in the key of C, the hand should be placed over the key of G position, and the pupil will be surprised and pleased to find she can play her piece in another position, and then to find she can play on various key positions successfully, showing that she has learned the position, even using position like the key of A flat, which places the thumb and little finger on black keys. In this way she can be learning many keys, while her fingers are not being forced beyond their natural strength. As a little later you can write out little pieces, using the thumb on the keys of A and F, and these will be thus be unconsciously learned, and she will be playing the pieces with which she is already familiar. As soon as a little facility is gained with the letters, pieces can be written out in which the letters go beyond the five-finger positions. This cannot be conveniently done with the first few pieces, but as you go on, you can give the staff, and almost without knowing it your little pupil will be passing into the things that are beyond what she is old enough to know much about. This is an excellent manner in which to start all small children, and they will be more easily interested all the way through. You may find it necessary to use the *New Beginner's Book*, as well as the *First Steps in Piano-forte Study*. You may find it necessary to convince the parents that they should not look for a series of pieces, rapidly advancing, that their child is contentedly pressing them for their amazement and their surprise, and that the field is being opened up and prepared for successful progress later.

A Headlong Rush

"I have a third grade pupil who knows her notes, but is very impulsive, and does not take time to place her fingers on the right keys. Can you suggest any exercises or exercise book which will be of assistance? In spite of all I can do, she will not play too fast.

"Can you tell me how I can impress on her mind the importance of suspending rather than dropping her wrist?"—D. M.

THERE is nothing better than the second book of the Liebling-Czerny *Selected Studies*. Insist upon very slow practice, and insist upon the student's counting the number of pulse counting twice as many in a measure as is indicated. That is, if the measure is four-four, do not count four and make it eight-eight. Even in this case you may insist upon the student's counting the number of pulse counting four times. Do not permit the regular beat until the étude can be played correctly at the slow tempo.

All scales, arpeggios and other exercises should be practiced at the slow tempo. Do not insist upon the student that are not difficult. Insist upon their being memorized. Memorizing necessitates accuracy, and a certain amount of this work should be done every day. The student should be able to play the études at the tempo count aloud at the lessons while you play. This practice will help to develop steadiness. Changing these impulsive currents will be a very slow process, and you must insist upon the student's doing it slowly and with decisive results. You should insist upon her getting the pieces she is already working on correctly learned, counted and fingered before assigning another piece. Do not insist upon the student's practicing the piece, that the pupil thinks has been learned, but is careless in practice, will often exercise a salutary influence. You should have to hold the check rein constantly in your hand.

I do not know what more you can do than try and make her realize the necessity of absolutely correct position and motions if she is going to play well, and that whatever she does she should desire to do just as well as possible. Sometimes the attention can be held for a time directed to maintaining a level wrist by holding the sharp point of a lead pencil under it while at the lesson. This will simply impress upon the pupil the importance of attending to this detail, and she will be more likely to think of it when at her practice at home.

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Feeling the Time Pulses

By B. H. Wike

DANCE music can be made a stepping stone toward the acquirement of rhythm if the right spirit or view is taken. Anyone who dances can usually tell when that kind of music is played with proper rhythm, and yet they may not know one note from another nor tell why it is so. Those who play and have not already gained an accurate knowledge of what the various tempos in music mean need to know that measures are divided into so many beats or pulses and each of these beats may also contain one or more notes. The point is then to understand through practice and reasoning how to make either one note or more occupy no more time to a beat than is absolutely needed. By this we come to understand that the mathematically measured flow of tones, taken in their relation to the amount of time to each measure, constitutes true rhythm.

Counting aloud is trying and tedious to many, but mental counting where the time movement is felt is undoubtedly the best of all. This is proven often by "ear" players who sit at the piano and soon "pick" out a dance tune after a few trials to familiarize themselves with the notes. I have observed that these persons do not count aloud, nor do they say they think of how many notes are to fill a measure; they surely feel the pulses and are sure it is at least nearly correct because their inner sense tells them one could dance to their playing. If they were compelled to count aloud the beats it would make a muddle of the whole thing, very likely, and so development of the time idea would be retarded. Once I made a pupil see how she could keep time in a 4/4 march when she played and listened to my steps as I paced the floor in a march. It was an experiment to convince her that there is a second hearing sense that needs cultivation and will keep track of the time and rhythmical element, though the other senses may also be alert and busy with their various parts.

A Simple Way to Teach Transposing

By Emil Berl

TRANSPOSITION is not such a difficult art to acquire if the student is willing to spend time enough at the start with very simple material. It is largely a matter of training the eye to read notes very quickly a certain distance higher or lower on the staff. Take a simple little exercise such as is to be found in Schmitt's Opus 16. Tell the pupil to read the exercise first as it is written. Then play the exercise one step higher, in the following manner (applying mentally the proper signature for the new key).

First exercise as written in the key of C:



Second exercise as played in the key of D:



Try to learn to play the second example, reading it as a figure on a degree of the scale, rather than reading the notes singly. Say to yourself, "These are the first five notes of the scale up and down." Try the same exercise up and down the scale, proceeding first by half steps, then whole steps and then at the direction of the master.

After a sufficient amount of drill in these simple exercises the student may turn to very simple pieces. Never mind if you can play very difficult pieces. You are learning to transpose now, not to play. Do not be ashamed to try little "baby" pieces and play a lot of them.

This very direct method should prove a great aid to the teacher who cannot spend a great deal of time at the lessons in teaching transposing by other methods. The study of harmony is of course a very great help in learning to transpose.

Well Known Composers of To-day



MARY GAIL CLARK.

MARY GAIL CLARK is a daughter of Seth Clark, a prominent organist of Buffalo. She was born in Berlin, in 1892, but both her parents are American. Among her teachers were Agnes Wynter, Kate Chittenden and Mrs. Evelyn Choate (piano) and George Coleman Gow (harmony and composition). Miss Clark is a graduate of Vassar College (1914). Since her graduation she has specialized in the teaching of music to young children, and her first efforts at composition have been along the line of little imaginative piano-pieces suitable for this purpose. In this particular line she has already displayed most unusual and original talent (and we use those overworked adjectives with a full sense of their meaning, not as a mere press-agent formula). To register real originality, within the narrow limits prescribed by a beginner's technique, is something very few composers have achieved, and Miss Clark has placed herself, in this one respect, in the same class with Robert Schumann and Carl Reinecke.

Her group of six characteristic pieces, entitled *On the Street*, is already published by the Theo. Presser Co. The choice of titles is no less original and characteristic than the music itself, viz. *The Scissors Grinder*, *A Cat in the Sun*, *Street Mendors*, *Hop Scotch*, *People Walking*, *The Early Milk Cart*. The last-named has the rather unique tempo-direction "at a tired horse's pace."

In this month's ETUDE readers will find *The Night Train*, one of a set of three pieces entitled *After Dark*.

Do Not Teach Too Soon

By T. L. Rickaby

THE majority of pupils seem to want to teach, partly because they imagine they would like it and partly to get back the money they have invested in lessons. No amount of lessons, however, will enable anyone to do real teaching. Pupils who have studied for a few years could perhaps teach some theory, together with the pieces they were taught, that and nothing more.

Up to the present time that was all the preparation that the majority of teachers received. They learned by years of work and experience and were taught by their mistakes—a slow and costly method. Those who were wise read books and magazines; they taught, studied, organized and by all available means kept pace with musical events. Others, who also were wise, went into other channels of activity; while others kept on in the same groove and became "teachers of the old school." But now it is different. The whole musical profession is being stirred by the new spirit. Examination as to fitness, licensing and registration of teachers, and standardization of methods are all on the way, and in a few years those who aspire to the art of teaching music will have to prove that they are capable. So if you intend to teach begin to prepare for it while learning to play.

Why Some Gifted Experienced Teachers Fail

By Ernst Eberhard

A CONSCIENTIOUS teacher prepares himself for his work by years of patient, careful study. Then, with a good knowledge of his subject as a foundation for the necessary superimposed structure of experience, he starts out to make a name.

A young man can have no greater misfortune befall him than to be placed in charge of a business without having had previous experience. A teacher goes into business for himself, or if engaged by a conservatory has the status of a general manager. With no knowledge of business practice, ignorant of the handling of men and the seamy side of life that he must tack up against, he blunders along, making one tactical mistake after another, sometimes injuring his reputation in certain quarters beyond repair. This is the fundamental reason for the non-success of those who might otherwise be great teachers.

Occasionally a talent combines artistic temperament with natural business ability, but the latter can no more develop without education than can the former. Most of the great names of to-day are borne by musicians of sound musical attainments combined with a *business sense* which may or may not have been the result of special training. I can recall no really prominent musician of to-day with whom this sense is absent.

