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### Volume 35, Number 09 (September 1917)

James Francis Cooke

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*Edy M. Clark*

# THE ETUDE

Presser's Musical Magazine

SEPTEMBER, 1917



"GET BUSY"  
ISSUE

HOW TO INCREASE YOUR CLASS

SPLENDID ARTICLES BY

PERLEE V. JERVIS  
JOHN J. HATTSTEADT  
F. W. WODELL

J. LAWRENCE ERB  
A. L. MANCHESTER  
D. A. CLIPPINGER

AND OTHERS

THE MUSICIAN'S BUSINESS PRINCIPLES  
BY GORDON BALCH NEVIN

HOW I REGAINED A LOST VOICE  
BY  
EVAN WILLIAMS

*Edy M. Clark*

PRICE 15 CENTS

\$1.50 A YEAR



SEPTEMBER 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  
Entered at Philadelphia, P. O., as Second-class Matter  
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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

A GABRIEL FAVRE festival was recently held at Lyons, France, some of the best musicians having met there to do honor to the occasion.

A choral society called *L'Hiver* has been organized in Paris, the members of which are nearly all married French republicans. They have given a concert under the patronage of the President of the French Republic.

MME. ETIENNE of the *Union Des Femmes Artistes Musiciennes* of France, is endeavoring to bring about an understanding of mutual helpfulness between the bodies of the *Radio-Edition* of Women Artists of America, organized in New York last March.

JAN CHAPMAN, the noted Dutch pianist, has arrived at Minneapolis from his home in the Hague, and will teach in the Minneapolis School of Music. He is said to excel in his recitals particularly in the interpretation of Chopin and of Bach.

The prize in the annual MacCormack Opera Contest (\$4,000), has been awarded going to Adriano, a young Italian composer, for his opera *La Figlia del Re* (The King's Daughter).

It is reported that the orchestra of the Paris Conservatory—"the finest band of instrumentalists in France"—is to visit America next season, sailing from France on November 3, and playing first in New York, afterward elsewhere, including Montreal and Denver, where bookings have already been made. Messenger, well-known also as a composer, successful light operas, is the conductor.

The art of improvisation at public concerts, formerly practiced much by great pianists, but now almost obsolete, has been revived with great success by Victor Bejerman, in recitals given lately in London. The old English song *Cherry Ripe*, lauded by by one of the audience, furnished one of his themes.

In "MURICA," an excellent little musical periodical from Havana, in the Spanish language, we count forty-three professional cards of conservatories or private teachers of music, showing Havana to be quite a musical center.

In the Organist and Choirmaster (London), which has a column devoted to brief reviews and comments upon your composers' manuscripts, it is interesting to find a considerable number of short musical works are sent in by writers in the States. There must be a earnest musicist indeed, to continue one's music during that strenuous life!

The New York State Music Teachers' Association held a highly successful convention at Niagara Falls, this year, the last week in June.

OLIVE FERNSTADT is to return to the Metropolitan Opera House on January 1, appearing in *Elektra* in *Verdi's*.

The University of Cincinnati has conferred the degree of Doctor of Laws upon Edgar Sullivan Kelley, the composer.

The Arts Club of Washington, D. C., will ask Congress for a National Opera House in the capital.

CLARENCE DICKINSON, the noted organist and professor of music at Union Theological Seminary, New York, has been given the degree of Doctor of Music by Northwestern University.

A performance of the paganist Caliban with Mr. Arthur Farwell's leadership in Boston, have proved highly successful, and there is some talk of a permanent organization in that city for the production of masques and pageants.

JOHN MCCORMACK is to sing with the Metropolitan Opera Co. in New York, five times during the coming winter, so it is reported on good authority.

GABRIEL WITTECH, it is said, is undertaking to change his specialty from concert pianist to that of orchestra leader. His success in this latter line at certain recent concerts in New York, was most marked.

Mass., has introduced a decided innovation in the matter of organ recitals, being a recital at a recent one by the Holyoke City Brass Band.

KEITH CAMPBELL, the lofty bell-tower of the University of California; has a remarkably fine-toned organ of twelve bells, the gift of Mrs. Jane K. Kather, of Oakland, Cal. The bells, including the tower, cost some \$200,000.

It is curious that there is a bill before the legislature requiring music teachers to be examined and licensed by a board appointed for the purpose. The *Pacific Coast Harmonist* is taking a strong stand against the act, believing it likely to be too much mixed up with politics, new and in the future.

RAVENS PARK, ILL., has been enjoying a summer opera season of very high character. Among the operas presented were *Lacini, Cavalleria, Faust, Thais, Tales of Hoffman*, etc. Symphony concerts also had their turn several times in the course of the season.

At this meeting of the Minnesota Music Teachers' Association, at Winona, "standardization" and "fraternity" were words often heard. As one of the members put it, "Let us keep together as high a plane as possible, but keep together, anyway."