A teacher is far better able to cope with the world in the keen competition which has developed if he spends a year in business as a preparation to setting up in business for himself rather than to plunge unprepared into a struggle in which he places his dependence on a one-sided training. Irregularity and lack of mental activity in meeting the daily problems which spring up in intercourse with others constitute one of the most prominent features to be noticed in any analysis of the unsuccessful genius. Plenty of musicians are undeniably provincial and intolerant in their conversation, seeming to consider that because they know nothing outside of music it necessarily connotes great musicianship. Modern business and an extensive education provide the genius with a harness whereby to direct and render efficient the unbridled passion of a great soul.

The Loud-Mouthed Charlatan

All this sounds sordid and commercial, but should a teacher with good, honest instruction to back him be compelled to rank as a failure by a tenth-rate so-called musician possessed of nothing besides sharp business ability? A glance around a great city reveals the man with knowledge and attainments only too often staring in a garret, while a loud-mouthed charlatan cries his wares through the streets followed by an applauding throng. Artistic success is the greatest gift that God can give to a man who teaches with his whole heart and soul, but artistic success is not possible for the genius who starves in his garret. Mind, body and talent atrophy as the hand of time steals the golden hours of his manhood.

Every advantage that can possibly help in preparation is needed to bring a life-work to successful completion. A man must study himself and his capabilities and limitations, find out where he is deficient and remove that deficiency. He must make himself strong and efficient in every branch of the work that he is called upon to perform if he is to meet and conquer present-day conditions.

A Help for Weak Finger Joints

By E. A. Gest

THOSE who are troubled with the common failing—weak finger joints—will be benefited by the following exercise:

Place the fingers on five consecutive white keys and press them all down. While the keys are held down, drop the wrist until it presses against the wood of the piano.

With the hand in this position press and relax each finger several times, without raising the hand, taking care that the nail joint does not "break."

This should be done for a few moments with each hand before daily practice. It has been found to be "wonders," but should, of course, be done in moderation, owing to the unusual wrist position.

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IN MEMORIAM

MI TERESITA
PETITE VALSE

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TERESA CARRENO
ben marcato lu

Allegretto (Tempo di Valse), M.M. ♩ = 48

ben marcato la melodia e ben cantato

p

cresc.

mf

sempre p

mf

cresc.

cresc. molto

frit.

tre corde

con brio e con larghezza

ff

al tempo

cresc.

poco a poco dim.

rit.

ff

al tempo subito

pp con grazia

cresc.

con molto grazia

cresc.

dim.

p

cresc. poco a poco

cresc.

ff subito

con molto grazia

p

ben canta la melodia

una corda

poco cresc.

pp

sempre pp

dim.

sempre dim.

morendo

ppp

morendo

ppp

To John Mc Cormack

THE OLD, OLD LOVE!

Words and Music by
Reginald de Koven, Op. 39

Allegretto poco sostenuto

Allegro moderato

1. A wind of summer a
2. A wind of win-ter, a

Allegretto ben ritmato

night of June, A mur-mur of scent-ed breeze. The night in-gale heath a
night of pain, A moan-ing of branch-es bare. We two that nev-er might

sil-ver moon, Sang soft to the list-n'ing trees. And you and I were
meet a-gain, In a world that has been so fair. A-las for you and

there, sweet heart, and sum-mer and love were ours. While the sil-ver moon sang a
me, sweetheart, Can sum-mer or love a-tone For the pain and tears, and the

fai-ry tune, To the night and the drowsy flow-ers. 'Tis the
wea-ry years, That left us to mourn a lone?

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Moderato con moto
con sentimento

old, old love that holds us; The love of the long a-go. Tho' the years be long, and the

world goes wrong, 'Tis the love that lasts, we know. 'Tis the old, old love that's

wait-ing, Though our pas-sion and pain be past. 'Tis the old, old Love, from the

skies a-bove That brings us to Heav'n at last. 'Tis the old, old Love from the skies a-bove That

brings us to Heav'n at last. brings us to Heav'n at last.

THE CHAPEL IN THE VALLEY

R. S. MORRISON

A light but tasteful drawing room piece, with songlike themes delicately embroidered in effective passagework. Grade IV.

Andante espressivo M. M. ♩ = 72

Grazioso poco più mosso

mp

mf

f

dim.

cresc.

Tempo I.

poco più mosso

mf

dim.

p

pp

ppp

Tempo I.

HUNGARIAN CONCERT POLKA

UNGARISCHE KONZERT-POLKA

SECONDO

IMRE ALFÖLDY

Arr. by W. P. Mero

Some of the most charming of the Hungarian folk melodies arranged in the form of a polka. A brilliant, well balanced duet. Grade IV.

Allegretto brillante (tempo rubato) M.M. = 72-108

un poco rit. a tempo

un poco rit. a tempo

risoluto

un poco rit. a tempo

p amoroso

dolce rit. fa tempo

HUNGARIAN CONCERT POLKA

UNGARISCHE KONZERT-POLKA

PRIMO

IMRE ALFÖLDY

Arr. by W. P. Mero

Allegretto brillante (tempo rubato) M.M. = 72-108

con grazia un poco rit. a tempo

con grazia

un poco rit. a tempo

risoluto

con grazia un poco rit. a tempo

p amoroso

dolce rit. fa tempo

SECONDO

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f marc.
p amoroso
dolce rit. f a tempo
un poco rit. a tempo
 Presto M.M. ♩ = 96
p oress.
ff ff ff

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PRIMO

ff
p
p amoroso
dolce rit. f a tempo
con grazia un poco rit. a tempo
 Presto M.M. ♩ = 96
p oress. sempre (2d time f)
ff ff ff

HUNTING SCENE

from the OZARK MOUNTAINS

CARL WILHELM KERN, Op. 341

A sparkling characteristic piece free and original in harmonic scheme, and far above the ordinary hunting piece in musical interest. Grade IV.

Allegro M.M. ♩ = 100

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THE NIGHT TRAIN

A portrait and sketch of Miss Clark, with comment upon this piece, will be found upon another page of this issue. Grade II.

With undisturbed rhythm M.M. ♩ = 104

MARY GAIL CLARK

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THE GOBLIN'S POLKA

A lively little dance movement which will attract young players. Grade II.

MARY HELEN BROWN

Moderato M.M. ♩ = 108

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TWILIGHT IN AUTUMN

REVERIE

W. M. FELTON

In this expressive *reverie* in modern style Mr. Felton has utilized what may be termed the "baritone" register of the pianoforte for the delivery of a sonorous song-like melody, the accompanying harmonics

being written above it. For the guidance of the player notes of different sizes are employed. One of the first to adopt this effective device was Henselt in his popular *Love Song*, Grade IV.

Moderato M.M. $\text{♩} = 72$
molto cantabile

LITTLE DANCE

HERBERT RALPH WARD

A good little teaching or recital piece in the style of a classic *ronдино* (little rondo). Grade 2½

Allegro M.M. $\text{♩} = 108$

MOCKING EYES

BERT R. ANTHONY, Op. 78

Mr. Anthony has been very successful with his many teaching pieces of easy and intermediate grades. This showy waltz movement will afford fine finger practice. Grade III.

Vivace M.M.♩ = 68

Brilliant

This page of musical notation is for a piano piece, featuring a treble and bass staff. The tempo is marked "Vivace M.M. 63" and the key signature is one sharp (F#). The piece is divided into several sections with dynamic markings and performance instructions:

- First System:** Treble staff has a melodic line with slurs and fingerings (3, 5, 2, 5, 1). Bass staff has a rhythmic accompaniment. Dynamics include *mf* and *f*. A "Brilliant" marking is above the treble staff.
- Second System:** Continues the melodic and rhythmic patterns. Dynamics include *mf*.
- Third System:** Treble staff has a melodic line with slurs and fingerings (3, 5, 4, 1, 5). Bass staff has a rhythmic accompaniment. Dynamics include *cresc.*, *dim.*, and *mf*.
- Fourth System:** Treble staff has a melodic line with slurs and fingerings (3, 5, 4, 1, 5). Bass staff has a rhythmic accompaniment. Dynamics include *cresc.* and *mf*.
- Fifth System:** Treble staff has a melodic line with slurs and fingerings (3, 5, 4, 1, 5). Bass staff has a rhythmic accompaniment. Dynamics include *dim.*, *f*, and *Fine*. A "Smoothly" marking is above the treble staff.
- Sixth System:** Treble staff has a melodic line with slurs and fingerings (3, 5, 4, 1, 5). Bass staff has a rhythmic accompaniment. Dynamics include *p* and *mf*.
- Seventh System:** Treble staff has a melodic line with slurs and fingerings (3, 5, 4, 1, 5). Bass staff has a rhythmic accompaniment. Dynamics include *cresc.*, *dim.*, *p*, and *mf*.

This image shows a page of musical notation for a piano piece, consisting of six systems of staves. Each system typically includes a treble and bass staff. The notation is complex, featuring various note values, rests, and dynamic markings. Key markings include 'mf' (mezzo-forte), 'Brilliant', 'cresc.' (crescendo), 'With Decision', 'dim.' (diminuendo), and 'D. C.' (Da Capo). The piece appears to be in a minor key, as indicated by the key signature. The notation is written in a style typical of 19th-century musical manuscripts.