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SIX hundred Ohio music teachers attended the convention at Cleveland, presiding over membership. A recital of fourteen members of the orchestra, under the direction of Ernest B. Kroeger, gave a *New Secret for Stripes*, by John H. Beck, a very notable and notable novelty. Louis Victor Saar was chosen president, to succeed Will G. Smith, of Cleveland, under whose leadership the association has had a most successful year.

MOORE is not everything to the musician, as the world has been somewhat started to observe in the case of Percy Grainger, who has abandoned the career of a successful concert pianist to become a bandman in the U. S. Coast Artillery, on \$20 a month and board. His present instrument, by the way, is the oboe, but we have seen a picture of him holding a large baritone saxophone, so it is evident he possesses considerable versatility as a bandman. All honor to Mr. Grainger, musician, genius, humanitarian and patriot.

The National Association of Organists held their tenth annual convention this year at Springfield, Mass.—the third time that this city has been honored thus. The program committee, headed by Rev. Charles H. Brooks of Brooklyn, arranged most interesting features for the convention, including the playing of recitals by Dr. Tertius Nio, Pietro Yon, Henry S. J. S. Wesley, George W. Alfred Brinker, papers by Frederic Schuler, Reginald Kerr McCall, Frank Stewart Adams, Mabel Mattland and S. E. Gruenstein; also an address by Rev. Father Finn of the Paulist Choralists. Arthur Scott Brook is president.

At this meeting of the Minnesota Music Teachers' Association, at Winona, "standardization" and "fraternity" were words often heard. As one of the members put it, "Let us keep together as high a plane as possible, but keep together, anyway."

New York City is to have a great civic stadium for opera, pageants and other community events, built on the site of the old (now) Reservoir. It is to be dedicated on October 12, and will serve at the same time as a memorial of the Catskill Aqueduct opening.

The University of California is about to inaugurate a system of music extension study, sending out lecturers, singers and instrumentalists to the localities now lacking in musical culture. The lecturers and musicians will be paid by the University, but nominal charges will be made to communities receiving the benefit. Dorothy Tibbels has been appointed operator, and will tour the state to ascertain the special needs.

ABOUT 500 alien members of the Chicago local of the American Federation of Musicians will be dropped from membership, according to a recent ruling of that organization. It is possible that other locals may take similar action.

The Michigan Music Teachers' met in convention at Grand Rapids last in June, devised a plan of their own for the standardization of music teaching, embracing examinations, etc.—not compulsory, but giving a definite standing to those teachers who pass them. Possibly some sort of degree may also be conferred.

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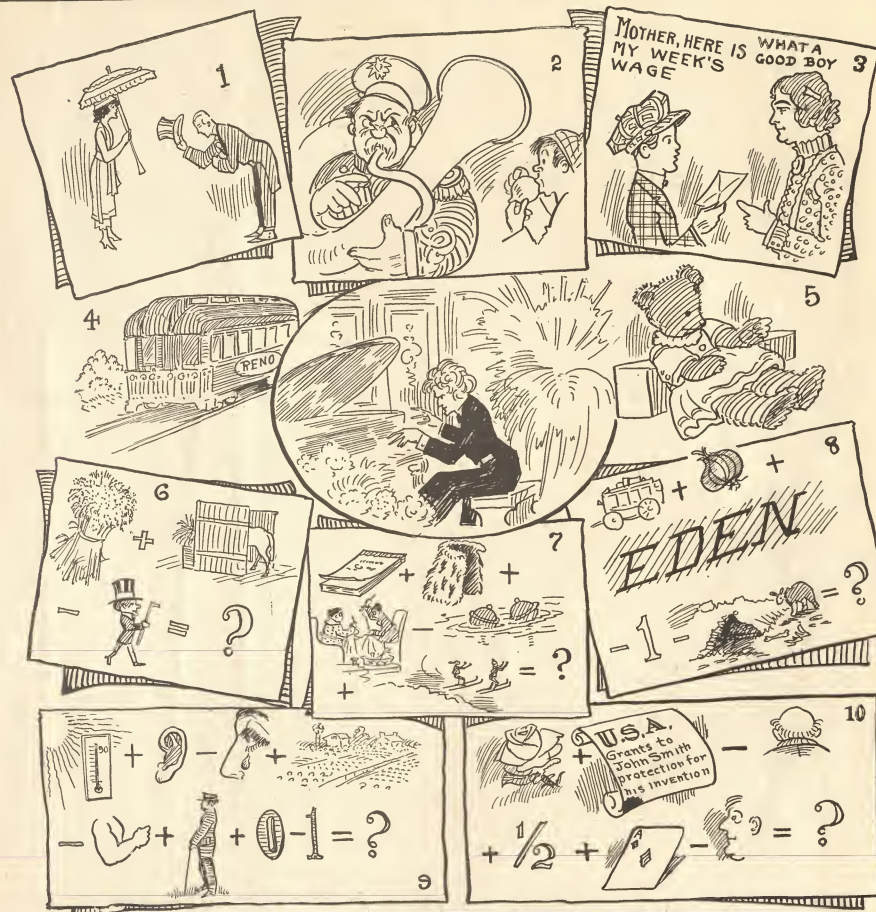
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## Present-day Pianists in Puzzle Guise—By SAM LOYD

Ten Prizes for Best Answers



Each of the 10 Pictures Represents the Name of a Famous Pianist. Who are They?

Sam Loyd, the puzzle-maker, has come to THE ETUDE. The most popular puzzle page deals with a collection of famous pianists of today. Each of the ten pictures represents the name of a famous pianist.

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

Pictures Nos. 1, 2, 3, 4, 5 are of the Rubens sort—suggesting words that are similar in sound or spelling to the names they are intended to represent. Pictures Nos. 6, 7, 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 September 15th, to SAM LOYD, Puzzle Editor, THE ETUDE, 1712 Chestnut Street, Philadelphia, Penna.

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.

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Puzzles Nos. 8, 9 and 10 are produced as follows:

No. 8. HARVEST minus VEST plus TEAR minus EAR equals HARP.

No. 9. TROTTER minus OTTER plus REE plus TOMB minus REET plus ONE equals TROMBONE.

No. 10. PICK plus EEL minus KEEL plus COLON plus AIL minus NAIL equals PICCOLO.

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# THE ETUDE

SEPTEMBER, 1917

VOL. XXXV No. 9



### Get Busy



NEVER in the history of our glorious republic was there such activity as now. Every hand that is capable of doing productive labor, every mind that can bring forth ideas of value, every voice, every arm is busy doing its part in the gigantic crisis.

Then why a "Get Busy" issue of THE ETUDE now?

Because the average teacher and the average student fail to gather their energies for proper focusing upon an attack at the very beginning of the season. A certain kind of effort is needed just at this time of the year. If it is postponed, the whole season may be lost for the teacher.

Again, there are individuals who do not realize that every person who can be spared from the front is now expected to work twice as hard as ever before to meet the great demands which shall be made upon us.

Laugh at the pessimists who foresee, in the loss of one or two pupils to the front, complete failure and disaster for every musician in the country for the entire season. Of course this is nonsense. Accelerated business can never be a compensation for the horrors of war, but it seems to be an inevitable fact that the enormous industry of military preparation makes a kind of prosperity. It is the duty of every one at home to work to the very utmost to support all industries, professions and trades in every way. Which is the greater patriot? The soldier who fights at the front or the farmer who raises the food without which the soldier cannot live, or the musician at home who works to provide something without which many grief-torn souls at home might go insane? Each one has his part and it is just as important a part as that of the General or Admiral at the front if he does his best in it. The uninvited wartime prosperity will provide for our needs in every way and help us to support the thousands of brave men we are sending to the front.

MOST OF ALL, "GET BUSY."



### Standardization for Revenue Only



WHETHER or not *Standardization in Music* is desirable in America may still be a moot question, but one thing is certain and that is that the American people will not tolerate standardization that is largely "standardization for revenue only." The schemes of trying to foist upon the American public any sets or courses of proprietary music books and then attempting to make those books the legal standard immediately arouses the righteous indignation of teachers everywhere.

Such books are usually sold at a price at least ten times their actual worth. More than this, their agents never hesitate to intimate to the little unsophisticated teacher that such books are sure to become the *one and only legal standard*. Then they browbeat the teacher by telling her that unless she takes the books she will be forced to give up her professional work. Some timid little teachers have been stupid enough to think that unless they paid tribute to a book publishing house by purchasing a set of books (at a price that

would make them poor for a year) they would lose their source of livelihood. Musicians with big names are subsidized to support the work and teach it.

Fortunately there are men with the vision to see that such a course must be injurious in the long run. In fact, musicians of high character, the country over, are up in arms over "standardization for revenue only." American music must not be commercialized or made proprietary by any groups of mercenaries. A legitimate publishing business, in the open field, selling its goods in a fair and square manner, at established rates, is one thing. A house purporting to sell similar works with a few editorial revisions at an exorbitant price, and then attempting to get the public to believe that it has established standards through which the legal fitness of teachers to practice their profession is to be determined, is quite a different thing. Such system would put a 100 per cent. sur tax upon the music teacher and the student, the revenue from which would go directly into the pockets of the promoters of the scheme, whose only connection with musical education is that of making money from it. Don't be fooled.

If an agent of any book or music publishing house approaches any reader of THE ETUDE with a set of books or a course to be sold at a price so exorbitant that it is beyond all reason, and uses the argument that it will be illegal to teach with any other method the reader may draw his own conclusions about the matter. It is not the policy of our government to support private graft of this kind and never will be.