LILY BELLS

WALTZ

A bright and swaying waltz movement, useful for teaching or recital. Grade II.

Moderato M.M. ♩ = 54

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GAVOTTE PASTORALE

Registration: Gt: 8' (mf)
Sw: 8' and 4' (p) without Reeds
Ch: 8' and 4' Flute
Ped: 16'
Coup: Gt. to Ped.

FREDERICK N. SHACKLEY

Although written in *gavotte* rhythm, and suitable for recital use, this number would make an effective postlude, especially for summer use, where lighter pieces are demanded.

Moderato con moto M.M. ♩ = 108

MANUAL

PEDAL

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Also published for Piano Solo

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Piu animato
Sw Vox Celeste

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LOVE'S SWEET LONGING

A melodious drawing-room piece of the modern *intermezzo* type, with an alluring principal theme. Grade III $\frac{1}{2}$
Andante con espressione amoroso M. M. = 72

C. B. CLARK

1st time only (Last time only)
Andante con espressione amoroso
mf, *f*, *ff*, *rit.*, *poco animato*, *pp*, *f*, *fine*, *a tempo*, *meno mosso*, *ff*, *marcato*, *rit.*, *mf semplice*, *a tempo*, *p dolce*, *rit.*, *piu mosso*, *string.*, *cresc.*, *f*, *ff*, *rit.*, *fff*

SWEETHEART!

ROMANCE

EDDIE FOX

A tender and expressive song without words by the veteran violin soloist and composer, Mr. Eddie Fox. The name of this writer and his attainment are well known to the older generation of theatre and concert goers.

Andantino

Andantino
Violin, *Piano*
mf, *p*, *cresc.*, *mf*, *p*, *cresc.*, *f*, *p*, *p*, *pp*

LA CHARMEUSE

CAPRICE

L.J. OSCAR FONTAINE, Op. 140, No. 1

A fine study piece, affording valuable practice in double-notes, in style and in phrasing. Grade IV.

Allegro M.M. ♩ = 80

mf *acc.* *rit.* *atempo* *mf* *f* *fine* *atempo* *rit.* *DC* *Piu lento* *pp* *mf* *atempo* *ff* *pp* *sf* *ff* *rit.* *vivo* *DC*

TRIO

* From here go back to the beginning and play to Fine; then play Trio.
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HEAR DEM BELLS!

Interesting and effective, introducing one of the good old tunes, with an easy and pretty chime. Grade III.

Moderato e con espressione M.M. ♩ = 108

"HEAR DEM BELLS"

pp *Chimes* *mf* *rit.* *fine*

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WALTER ROLFE

mp dolce *mf* *mp* *cresc.* *DC*

MY LOVELY NANCY

Robert Burns

WALTER WALLACE SMITH

A taking encore song, well constructed and easy to sing.

Moderato

p *mf* *pp* *cresc.* *rit.* *dim.* *DC*

Thine am I my faith-ful fair, Thine my love-ly
Take away those ro-sy lips, Rich with balm-y

Nan-cy, Ev-'ry pulse a-long my veins, Ev-'ry ro-ving fan-cy, To thy bos-om lay my heart,
treas-ure, Turn a-way thine eyes of love, Lest I die with pleas-ure. What is life when want-ing love?

There to throb and lan-guish; Tho' de-spair had wrung its core, That would heal its an-guish.
Night with-out a morn-ing.

Love the cloud-less sum-mer's sun Na-ture gay a-dorn-ing.

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AH! PENSIVE DREAM*

A good song: reflective in character, but full of tense expression.

Andantino

p *una corda*

I stand be neath the old pinetree, Be-
You lov'd the mu-sie of the stream; Of

side the sil-ver stream; Where oft we stood in sun-set glow, Of love's ef-ful-gent gleam.
you, I lov'd to dream; You lov'd the mock-birds full toss'd song; Thy love was my sweet theme:

Clear and spark-ling wa-ter From the gush-ing springs Fond-ly falls ca-ress-ing,
Then we heard the Spring song Of the rush-ing stream, Now tis Au-tumn's low tones

poco accel. cresc.

Mur-murs from the stream: By the stream, in pen-sive mood, I can but feel dis-tress Ah!
Sing-ing pen-sive song:

Strange it is, that love's sweet theme To sor-row is al-lied; How mel-an-chol-y Ah! pen-sive dream.

* At Luxapallia Rivulet
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Also published for Low Voice

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AUGUST 1917

When the Honeymoon is Over

By Ina B. Hudson

The vexed question whether marriage places a woman under obligations to abandon teaching is constantly being threshed out. Meanwhile, there is marrying and giving in marriage in musical circles. Often before the honeymoon is fairly over the young wife finds herself meditating on the first domestic problem, "To teach or not to teach?"

Recently a gifted young violinist was married. Let us call her Mary Wise. She gave up a large class of promising pupils. She resigned from all social settlement work, including the conducting of a V. W. C. orchestra which she had organized. She outlined a purely domestic career for herself and thought herself happy in so doing.

For a time all went well. "Mary is careful," said her mother. "The 'have to' is now eliminated from Mary's repertoire," chimed in her sisters. Mary herself fairly revelled in the novelty of staying in her little home, now trying a new salad or dessert, now concocting an appetizing soup, between times of furnishing and larding the newly acquired possessions, until John had to admit that his fear of Mary's not knowing how to keep house was ill-grounded.

It was John, however, who first became impatient of this domestic fervor. "We'll have some music this evening, Mary. I'll call up a few people. Reba's coming over to accompany you, happens to have this evening to herself. I met her this morning."

"You asked Reba to come, John? I told you I couldn't play so long as my hands are in this state, and really I'm always tired. Of course" (noticing John's

doleful expression) "I like housework and cooking, and I agree with you that a woman's first duty is to her husband and family. I know how humiliating it would be for you if I should keep on earning money while you are the legitimate provider. I gave up my music when I became your wife, John, and now you must not expect me to slip back into the old place. Many a time I have wanted to take out my violin in the morning when I was fresh, but have refrained. I have watched you go to your work, sometimes with envy, thinking of the lessons I once gave and the joy I had in my pupils' progress."

"Mary," interrupted John, "I was wrong. You are being stifled in this atmosphere of undiluted domesticity. I should have married a cook if I chose to demand all that I did of you before our marriage. I see my selfishness, but I hope not too late. You can earn infinitely more by a few hours pleasant labor in your chosen vocation, while you can pay some experienced servant who needs the money. The household ménage requires still more provision, which devolves upon me, hence I preserve my self-respect in the bargain."

This was the beginning of a new order in the Wise household. Mary was the presiding genius, and her knowledge of domestic economies kept the machinery of daily routine moving easily and well. Her artistic work continued on the same high plane she had set before her marriage and the Wises' attractive home became the center of an exclusive circle of musical people.

Corn and Chorus

By Frances L. Garside

There are those whose picture of Kansas is that of an immense granary, with a tiny schoolhouse in the remote, very remote, distance, and a cyclone sweeping over all. That the cyclone has become a resident of States farther east, that the granary has an addition used as a musical conservatory, and that every schoolhouse has become a community chorus center are not facts so well advertised.

The wave of community singing that is sweeping the country from coast to coast had its inception in the Middle West. Parsons, Kansas, a town not much larger than a flyspeck on the map, is building a community singing hall, to cost \$150,000.00. Lindsborg, Kansas, a small town in the Smoky River Valley, has its Bethany Oratorio Society of more than a thousand voices, and at whose annual festival such great singers as Schumann-Heink, Nordica, Gadski and Fremstad have sung.

It is an old discovery (re-discovered in the European war) that a company of soldiers will cover one-third more ground if they march to music. Applying this inspiration to more peaceful callings, it is found that machinists work faster and better, that artisans of all kinds put more of their higher nature and more enthusiasm into their labor, and the laborer becomes so glorified that it loses its unattractiveness.

Because of this, and because no man can sing with the man standing next to him, and feel hostile toward that man; because the world needs a better spirit of accord, and greater sympathy and kindness; because of all these, and because music is the only factor that can bring a better feeling about, Arthur Nevin,

head of the musical extension work in the University of Kansas, projected the first community chorus.

Beginning with a little music center in Lawrence, he has established music centers all over the State, and now all of Kansas sings as it plows and sows and reaps, and it plows and sows and reaps as never before.

The idea of the Community Chorus is to call together those who can sing and don't know it. They do not need any knowledge of music, or to be the possessor of a "voice" to belong. They do not need membership fees, or admission tickets. All that is required is that they be present, and that they lift up their voices; the leader will do the rest. What Arthur Nevin is doing in Wisconsin and Dykema is doing in New York. Beginning with Buffalo, he has Community Choruses in towns all over the State, and travels from one music center to the other.