### Don't Cut Your Price



A DISTINGUISHED gentleman, who is all that the word "cosmopolitan" implies, recently said to us:

"The two most important foreign words which the traveler in foreign lands must know are 'Too much!' This is the magic phrase which, in any country, should always be 'on hand' to beat down the shopkeeper who has purposely asked you an impossible price for some article he hopes you will buy."

In America we take a pride in the one price system, and Americans are inclined to look upon the price-cutter as cheap and often shoddy. In some foreign lands false prices are purposely placed upon goods. Until Americans traveling in these countries come to know this and how ridiculously the annoying business may be circumvented they are likely to be swindled right and left.

The music teacher with two or more prices is sure to have some disagreeable experiences if he keeps up the practice. It is always annoying to find out that one has paid a higher price for the same thing that has been sold to some one else for a lower price. There are music teachers who are so afraid that they will lose an extra penny that they have no such thing as a stable price. They charge what they think the pupil will stand for.

Unless you wish to suffer the opprobrium of thousands of sensible people who are opposed to the whole cut price idea, don't cut your price. We know of one teacher who charged anywhere from fifty cents to three dollars a lesson. He lasted about five years in his community. If you have a talented pupil without means, whom you wish to help, better teach the pupil for nothing or take a note for your services, rather than cut your price.







through the nostrils. I keep the fact that I breathe into the lungs through the nostrils before me all the time. Again open the mouth without allowing the air to pass in. Practice this until a comfortable stretch is felt in the flesh of the face, the top of the head, the back, the chest and the abdomen. If you stretch violently you will not experience this feeling.

#### Sensations

"I fully realize that much of what I have said will not be in accord with what is preached, practiced and taught by many vocal teachers and I cannot attempt to reply to any critics. I merely know what sensations and experiences I have had after a lifetime of practical work in a profession which has brought me a fortune. Furthermore I know that anything anyone might say on the subject of the human voice would be at variance with the opinions of others. There is probably no subject in human ken in which there is such a marked difference of opinion. I can merely try to describe my own sensations and vocal experiences. In trying to represent the course of the sensation I experience in producing a good tone, I have employed the following illustration. Imagine two pieces of whip cord. Tie the ends together. Place the knot immediately under the tip of your lip directly beneath the center bone of the nose. Run the strings straight back for an inch, then up over the cheek bones, then down around the uvula, thence down the large cords inside the neck. At a point in the center between the shoulders the cord would split in order to let one set go down the back and the other toward the front, meeting again under the arm pits thence down the short ribs, thence down and joining in another knot slightly back of the pelvis bone. Laugh, if you will, but this is actually the sensation I have repeatedly felt in producing what the talking machine has shown to be a good tone. Remember that there were plenty of laughs at Columbus, Gallileo and even Darius Greco of the Flying Machine.

"Stand in attention" as directed, with the body responsive and the mind sensitive to physical impressions. When opening the mouth without taking in air a slight stretch will be experienced along the whole track I have described. The pole felt in this position is what permitted Roy Fitzsimmons to strike a deadly blow with a two inch steel rod. It is the responsive position which I sing both loud and soft tones. Furthermore, I do not believe in an absolutely relaxed lower jaw as though it had been broken. Who could sing with a broken jaw?—and a broken jaw would represent ideal relaxation. The jaw should be slightly stretched but never strained. I think that the word relaxation, as used by most teachers and as understood by most students, is responsible for more ruined voices than all other terms used in vocal teaching. I have talked this matter over with numerous great singers who are constantly before the public, and their very singing is the best contradiction of this. When you hold your hand out freely before you where it is that keeps it from falling at your side? That same condition controls the jaw. Find it! It is not relaxation. If you would be a perfect singer find the juggler who is balancing a feather. Imagine yourself poised on the top of that feather, and sing without falling off.

#### Contrasting Timbres that Lead to a Beautiful Tone

##### When Combining

"We shall now seek to illustrate two contrasting qualities of tones, between which lies that quality which is sought for so long. The desired quality is not a compromise, but tends to be located half way between two extremes, and may best be brought to the attention of the reader by describing the extremes.

"The first is a dark quality of tone. To get this, place the tips of the second fingers on the sides of the voice box (Adam's Apple) and make a dark almost breathy sound, using "U" as in the word hum. Do this without any signs of strain. Allow the sound to float up into the mouth and nose. To many there will also be a sensation as though the sound were also floating down into the lungs (into both lungs). Do not make any conscious effort to force the sound or place it in any particular location. The sound will do it of its own accord if you do not strain. While the sound is being made, there will be a slight upward pulling of the voice box, a slight tightening of the voice box. This, of course, occurs automatically, and there should be no attempt to control it or promote it. It is nature at work. The tongue, while making this sound, should be limp, with the tip resting on the lower front teeth. All along it is necessary to caution the singer not to strive to do artificial things. Therefore do not poke or stick the tip of your tongue against

the front teeth. If your tongue is not strained it will rest there naturally. Work at this exercise until you can fill the mouth and nose (and also seemingly the chest) with a rich smooth well controlled, well modulated dark sound and do it easily—without effort. Do not try to hold the sound in the throat.