The idea is far-reaching in its beneficent results, and it had its inception in a State associated only with such music as one might imagine in the roar of the cyclone, or as one actually and delightfully hears in the rustle of the leaves of growing corn in Kansas!

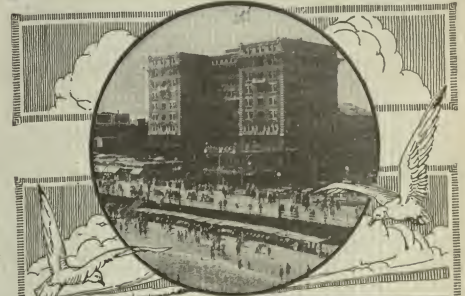
Arthur Nevin (who, by the way, is a brother of Ethelbert Nevin) has carried the gospel of music all over his beloved State under every adverse condition. He has traveled through snowstorms to hold his community "sings" in country schoolhouses, and he has gone without food and sleep sometimes in serving the sacrifices, for all of Kansas is happier now because it sings.

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Department for Singers

Edited for August by Edward Ellsworth Hipscher

A Lesson Talk on Felice

A Song by Thurlof Ljurnance

Or real "vocal" waltzes there are none too many. While not the highest form of art, still they may be good art. They offer excellent material for developing lightness in the voice, while they add interest to both study and repertoire.

To begin, *Felice* is distinctly vocal—not words fitted to a waltz for piano. It is expressed in the vocal idiom. Its melody is light, tuneful, abounds in pleasing intervals, offers considerable opportunity for varied tone-color, and has a rhythm both attractive and flexible.

The introductory passage is marked *Lento* and must not be hurried. Sing this with genuine feeling, as if addressing the words to one you admire; but beware of sentimentality. Try truly to feel the sentiment of the words, to express it through your voice; but do not exaggerate. The first motive of two measures is most happily conceived. The first syllable of "Felice" on the high note is to be sung softly, while its last syllable, a third lower, is to have increased power and emphasis. This follows carefully the accent of the name, although musically expressed in an unusual manner. This is followed, in sequence, by the same figure (C falling to A), which should have the same interpretation. A breath between the third and fourth measures will enable you to render the second "Felice" more eloquently. Following these is the phrase "Come to me, Felice." You will notice that "come" falls on the third or weak beat of the measure, while "me" appears on the first or strongest beat of the following measure. Yet, if you will read this sentence carefully, you will find that "come" naturally is more emphatic than "me." In other words, the "coming" of Felice is the thing desired. Place a *me* with its larger end over "come" and the smaller over "me." While this indicates a graduation of power, yet the more important part of the stress on the first word will come from the emotional element which you feel within.

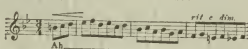
On the last beat of measure 16, counting from the beginning of the introduction, and in 17, the small notes are preferable. It is very difficult to repeat a figure, especially in the higher register, and have the second one more effective than the first. Then, at the end of 17 substitute "to me" for "O come." Aside from eliminating the many repetitions of "O come" if "me" is sung with an open *e* placed well up to the front, it will help to develop a much better tone on the high G than will the more guttural vowel of "come." In 19-20 make a considerable but very even *ritardando*. Then take a breath before "Felice" to enable you to give this your very best voice and feeling. And now to the First Theme of the *Tempo di Valse*.

The first three phrases of this are made up of little motives of three notes each. Tuneful and graceful, these must be carefully executed. Practice vocalizing these on the vowel sound most comfortable to your voice. Do this with considerable stress of voice on the first of the three notes, while the last one (even though it be the first beat of a measure) receives

less emphasis. Persevere till you are able to do it neatly and gracefully. This syncopation of accent, nicely done, imparts a lightness and grace to the waltz movement. It lifts the rhythm out of the ordinary, the mechanical, or the music-box type. Measure 34 will require careful, slow practice to acquire clearness in executing the three successive half-tones. To facilitate this, breathe after "eyes" in 32 and then after "true" in 36. Also, there should be a carefully developed *crecendo* from 33 to the E of 36. Begin quite softly at 39 and gradually increase in volume till 50. In the last phrase, beginning with the last beat of 50, let the tone be full, but with no effort at loudness. You will, however, need great steadiness of both tone and emotion. Observe the *rallentando*. The mordente at 52 must be done neatly, with a light, fleet touch of the voice. Then be careful not to slide down from G to F in this measure.

In such a broken melody great care will be necessary in handling the breath. Observe every rest scrupulously, if you wish to make the most of this theme's piquant character. But do not breathe indiscriminately. Determine your places for breathing by the same rules as if the melody were sustained. Then, when a rest occurs in the midst of a phrase, drop the preceding note neatly, suspend all motion of the breath for the interval of the rest, and attack the next note with the greatest care. Thus you acquire lightness of melody.

With the last beat of 54, *Animato*, the Second Theme begins, an excellent contrast to the First. Sing it so. Let the first two measures, sung on "Ah," not only be a good *crecendo* as marked, but also gradually increase the speed of each beat of measure 56 (p) let the movement gradually slacken till a *trumpo* is reached in 58. This variation of rhythm will be repeated twice till 66 is reached. This may be made most beautiful. There must be no jerkiness. The quickening and lengthening of the beats must be gradual that your hearers will feel it without being disturbed by any sudden breaks. From 66 let the *accelerando* move to *rit.* at 69. At 70 a flexible voice may introduce a *cadenza*:



At 86 the First Theme returns.

In 118 enters an episode of varied phrases—substituting, with pleasing variety, for a Third Theme. The first eight measures, excepting the two mordents, consist of a monotonous F. marked *Lento*. Sing these slowly, quietly, evenly in time, suggesting the calm of the night. Link the syllables of the words so closely together that you get the effect of a sustained tone molded into words by the lips and tongue. Yet at the same time be very distinctly enunciated. Develop well the *crecendi* at 127; and observe the *rallentando* in 131-134. With the last beat of 134, a *tempo*, take up the original waltz rhythm. This immediately gives way to a slight *rallentando* during the *decrescendo* in 135, which prepares the pause on the F of 136. Do not breathe after this pause. So calculate your

ritardando and pause that you can descend lightly to "sing" in 136, pick up the original rhythm, and complete the phrase to the rest in 138, with one breath. The next four measures should have similar treatment. To breathe between the syllables of a word is as ungraceful in the singer as in the reader. From 142 the time will be quite regular; and the only breath necessary will be before "through."



E. E. HIPSCHER.

At 150 begins the second repetition of the First Theme. A note regarding such a repeated theme. In order that this may not grow "stale" it will be necessary not to exhaust your resources on its first appearance. Sing it beautifully, make it attractive, but leave some of the something of your powers to be added to its next rendering. For a theme appearing three times this requires careful calculation. If each repetition has not added brilliancy, familiarity will make it seem to the audience to have less.

The first six measures of the *Finale* will be interpreted much like the Introduction. Then should begin an *accelerando* (not neglecting to observe the pause marked) and a *crecendo*, both of which will culminate in the final "Good-bye." If the young singer finds it impossible to render effectively the entire "Good-bye" on the one high pitch, C might be substituted for the first F. Although such changes should be made only after careful trial and study.

The Office of Silence

GENERAL JOFFE modestly attributes part of his success as a military commander to the fact that in giving orders he never tells a man more than he can remember.

Many music teachers might with benefit take a page from his book. Often they fill the lesson hour with garrulous comments and advice, and then wonder, with much discouragement, why so little of it sticks in the pupils' memory.

In looking back over his student days the writer feels constrained to confess that the teacher who said the least taught him the most. Although kindly in the lesson hour, the few remarks he made were, for that very reason, well remembered and acted upon.

Changes

May we make them? Yes, dare we do it? Certainly. When? We are certain that we are not destroying the composer's intent, that we shall render the phrase more singable, more effective or more artistic as a whole.

Why are changes necessary? Because of the great difference in individual voices. Because many of our best songs are translations, and the translator not always was a musician. Because sometimes composers of great musical gifts have lacked the literary training to enable them to grasp the nice inflections of words.

The meter of the words and that of the music almost always agree. To put an unstressed syllable on an accented beat means artistic defeat. While these things should not occur, yet they do, and in songs that, otherwise, are of much merit. So when they are met it is the singer's duty to readjust them.

Often a slight change in the relative length of the notes of a measure will correct the deficiency. Sometimes the words may be transposed in their order.

In England, the cradle and home of Oratorio, where the classic masters have been near canonized, many such adjustments have been made and have become traditional among their greatest singers. For instance, in Mendelssohn's *Elijah* the old prophet's name "O Lord, in vain have I labored," is altered to "O Lord, in vain have I labored," tying the first two notes of the measure for "Lord" and dividing the notes of the final surd for "labored." And but one example of this change is necessary to establish its superiority of dramatic expression over the original. And many similar improvements might be cited not only from the classics but also from modern works.

The point to keep in mind is that such changes must be done conscientiously, not from a mere whim. They never must do violence to the composer's text so far as altering the musical expression of his thought. But when, after careful study, a change is found to add to the truthful expression of the phrase, do not hesitate to make it; for, by so doing, you will add both to your success and to the value of his work.

MR. EDWARD ELLSWORTH HIPSCHER was fortunate in coming early under the influence of Dr. R. A. Heriage, Musical Director of Valparaiso University, a man who thoroughly believed in a comprehensive education for a musician. Consequently while first of all a student of Voice, he made a thorough study of the Piano, Organ, Theory and Literature. The foundations of his vocal training were laid in the methods of the older Italians, to which were added studies under M. Vittorio Carpi of Florence, Italy. In his teaching Mr. Hipscher insists that a beautiful tone should be but a means to the interpretation of the soul of the song.

His writings for the musical journals have brought words of commendation from the extremes of musical America. His teacher is now Musical Director of Morris Harvey College, Barboursville, West Virginia; and in his former year the department has grown to be the largest in the history of the institution.

Where Shall I Breathe?

By Edward Ellsworth Hipscher

VOLUMES have been written on the management of the singer's breath. *How to breathe* has been exhausted. *Where to breathe* is the rock on which many a singer wrecks her hopes.

One of the greatest factors in the intelligent delivery of the text of a song is the use of the breath. That the singer understands tone-production is expected. That she shall use tones to interpret the sentiment of the words is her only apology for singing. That the meaning of her words should be made intelligible is unquestioned.

How long would we be interested by the reading of one who stopped for a long, wheezing breath, indiscriminately—between syllables, after prepositions, and from the following words with which they rightfully belong, creates nothing less than a ludicrous situation.

In Mascheroni's "For All Eternity," the sixth and seventh measures of the vocal score is another false phrasing. In the sixth measure dwell slightly on "soul" and follow it with a breath. Then lengthen the last syllable of "revealing" so as to eliminate the rest in the seventh measure, singing connectedly "revealing the meaning of this memory-laden hour."

Now both these songs are of undoubted musical merit. Personally, from a repertoire of a thousand songs, they are among my favorites, for they have really singable "tunes" treated artistically and fitting well the sentiment of the words. But, because the composers allowed themselves to be drawn from the sense by the meter of the verses, their beautiful round musical phrases are not always calculated to aid in the best interpretation of the meaning of the text. It is in such instances that the singer, if he have the requisite knowledge of music and literature, may be pardoned for taking such liberties with the composer's score as will assist in making such passages more intelligible.

To sum up the whole matter, the place of breathing becomes a question of studying the thought expression of the words. A song, with words perfect in form and interpreted by perfect music, will leave no problem of this nature for the singer. But, while we attempt the expression of ideas by imperfect means, we must be content to labor to make these of the greatest possible effect. And let not slovenly breathing be added to our certain musical sins.

One of the most glaring of these inconsistencies which come now to mind, is in DeKoven's "O Promise Me"—a song, by the way, which familiarity has caused to be underestimated. Not only the verses but also the chorus is full of poetic fancy artistically expressed. What a foreign composer's name and foreign words, this would perhaps be more highly regarded. This is interpolated merely to

show that a song may combine some very strong and yet some weak points. And the latter appear because of the attempt to set in strophic form stanzas very dissimilar in outline—a weakness not absent from many old classics.

In the second verse, if one follows the music phrases literally, is this passage: "And let me sit beside you, in your eyes (rest for breath) seeing the vision of our paradise." Sing it thus: "And let me sit beside you (breathe), in your eyes seeing the vision of our paradise." Lengthen the dotted half-note to a whole note, so there will be no break between "eyes" and "seeing." To sing, "And let me sit beside you in your eyes," as a sustained phrase, with whole beat rest following it, and separating "in your eyes" from the following words with which they rightfully belong, creates nothing less than a ludicrous situation.

Now the breathing should be so managed as to divide the words into thought groups. No phrase of words should be interrupted by breathing, before its thought is expressed. For instance, never breathe between a preposition and its object; because the object is necessary to the completion of the idea begun by the preposition. An adjective preceding a noun never should be separated from it by a break in the melody. All verb phrases, as "should have been," must be closely connected. No similarly close grammatical construction should be broken by breath.

Then one must be careful that the stop for breath does not throw a modifying phrase out of its proper connection. For this sin the singer not always deserves all the blame. Much lyric poetry is written in such uneven lengths of thought phrases that both composer and singer are in a hard way to succeed. If the composer makes a strophic setting—all stanzas to be sung to the same melody—then the singer will need all his wits.

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Q. What is a pedal point?
A. A long sustained note in the bass, either on the organ or dominant or on both at once. Sometimes the term is applied to the same note regularly reiterated.

Q. Is reading a musical composition, should one read from the bass up, or vice versa?
A. Until one is sufficiently expert so that the eye grasps the chord immediately as a whole it is best to read from the bass up, never from the treble down.

Q. What is the difference between a resolution and a cadence?
A. There is no relation between these terms, though a cadence may often contain a resolution. A cadence is a succession of chords leading to a close, or at least a point of repose in the music, while a resolution is the passing on of a discord into a concord, or in case of some single tone which has a strong tendency in a certain direction, the resolution is the tone to which it resolves. For example, we say "the leading-tone has a natural resolution upward to the tonic." In the second C and D, the natural resolution of C is downward.

Q. Will you please answer the following question: The first issue of THE ETUDE, if possible:
How is marcato, demarcato, or portamento played, with use of wrist or finger?

A. Clarinet, in particular, although good dictionaries allow clarinet.

Q. How does one play a number of notes in a row, as in the case of the piano?
A. Among them are: trills, doublets, Macdowell and others.

Q. When an arpeggio is represented in small notes instead of by the wavy line, do the small notes come before the last note (with the last note in the bass) or with it?
A. S. O. D.

Q. On the best. The arpeggio is supposed to commence with its first note in the very moment when the chord is due to be struck, whether the arpeggio is represented in small notes or by a wavy line.

Q. Is the bagpipe of Scotch or of Irish origin?
A. C.

Q. Answer unknown, but very probably the bagpipe originated some place on the coast of the British Isles. The Greeks were well acquainted with it. Nero had come struck with bagpipes in the design, and it was that Nero played upon the instrument.

Q. When did "free" education in music commence?
A. O.

Q. It has doubtless existed in some form or other since the first musical endeavor when very poor and very talented pupils have been encountered. In the remarkable hospital and orphanages of Venice which existed in the sixteenth century there were con-

Q. What kind of metal is usually cast in large bells such as are found in churches?
A. Usually thirteen parts of copper to four of tin.

Q. What is a Gloria?
A. In the service of the Roman Church it is part of the Mass known as the Gloria in Excelsis, in the Church of England it is the Gloria Patri. There are a great many notable musical settings of both.

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Bright Ideas for Musical Children and Their Teachers

The Complaining Piano

By Julia Etta Broughlost

THE telephone bell rang and I hastened to answer it. "Hello!" cried a very sad voice at the other end of the wire. "My name is Piano and I live at 122 Diamond Street. I heard that you are a music teacher and I want you to find me a new home. Do you know any gentle, kind little girl who would be very good to me?"

"Oh! yes," I quickly replied; "I know many poor children who have no piano and would love to give you a good home."

The next thing I heard was, "For many years I have enjoyed my present home and made beautiful music for my friends, but there is a little girl here named Louise who is unkind to me. You see I have lots of sharps and flats, but she forgets to use them. When she plays a wrong note she becomes cross and says, 'Oh! dear me; this old piano is just

horrid!' Then what do you suppose I do?" She slaps me and pounds me and I nearly cry with pain!"

This almost brought the tears to my eyes, and I told Piano that I was sorry. I said, however, that I thought Louise would be lonesome without music. Then Piano replied, "Yes, Louise has some beautiful new music which she loves. There is a *Shower Song* which is soft and sweet so that it makes me sleepy; she also has a book of love melodies. So I think I shall stay a while longer—perhaps she will be good to me in the future. Goodbye!"

The above story was mailed to a group of eight years, whose mother had informed me her daughter became angry at times during her practice period and "pounded" the piano. The effect of the letter was desirable; the "pounding" ceased.

Common Time

A Musical Playlet for Children

By Leonora Sill Ashton

SEVEN children are needed for the presentation of this play.

CHARACTERS. COSTUMES.
THE WHOLE NOTE. Dressed in white and wears a round white mask edged with black.

THE HALF-NOTE TWINS. These wear masks of the same description with long black stems extending up from the left ear.

THE QUARTER-NOTE FAMILY. Four players dressed in black with solid black masks and stems extending up from the left ear.

SCENE

The background of the stage may be a white sheet or canvas with a staff outlined in black tape. A clef may be similarly outlined, if so desired. Most important of all are black bars of tape, to represent measure divisions. Large time signatures may be cut from black paper, to go after the staff as needed.

The teacher plays "Old Folks at Home" with a marked accent.
(Enter WHOLE NOTE. He stands in front of the first measure and repeats.)