"The second sound we shall experiment with is the extreme antithesis of the first sound. Its resonance is high and it is bright in every sense. Place the fingers on the joints just in front and above holes in the ears. Open the mouth without inhaling and make the sound of "E" as in when. As the dark sound described before cannot be made too dark this sound cannot be made too bright. It is the extreme from the rumble of the drum to the piercing rasp of the file. I have called it the animal sound, and in calling it rattle, please do not infer that the nose, or any part of the mouth or soft palate, should be pinched to make it nasal, in the restricted sense of the word. When I sing this tone it is accompanied with a sensation as though the tone were being reflected downward from the voice box over to each side of the chest just in front of the arm pits and then downward into the abdomen. Here the great danger arises that the unskilled student will try to produce this sensation, whereas the fact of the matter is, that the sensation is the accompaniment of the properly produced tone and cannot be made artificially. Don't work for the sensation, work for the tone that produces such a sensation. At the same time the tone has a sensation of upward reflection, as though it arose at the back of the voice box and separated there, passed up behind the jaws to the points where your fingers are resting, entering the mouth from above, as it were from a point just between the hard and soft palates, and becoming one sound in the mouth.

"The uvula and part of the soft palate should be associated with the dark sound. The hard palate and part of the soft palate should be associated with the strident tone.

#### The Tongue Position

"In making the strident sound the tongue should rest in the same position as for the dark sound. The dark tone never changes and is the basic sound which Without it all voices are thin and unsatisfactory. The nearer the singer comes to this the nearer he approaches the great vibrating base upon which the world is founded.

"Remember that the dark tone never changes. It is the background, the canvas upon which a singer paints his infinite moods by means of different vowels, emotions, and the tone colors which are derived in numerous modifications from the strident tone. Another simile may bring the subject nearer to the reader in different parts of the body as a kind of atmosphere or gas which requires to be set on fire by the electric spark of the strident tone. The dark tone is not necessary, but it is useless unless it is properly electrified by the strident tone.

#### A Practical Step

"How shall we utilize what we have learned, so that the student may convince himself that herein lies the truth which, properly understood and sensibly applied, will lead to a means of improving his voice? If the foregoing has been carefully read and understood, the combination exercise to get the tone which results from a combination of the dark and the strident should not be difficult.

"I. Stand erect as directed.

"II. Open the mouth without inhaling.

"III. Produce the dark tone ("U" as in hum).

"IV. Close the mouth and allow the air to pass in and out of the nostrils for a few seconds.

"V. Open the mouth without inhaling.

"VI. Make the strident sound ("E" as in when).

"VII. Close the mouth and let the air pass in and out of nostrils a few seconds.

"VIII. Open the mouth without inhaling.

"IX. Sing the vowel 'Ah' as in father in such a manner that it is a combination of the dark tone and the strident tone.

"X. Do this in such a way that all of the breathy disagreeable features of the dark tone disappear but its foundation features remain to give it fullness and roundness, while all of the disagreeable features of the strident tone disappear although its color-giving,

light-giving, life-giving characteristics are retained to give the combination-tone richness and sweetness. A beautiful result is inevitable, if the principle is properly understood. I have tried this with many people who have sung but little before in their lives and who were not conscious of having interesting voices. Without a long course of vocal lessons or anything of the sort they have been able to produce in a short time—a very few minutes—a tone that would be admired by any critic.

#### A Comfortable Pitch

"It is to be assumed that the student will, in these experiments, take the pitch in his voice which is most comfortable. Having mastered the combination tone on 'Ah' at any pitch, it will be easy to try other pitches and other vowels. 'Ah' is the natural vowel, but having secured the 'know how' through a correct production of 'Ah' the same result may be attained with any other vowel produced in a similar way. 'E' as in has of course more of the strident quality, the high, bright quality and 'OO' as in moon more of the dark, but even these extreme tones may be so placed that they become enriched through the employment of resonance of all those parts of the mouth, nose and body which may be brought naturally to reinforce them.

#### "Ping"

"I have never met a singer who was not looking for 'ping' or what is called brightness. Most voices are hopelessly dead, and therefore lack sweetness. The voices are filled with night—black hollow gloomy night or else they are as strident as the caterwauling of a Tom Cat. The happy mean between the extremes is the area in which the singer's greatest results are attained.

"Think of your tone, always. The breath will then take care of itself. If the tone has a tremble, or sounds stuffy or sounds weak, you have not appropriated the right amount of breath to it. You are not going to gain this information by thinking of the breath but by thinking of the tone.

#### Let Your Own Ears Convince You

"Now, that is all there is to it. I am not striving to found a method or anything of the sort; but I have seen students waste years on what is called 'voice placing' and not come to anything like the same result that will come after the accomplishment of this simple matter. Try it out with your own voice. You will see in a short time what it will do. Your own ears will convince you, to say nothing of the ears of your friends. All I know is that after I discovered this, it was possible for me to employ it and make records with so small a percentage of discard that I have been surprised.

"It remains for the intelligent teachers to apply such knowledge to a systematic vocal course of exercises, studies and songs, which will help the pupil to progress most rapidly. Don't think that I am pretending to tell all that there is to vocal culture in an hour. It is a lifetime. However, as I said before, I have spent a lot of time to sell and I am only too happy to give information which has cost me so many hours of thought to crystallize.

#### "Two Minutes"

By Grace White

A YEAR ago a little girl started to take piano lessons. She was quick, generally obedient and a good reasoner. But was inclined to waste time and a good reasoner. She was to play a piece from memory, she stumbled and repeated in a certain group of four measures. Her teacher picked up her watch and said, "You have two minutes in which to learn those four measures."

At first the child played the four measures. She was desperate, stumbling at the difficulty each time. The teacher said, "One minute is gone. You are now on time. Play it slowly, looking on the music and make each tone stand out clearly. Then play it in the same manner from memory." The child obeyed. "Now," the little girl was amazed to find that she could do it correctly. All the teacher said was, "Yes, after you actually began practicing it only took fifty seconds to get it."

From that time on the child's progress was rapid. She ceased stumbling. No moral was whispered, no sermon preached. The little girl drew her own conclusions.

## How to Increase the Music Class

### Approved Methods Employed by Leading Teachers in Securing New Pupils Through Dignified, Legitimate Means

#### Charles E. Watt

No one on earth could name, offhand "The Best Plan" for increasing a class, but, every successful teacher can suggest some good points and tell of those things which have helped him.

No class can be attracted without advertising of some sort or, rather we should say, of many sorts—but, assuming that the class is at hand and that advertising is depended upon for still further attracting of pupils, how shall those at hand and those to come be treated so that their influence and recommendation shall bring others to the same teacher?

Constant study on the part of the teacher to find out the very best and most practicable way of developing the technique and the musical thought and feeling of the pupil will certainly have its reflex action in the constant growth of the class.

The teacher who stimulates his pupils to think for themselves and to grow from within, outward, rather than the one who tries to force upon all mentalities exactly the same formulae and routine, will hold his pupils indefinitely.

The teacher who gives his pupils plenty of opportunity for expression of his work in a more or less public manner also has a very great advantage over the teacher who does not believe in this.

It is not necessary to invite the general public to hear the work of pupils in the formal stage, but it is always possible to find a circle of people who are vitally interested in each individual pupil and, by limiting the audience to these it is easy to provide the opportunities for public performance.

This item is absolutely indispensable and, in my own experience and observation I have found it to be true that those teachers who most often and persistently prepare their pupils for public performance are the ones who have the most vital and permanent hold on their classes.

#### Herbert Wilber Greene

"The Best Plan for increasing a Class of Pupils" is the slowest and most discouraging, but it will pay in the end. It embraces

First. Absolute certainty as to the ground upon which the teacher stands, which comprehends all of the technique of his subject and the ability to give examples of its requirements to his pupils.

Second. The teacher must insist upon thoroughness on the part of his pupils.

Third. In the field of music the old adage of "More haste the less speed" is infallible.

Fourth. The teacher must regard himself as an authority and so proclaim himself when occasion requires.

The second and third requirements above referred to are sure to provoke dissatisfaction on the part of a certain proportion of pupils, for the teacher will be in competition with others who utterly ignore them,

and their pupils will associate with his and the unthinking ones will be attracted by the glamour of premature appearances and some of them will "change teachers." Those who remain are his only hope of ultimate success. Granted that he is sure in his technique and that he values its perfection at its real worth, the public will sooner or later give ample testimony to the certainty of his results.

Holding out inducements of success to untalented pupils for the sake of business is criminal and always reacts unfavorably.

Advertising, beyond a simple address card in a reliable journal is not only useless, but a waste of money.

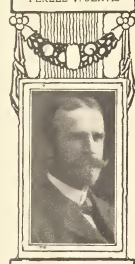
As with the physician, so with the teacher of music; his results are his capital.