WHOLE NOTE.
One, two, three, four. Here you see All the counts belong to me. No one else can share my pleasure; I'm the one note in the measure.

(Enter HALF NOTE and his twin brother.)

HALF NOTE.
One, two,

HALF NOTE'S TWIN.
Three, four.

BOTH TOGETHER.
Side by side,
We the whole count do divide
Evenly between two.
We think that this is plain, don't you?

(Enter the four little QUARTER NOTES)

FIRST QUARTER NOTE.
One. **SECOND.**
Two. **THIRD.**
Three. **FOURTH.**
Four.

ALL TOGETHER. Each of us
Has one count, so there's no fuss
When we come to show the beat.
One, two, three, four, with our feet.

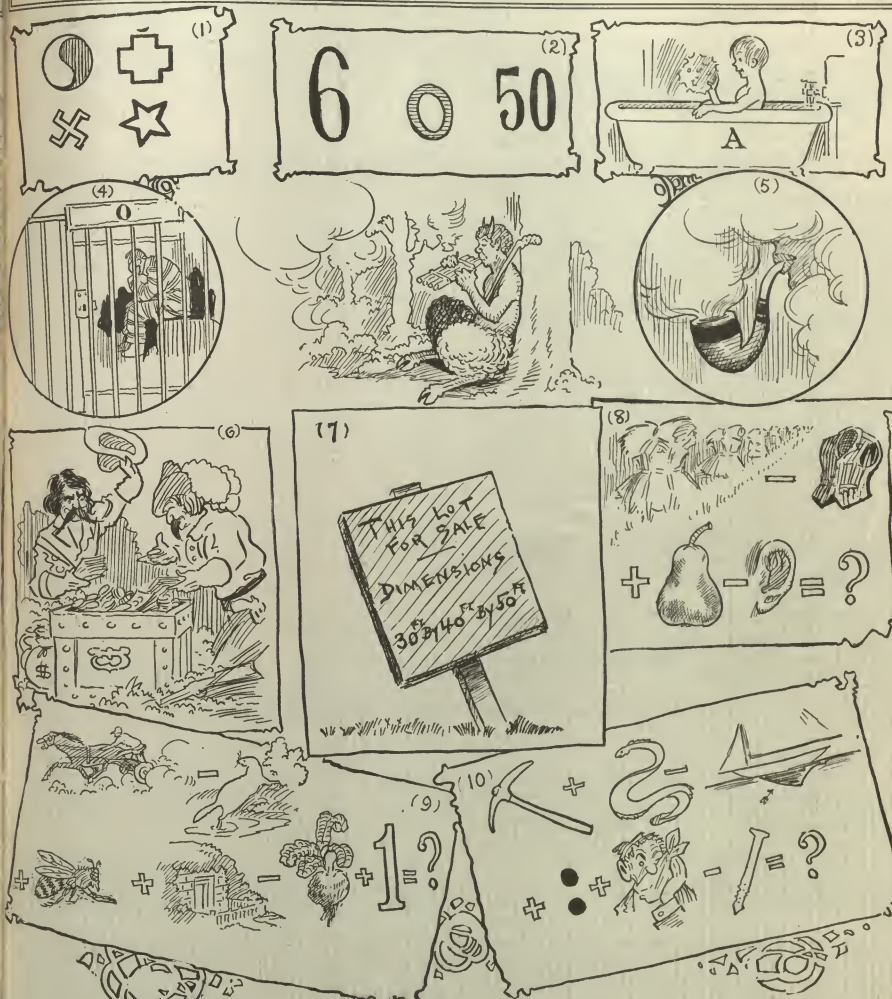
(Each one taps the foot separately and in even time. The teacher then plays march or any simple piece in common time while the children beat time with their hands. The WHOLE NOTE beats the fourth note, the HALF NOTES every two beats and the QUARTER NOTES every one beat. When this is done all the NOTES repeat together.)

Common time has accents two. Watch, and we will show to you. First, we pause upon the "one." When the count has just begun. Two comes quickly in its train. Then we accent three again. Four, like two, just bounds along. Now we'll sing you a little song. Showing how in common time Each of us will fit a rhyme.

(The teacher plays and all sing: "Fidelity," while the children keep the time represented by their characters.)

Musical Instruments in Puzzle Guise—By SAM LOYD

Ten Prizes for Best Answers



Each of the 10 Pictures Represents the Name of a Musical Instrument. What are They?

Sam Loyd, the puzzle-maker, has come to THE ETUDE. His monthly puzzle page deals with a collection of musical instruments—old and new. Each of the ten pictures represents the name of a Musical Instrument.

The puzzle page is not intended for the children alone. Sam Loyd's puzzles appeal to all the family. Work them together some cozy evening as you sit around the table in the living room.

Puzzles Nos. 1, 2, 3, 4, 5, 6, 7 are of the Rebus sort—meaning words that are similar in sound or spelled to the names they are intended to represent. Pictures Nos. 8,

9, 10 illustrate how addition and subtraction may be applied to words.

PRIZES FOR THE CLEVER ONES
Write your answers out on one side of a single sheet of paper and send by post not later than August 15th, to S. M. LOYD, Puzzle Editor, THE ETUDE, 1712 Chestnut Street, Philadelphia, Penna.
To each of the 10 persons who send the best answers to all of the puzzles, will be awarded a copy of the "Cyclopedia of 5,000 Puzzles, Games, Tricks and Conundrums," published at \$3.00.
By "Best" is meant, in the first place, absolute correctness of answers. Then if minor points of merit must be taken into consideration in selecting the winners, neatness, clearness, etc., will be deciding factors.
Mr. Loyd will examine all letters received and his adjustments must be accepted as final by all contestants.

Answers to "Old Masters in Puzzle Guise" in the July Etude
No. 1, Haydn (high den). No. 2, Schumann. No. 3, Chopin. No. 4, Brahms. No. 5, Liszt. No. 6, Schubert. No. 7, Bellini. No. 8, Wagner (Wax plus Banner minus Han). No. 9, Berthoz (Bee plus Thorn minus Flora plus Hest minus Bee plus Green). No. 10, Rosenthal (Rose plus Elbow minus Bee minus How plus Singer plus Man minus German plus Cabinet minus Cab minus Net).

A Department of Information Regarding
New Educational Musical Works

Advance of Publication Offers

Artistic Vocal Method for Low Voices	\$1.00
Be Canto Method for Violin, Violon.	.75
Brinham's Three Intermezzi, Op. 117.	.30
Child's Own Book, Beethoven	.30
Child's Own Book, Chopin	.30
Child's Own Book, Liszt	.30
Fifty-One Old Hungarian Melodies, Hart-	.50
mann	.50
Handbook of Easy Pieces	.50
Heins Album	.50
Low Octave Studies	.25
Lied Studies, Ferry	.25
Music Study in Music, Cooke	.25
Moszkowski Album	.25
New Vox Organ, Pipe Organ, Buck	.50
Primary Studies, Dances	.50
Reverend's Vocal Book	.50
Spelling Lessons in Time and Notation	.15
Tulbro	.15
Standard Advanced Studies	.25
Standard Parlor Album	.25
Standard Song Album	.25
Singlet's Music Guide and Manuscript	.50
Standard Vocal Book	.50
Young's Night Singing Book	.30
Wohlfaht, Op. 74, Melodious Studies	.25
Wohlfaht, Op. 74, Melodious Studies	.25
Writ Studies, Perry	.25

This is one of the wisest steps a teacher or musical institution can take. This does not mean that supplies should be bought and immediately paid for. It means that the order should be placed when the teacher is not rushed then the school should carefully prepare a list of needed material for next season and place this list in our hands while the pressure of the busy season is not upon us. Settlement of the bill should be made when it is made any sooner than if it had been made six months later. This plan benefits the teacher to a great extent. The receipt of an order at a time when the rush of business is over means that more careful attention can be given to the order. If it reached us at the last minute with frantic appeals to "rush" in order that the teacher might receive the goods in time to start the season, is it not far better to have the order placed in the order book now, stating that it is desired to have it delivered at a certain date?

Teachers who desire an allotment of music "On Sale" may also order it on this plan and it will be charged on our "On Sale" terms and no settlement or returns will be required until the spring of 1918.

Before taking that thought-of vacation place an order of this kind in our hands and thus rid yourself of any bother or delay that would be otherwise occasioned

The response to the Cover Design Contest which closed June 1st was so voluminous that a great deal of time has been consumed in merely going over many of the designs and ideas submitted. Some of the most beautiful covers proved to be

unavailable because they were not in accord with some phase of THE ETUDE policy which could not have been described to our readers in our Contest announcement. We desire to thank all who participated in the Contest. Now that it is over we shall go carefully over all the material submitted to see whether it is possible for us to use any of the other contributions in some other form. The winner of the \$100.00 for the best completed design is W. Parke Johnson, of New York. The prize for the best idea (\$25.00) has not yet been awarded.