#### Harold Henry

The piano teachers who would build up, and maintain classes of pupils, and who would constantly raise the standard of their work—for without progress, there is only retrogression—must keep constantly in mind the two "P's," which are essential to success. They stand for preparedness and publicity. The first requisite for proper preparation as a teacher is training; first general education, and a broad musical knowledge, then sufficient work along the line intended to be pursued, whether it be the training of children, intermediate work, or the higher development of technique and interpretation, to make its possessor master of that branch. To be a successful teacher, one must be sure one is well adapted to the line of work chosen. What also comes under the head of preparedness, and is often overlooked by the teacher who has attained a degree of success, is the necessity of constant growth—of his or her "keeping up with the times." It is most encouraging to note the steady increase in the number of teachers in the smaller towns, who realize this necessity. Each summer my class is largely composed of these earnest workers. It is such teachers, who realizing the necessity, come every season for at least a time to the centers to gain new ideas and a new fund of inspiration, for the remainder of the year, who are the successful ones.

The means of obtaining publicity for the teacher, very according to situation and circumstances. Such teachers as are good performers, should play in public as often as possible. Whether one's field is in the large city, or the country town, the best form of advertising is the work accomplished with the pupils, not by an exploitation of one or two who happen to be specially gifted, but by evidence throughout the entire course, of thorough and systematic training. Frequent pupils' recitals, well advertised and well attended, bring splendid publicity. Advertising in periodicals and musical journals, of established reputation as educators, being careful to choose those that will reach the public to which you can make appeal is of the greatest importance.

PERLEE V. JERVIS



HERBERT WILBER GREENE

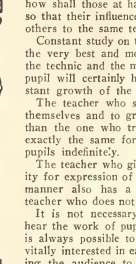


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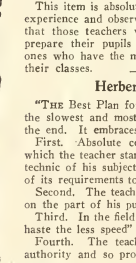


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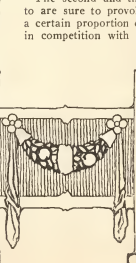
CHARLES E. WATT



JOHN J. HATTSTADT

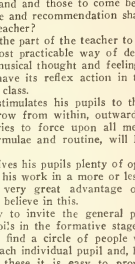


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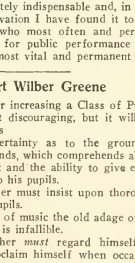


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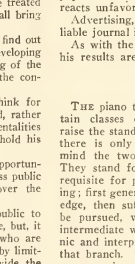


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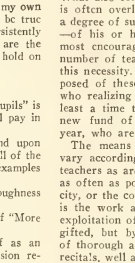


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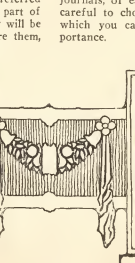
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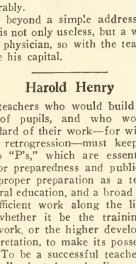


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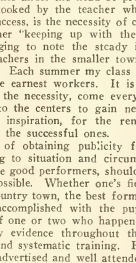


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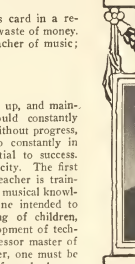


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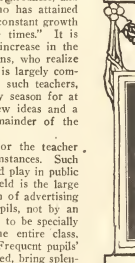


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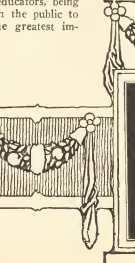
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F. W. Wodell

"A SATISFIED customer is the best advertisement." Who are the "customers" of the music teacher? His pupils. Is that comprehensive and conclusive?

By no means. Do not forget the pupils' "sisters, his cousins and his aunts." Likewise do not overlook those dear "friends," who "take such an interest in Susie's music," and are so free with their comments as to Susie's progress—or lack of it.

They do not know what they are talking about—have no proper standard of judgment. Bless you, what of that? Their "say-so" goes a long way with the mother and father who are paying for Susie's lessons. The teacher who wishes to increase his classes had better see to it that he makes personal friends of as many of the pupils' relatives as possible. It is the "personal touch" that counts.

Think the problem over. Are there not excellent musicians and teachers of experience with small classes? Surely. What is the matter? One of these teachers is a first class man, a worthy citizen, but he lacks that capacity for "mixing" with people, which is the gift or the acquirement of the average successful politician. This teacher "glads by himself," does not know how to "extend the glad hand" to a visitor, thinks that his knowledge and his skill as a musician are sufficient, and should bring him widespread recognition, and feels disgruntled because they do not.

So that to make the "pupil-customer" satisfied that she is a "success" is the first task for the teacher who would increase his classes. And the second is to see to it—to satisfy the pupils' relatives and friends. This has little connection with the musical side of the pupil's work, but almost entirely to do with the personal relationship of the teacher and the pupils' family and friends. With these "satisfied," the teacher has, in the pupil and as well in her family and friends, a corps of first-class advertising agents, constantly at work in his behalf, who will do more to increase his classes than will all the newspaper and magazine advertising he can pay for or is likely to be able to obtain.