The business of mail order music supplies was instituted by the Theo. Presser Company and worked out in all its manifold details. This system has been an assured success for many years. It is being constantly extended and perfected in all particulars, and has grown tremendously in all directions.

In any of our various classified catalogs, complete details of our On Sale plan will be found. We are now in the process of reading to the busy musician and teacher. Any or all of our catalogs will be sent free upon request to all who may be interested.

From its very inception the chief aim of the business of The Theo. Presser Company has been to help the teacher in his preparation of his lessons. The best available educational material has been sought out and has been published here in the most palinstating and exhaustive manner.

Advantageous prices and terms have been established. Furthermore, the professional musician has been aided by the most liberal discount.

In addition to the Theo. Presser Company's own publications it has been The Theo. Presser Company's policy to carry in stock all the really desired products of the best publishers anywhere in the world, in order that all mail orders, no matter how large or how small, may be filled with the utmost promptness.

organization of order clerks, selection clerks, correspondents and musical advisers has been maintained and added to from time to time, so that every demand of musical education might be met.

The distance which may be covered by the mail in the period of 24 hours is astonishing. An order from a distance as far as Toronto, for instance, may be filled and delivered within 36 hours—almost as quick as in some cases more quickly than it would be had one lived in Philadelphia, and waited to go into the business section of the city in order to make the same purchase. The mail order music business cannot be commended too enthusiastically.

During the coming season many important improvements in the system will be made, all leading toward perfection in detail, in accuracy and in promptitude, all consistent with true economy.

By Mabel Madison Watson

The name of Mabel Madison Watson is a familiar one to all elementary teachers of piano or violin. This new beginner's method for the violin has been in preparation for a number of years and it is the most elementary work ever offered. While it is primarily intended to be used for young students, it may be also used to good advantage with older beginners. The work is planned along logical lines and the material is of far more attractive quality than that found in any similar works. Much use is made of folk melodies, either arranged for two violins or violin.

any of the other violin methods. It can be used to splendid advantage in conjunction with our *Beginner's Book for the Violin* by Aliquini. The special introductory price for the complete volume will be 50 cents, postpaid.

**Standard Parlor Album
for the Pianoforte**

This is an attractive volume for players of intermediate grade, suitable for recreation purposes, for study, or for practice in sight-reading, containing pieces varied in character by composers of all schools, standard and contemporary. Every piece is a gem, selected on account of some particularly attractive quality. All have been tried and tested. The special introductory price for this volume is 25 cents, postpaid.

We will add this volume of Brahms to the Presser Collection during the present summer. These numbers are among Brahms' most popular pieces. They are of intermediate difficulty, being between the fifth and sixth grades—most attractive and very pianistic. They are excellent for aspiring young pianists. If you are searching for something that you desire to take up as serious study there is nothing better than these three Intermezzos of Brahms. Our special advance price for the three numbers complete will be 30 cents, postpaid.

Since last month the number of melodies in this charming new collection has increased from twenty to fifty-one. There is no race that is richer in folk melodies than Hungary, and Arthur Hartmann, being a Hungarian, has delved very deeply into these original melodies that are so quaint and full of character. He has transcribed them freely for the piano. He has also quite an introduction, which gives a very excellent account of many of the numbers, and which also throws in an indirect way much light upon the

an indirect way much light on Hungarian music in general. In fact, the Introduction is a separate work by itself and most valuable. We take pleasure and satisfaction in presenting this treasure box of folk lore. On account of the increased size of the book it will be necessary to change the price to 50 cents, postpaid.

This work will be continued during the present month on special offer, owing to its importance. We doubt whether our patrons have awakened to the fact that they have something unusual presented to

them in the form of these *Wrist Studies* of Edward Baxter Perry. They lie in the third grade and make an excellent preliminary for octave study. They contain no stretch beyond the sixth. They are not strictly mechanical, but they are half and half pieces and studies. They all have names such as *Hail Storm*, *Rain on the Roof* and *The Night Ride*, etc., that appeal strongly to the imagination. At the same time they have a strong mechanical bearing. We desire that teachers generally may have an opportunity to procure a copy of this work while it is still on special offer at 25 cents, postpaid.

Every now and then a work comes to your attention that contains something new. Such a work is the one we have the pleasure of offering now. This work is more than what the title would indicate. It is a writing book, a preliminary writing book that teaches time and notation.

through the spelling of words. There is a moment just how many words are presented, which this principle could be used to advantage. Words are written on the paper, and above the treble staff, and the ledger line below. The same thing is gone on with the bass. Then there are exercises in the spaces in both clefs, and in the lines, and the lines in both clefs. Then the various kinds of notes are taken up. Then they are written in compound and various styles, then the treble and bass are written in the treble, that is written in the bass. Then various time signatures are taken up, and the various note values are presented. Each lesson is followed after a certain model, and is an extremely valuable and interesting work. It is written in plain, simple, and interesting material, about the introduction to harmony. The work is given as far as preliminary work in other subjects and into the various subjects of harmony. It is a writing book, also a book for the teacher. The work is placed on special paper, 15 cents, postpaid.

These studies were made with the special purpose of developing taste in music. They may be taken up after the studies of Stephen Heller. They are in the form of small lyric compositions, beautifully annotated by Mr. Perry, and very closely fingered and phrased. They will stand the very closest study. We take pleasure in presenting them to our readers. Our special advance price will be 25 cents, postpaid.

This will be the last month that this volume will be placed on special offer. It is now on press and will be delivered to subscribers some time during the present month. This little volume contains all of the gems of Handel. While the pieces are attractive, they are suitable for study, and are wonderful in the way of education. The volume has been edited and compiled by Hans von Bülow. If you have not already taken advantage of this special offer do so this month, while the special price of 15 cents, post-paid, is still in force.

The Moszkowski Album will contain the principal gems of this popular piano composer. The volume will be gotten out in our usual good form, both as to paper and printing, and there is not a single piece in it that can be purchased in sheet music for less than 25 cents. The extra-

occasion. Send in your order now, as this will be the last month that it will be on special offer. The price now, in advance of publication, is 30 cents, postpaid.

Mr. Spaulding always has something new to present. His activity has been principally among the lower walks of musical education, in which he shows wonderful aptitude. There is no writer of the present day that is more popular with children. He works in conjunction with a woman, one who possesses a wonderful talent for suitable words for these easy pieces. In this last effort of his, *Preliminary Duets*, he has something that children will be delighted to play. They are very easy, first grade duets. They are also very young, or he used only as piano pieces. We are sure they will prove a delight to the young as well as to the listeners. The special advance price for this volume is but 20 cents.

Our catalog has been made more complete by the addition of a new work which we have just accepted. We have for years been seeking for a complete, comprehensive and up-to-date sight-singing method. We have found this in Mr. Vich's work. The system offers a complete course of sight-singing in all its phases, presented in the most interesting and thorough manner. While the course is serious, it is not dull. It begins with the very start of sight-singing and passes through the various stages to the intricate parts. There is also a section devoted to miscellaneous selections of all kinds for

The Community movement is spreading in all directions. There is no telling where it will end. In almost every town we hear that they are preparing for Community singing during the summer months. If you and your community have not already started something, it is time you were awakening to it. In order to meet the demand we have published a little volume containing 35 selections of the most suitable for the singing of the people. This selection is the very best possible that ever has been put together in so small a space. The retail price of the volume is 10 cents, but our advance price to those who are interested will be but 5 cents, postpaid. There is a little book published with the words only, which can be had in this connection.

Years of experience, not only in singing and in teaching, but in examining first sources, writing books upon the subject, listening to great singers and talking with them, have placed E. J. Myer, the author of this book, in a position all his own.

and wants to convey it through this book. The advance of publication price is 20 cents.

This is a new volume in our series printed from special large plates. It will contain songs of all styles, sacred and secular, suitable for the church, the home, or the recital. Most of the songs are of medium compass. The piano accompaniments are not difficult, but all afford good support for the voice. No better vocal collection for study or entertainment can be found. Only the best composers are represented. Our special introductory price in advance of publication is 25 cents, postpaid.

Master Study in Music is just what the name suggests. All of the really great masters are taken up in turn and not merely passed over as in the usual musical

issued. It will be especially valuable in all club work and can be used as a hook to follow the Standard History of Music by the same author. All of the great masters from Bach, Handel, Mozart, Beethoven right down to Debussy, Strauss, Schoenberg and Ravel have been sufficiently discussed—much of the material being translated and arranged from sources hitherto unpublished in the English language. The advance of publication price of this work is 50 cents.

We will continue during the current month the special offer on this new collection. In this volume all the best pieces in the original *Vox Organi*, which is published in four volumes, have been re-assembled and incorporated under one cover in a single volume. This new volume will be worthy of a place in the library of any organist, containing pieces by such reputable composers as Dudley

We will soon have upon the market the low voice edition of our *Artistic Vocal Album*, and we are now affording singers the opportunity of procuring a copy of this work at the special low price in advance of publication. The high voice edition of this work, which has been out for some time, has been a very great success, and the low voice edition has been prepared in response to a general demand. Only the best modern writers are represented and only the best and most successful songs by these writers. The special introductory price in advance of publication is 40 cents, postpaid.

Beethoven is the new number now in preparation. Those who have had the other books (Bach, Handel, Mendelssohn, Mozart, Schubert, Schumann, Chopin and Haydn) will look eagerly forward to getting the new volume for the collection. When it is supplied I cut out all the interesting pictures and send them to the subscribers, answer the questions, etc., he feels a sense of possession which can not be equalled. He will keep these little books all his life. We will accept your order for Beethoven at the special advance of publication rate of ten cents. Any of the other books for fifteen cents.

It will pay any progressive teacher to look up these books and see how finely they fit into the regular teaching work.

Lów's *twelve Studies* is a standard work in the pianoforte curriculum, one of the best of study books for a student of intermediate grade. While it is not a beginner's book in octaves, it is just right to follow Presser's *First Studies in Octave Playing*. Too much attention nowadays cannot be paid to the subject of octave technique, as it plays such an important part in modern piano music. Lów's *Studies* are of an interesting musically character, and they will serve to prepare the student for still more advanced studies of the same character. This will be a new volume in the Presser Collection. The special introductory price in advance of publication is 25 cents, postpaid.

We have decided to continue the special offer on this work for one month longer, although the book is now on press. This volume will contain such pieces as the good player delights to turn to continually, not pieces of the virtuoso stage, but real advanced pieces by standard, classic and modern writers. An unusually large number of pieces in one volume, printed from special large plates. Such composers as Haydn, Mozart, Beethoven, Chopin, Mendelssohn, Moszkowski, Liszt and MacDowell being represented. It is one of the best collections of the kind ever offered. Our special introductory price is 25 cents, postpaid.

Alberto Jónas, the great Spanish pianist, has put the final touches upon this work which promises to be of such usefulness to all music teachers who desire to have a manuscript book, classified and filled with instructive notes to which they can add examples and advice so that the pupil will have a definite personal course mapped out and not merely an instruction book course. This "personal touch" idea is becoming more and more important in all educational work and this book will be just the thing to "fill the bill." The advance of publication price is 50 cents.

This popular study work for the violin will be added to the "Presser Collection," in two books. Book I is entirely in the First Position; Book II, in the Third Position. These studies are all tuneful and very agreeable to play. They are in progressive order, leading the student along easily and naturally through the foundation work of violin playing. Our new edition has been carefully revised and prepared by Mr. Frederick Hahn. Our special introductory price is 15 cents for either Book I or Book II; 25 cents for both books.

Carl Heins has become one of the most popular writers of teaching pieces in recent years. All his pieces have real educational value, but at the same time they display good musicianship and they are tuneful throughout, suitable either for the recital or the home. In our new Heins' Album some of the best pieces of this writer are assembled. They are chiefly of intermediate difficulty, beginning in the early third grade and approaching Grade IV. The special introductory price in advance of publication is 25 cents, postpaid.

The following books, which have been offered in advance of publication at a very low introductory price, are now ready and therefore the special offers are withdrawn. These works are now on the market and may be purchased at the regular retail and professional prices. We will gladly send to any of our regular patrons a copy of these books on selection for their examination:

Melodies of the Past for the Piano-forte
—M. Greenwald. Price 50 cents. This is a very interesting volume for the young pianist. Some of the best of the old melodies are arranged in this collection in a very attractive manner. None of the arrangements are beyond the third grade. Teachers who specialize in the earlier grade should become acquainted with this book.

Four Sacred Songs, by David Dick Slater. Price 75 cents. A splendid collection for the church singer. Four beautiful settings of familiar hymn texts, just the sort of solos which will appeal to the congregation.

Stainer's The Organ. Price \$1.00. A fine new edition of this standard work, edited by E. A. Kraft, with all the good original material retained and a good many substantial additions, bringing the work up-to-date.

This trial subscription is one of the most helpful aids to the teacher in maintaining pupils' interest in music during the summer months. Some teachers have presented trial subscriptions to their pupils. Others, having a very large class, cannot do this. The publisher, however, is pleased and pleased to make this offer. It is a paying proposition to canvass their pupils and have them subscribe for this three months' offer.

Teachers are urged to take advantage to keep their pupils from lagging in musical interest during the summer months. This is a very timely and more than stimulating articles on musical subjects or pleasing and attractive pieces of music suitable for summer playing. This offer is open to all teachers for the next three months, from June to October, may be selected by the subscriber. This offer, however, is open only to new subscribers.

Show your pupils that you are interested in their welfare by suggesting them to subscribe to this offer and be sure that the subscription will repay your efforts on your part.

Special
Premium Rewards

So many useful and valuable gifts especially suitable for summer use are offered as Etude premiums, that premium workers will undoubtedly find it very much worth while to put forth extra efforts this year to secure some of these fine articles.

The subscription price—\$1.50—is very low, when one considers the fact that from 17 to 20 complete pieces of music are published in each issue, in addition to many valuable and instructive articles, written by the world's foremost musicians. The following are but a few of the many excellent premiums we offer, especially desirable right now:

Tennis Balls. The Wright & Ditson Ball, which is the official ball of the National Lawn Tennis Association, which has been the standard for the past 29 years. 1 subscription.

Wright & Ditson Tennis Rackets. The Surprise racket, greatly improved, is offered in light and medium weights for 4 subscriptions. With felt or canvas case, 5 subscriptions. Strung with high quality gut.

Cameras. Dux Type, Preme Junior, Model B, with universal focus lens. Simplest camera that can be made. Produces equally good results in the hands of children or adults. Loads in daylight with the Preme Film Pack. Pictures, 2 1/4 by 3 1/4 inches. Instructions included with each camera. 5 subscriptions.

The Gem Ice Cream Freezer. A famous make, is double action and freezes the cream in a very short time. The gears are covered to thoroughly protect inside from either salt or ice. Two-quart capacity—4 subscriptions; three-quart capacity—5 subscriptions. Shipped charges collect.

Etude Special
Renewal Offer

Here is an interesting midsummer renewal offer to Etude subscribers. We will give to every person who renews his or her subscription, during the month of August, or sends us a new subscription at the full price of \$1.50 (\$1.75 in Canada), their choice of any one of the following standard music collections, for an additional payment of 15 cents:

Album of Easy Pieces, Engelmann. 26 compositions.

R. Schumann, Album for the Young and Scenes from Childhood, Ops. 15 and 68 combined.

March Album for Four Hands. 17 duets. Singer's Repertoire. 36 songs.

This liberal offer holds good only during the month of August, and we would be pleased to see every Etude reader take advantage of it for their own renewals, as well as when sending subscriptions of their friends. The opportunity to obtain the above music collections for an additional 15 cents is but one of the many advantages that come with Etude subscriptions. Renewals received during August, whether the subscriptions have expired or not, and new subscriptions, not your own, will entitle the sender to take advantage of this offer.

Magazine Bargains
For August

Here are some more of THE ETUDE money-saving magazine clubs. As one magazine after another advances its subscription price, it becomes more difficult for us to obtain these bargains in magazine combinations for our readers. Every-

one is urged, therefore, to take prompt advantage of the following offers, as we cannot guarantee how long they will remain in force. Send all your magazine orders, including THE ETUDE, directly to us, and we will forward the orders promptly, thus saving you time, trouble and money.

Here are some of the leading August magazine bargains:

THE ETUDE \$1.70
Woman's World Save 50c.

THE ETUDE \$1.75
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Farm Journal (5 years) Save 30c.

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Woman's Home Companion Save 65c.

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BARITONE WANTED for Epworth choir. W. W. Wm. E. Arnold, Choir Master, Atlanta, Ga.

FOR SALE—Virgil Clavier, golden oak, little used, in perfect condition. \$500.00. L. M. Halmer, North Chicago, Ill.

VIOLIN made by Horstner of Mittenwald, Germany, with 100% pure maple, sacrifice. M. H., Box 34, Glenwood, Pa.

SUCCESSFUL SOLOIST and Teacher would like position in Voice Department of School. Best of references. L. S. S. care of ETUDE.

LOCATION DESIRED by teacher of voice and piano in city of 5000 or more. Superior Public School. 15 years' experience. R. S. S. care of ETUDE.

A MAN OR WOMAN having \$1200.00 by half or all interest in well established School of Music in Denver, Colo. This is a going concern of the highest financial, moral and artistic standing. Address R. S. S. care of ETUDE.

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Rate 20c per word

MUSIC COMPOSED—Send words. Manuscripts corrected. Harmony, correspondence lessons. Dr. Wroder, Buffalo, N. Y.

MANDOLINS, violins, guitars, ukuleles. Prices moderate. Wm. Buslap, 3731 Chicago Place, Chicago.

THE ETUDE

Presser's Musical Magazine

SEPTEMBER, 1917

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14492 The Gobbins' Polka.....		
Mary Helen Brown 2	.25	

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