Next in importance comes "advertising" by the teacher himself. Let him be "in evidence" personally a good deal in his community. A certain amount of a teacher as "doing things." But after he has seen that man, or has been even in a casual way "made acquainted" with him, when he reads anything about that teacher, the effect upon the citizen's mind is much stronger. The citizen now has a personal interest in Mr. Jones the MAN, which doubles his interest in Mr. Jones the MUSIC TEACHER, and should occasion arise, when the services of a music teacher need to be called for, the Mr. Jones the citizen has met, and not the Mr. Brown the music teacher of whom he has merely read, is the music teacher thought of, and recommended by the citizen.

Next, and of great value is newspaper and magazine publicity. The music teacher should use his local papers as much as possible. He should send in to the local editor clearly written accounts of all musical matters in which he has taken part or is interested. Let him work in as many names of local personages as possible, for local editors like very much to print the names of local people—it is good for THEIR business, and they know it. Let the teacher always write a little more than he really expects to see in print—this gives the local editor a chance to wield the blue pencil, and that is something which the ordinary local editor enjoys on occasion. The teacher should take part in all local musical affairs for the general good of the community—and see that the local paper is informed of the fact. This sounds like cold-blooded commercialism, but it is not. The teacher does this for the sake of the cause—is that any reason why he should not receive whatever benefit may accrue from the recognition of his work by the local press? Music teaching in this country is first of all and most essentially an art—but it is also a business; made so by the conditions of our times, and the conditions and circumstances under which we live. Not to recognize this fact shows false pride, or lack of common sense. If one has any gift of attracting pupils from his community, he should use the weekly and monthly musical magazines for his advertising. The ordinary "card" announcement of name and the subject taught is just so much wasted space and mental space for the teacher in his advertising. He should talk earnestly, sincerely and straight to the point in his advertisements. Everything possible should be done to compel attention, sustain interest, arouse desire; let the teacher think of himself as "the other fellow"—the man or woman

whom he wishes to have for a patron; of his possible circumstances, hopes, desires, ambitions, and talk to him in the advertisement as if face to face.

Most important of all—to increase his classes the music teacher must do really first class work as a teacher—this is the first, second, last and most essential commandment for him to observe.

There is one other way of increasing a class of pupils—steal pupils from other teachers. This will not make a man popular with others in the profession, nor bring permanent success, and is not recommended. To mention it as a non-ethical procedure sometimes followed by misguided persons will be sufficient for the readers of THE ETUDE.

#### Perlee V. Jervis

Have something to sell your best student. Let them know it. Deliver the goods.

The one thing that people want is to play MUSIC. Evolve some system of study that will eliminate all technical work that is not absolutely indispensable. Think out your own method, if it produces results adhere to it regardless of tradition.

There are three ways of letting people know what you can do. You can get RESULTS with your pupils and wait for one pupil to bring around. This is a sure way but slow; you may have to wait years before your work becomes known, in the meantime you starve.

A good pupils' recital brings pupils but it requires pupils before you can give it, and at the best only reaches a small number.

The quickest way of securing pupils is by a liberal use of printer's ink in the form of circulars or newspaper advertising. Advertising is useless unless skillfully and persistently done. An advertising man tells me that 90 per cent. of the musicians who advertise throw their money away. Consult a live advertising man, let him plan your advertisement, its display, and the follow up. If the advertisement is skillfully written you will get immediate results. One such advertisement at a cost of twelve dollars brought one teacher that I know over three hundred dollars worth of teaching.

Having obtained pupils put your whole heart and soul into your work and get results. When people see that you can deliver the goods you will never lack pupils.

#### John J. Hattstaedt

The methods of stimulating reaction differ widely in the comparatively limited sphere of the private teacher in comparison with that of a large institution. Frequently the lack of available material imperatively demands an expansion of territory for the private teacher.

Personal solicitation is the most effective method if previously prepared by circularizing. Other paying cards are sent out with talks on musical topics and recitals, by both the teacher and the students. Many teachers employ the "new, original teaching method" announcements which are of rather doubtful value. Let teachers try to interest the boys and young children when in quest of new material. After all it comes eventually to a survival of the fittest.

#### J. Lawrence Erb

The biggest word in the dictionary is SERVICE. That business or institution succeeds best which serves most; therefore, show yourself useful and willing to help. Let teachers try to interest the boys and young children when in quest of new material. After all it comes eventually to a survival of the fittest.

It is a common saying that to do big business you must advertise big. To make money, you must spend money. You have not much money. If that is true, the chances are you have a good deal of leisure and a fair amount of energy which is not being used. Harness them up in the service of your community. Don't be afraid to take off your coat and pitch into it. Let the teacher do his own advertising, and don't always insist that you be greeted as leader. It is not always in fact in making appointments for the army from those in the training camps is to find those who are best qualified for leadership are those who have learned best to serve and obey.

Be a human being—interested in others. Forget to talk about yourself. If your community needs an

awakening, start a community sing or a choral society or orchestra or a brass band. Don't feel that you must always be paid, but for you owe a certain debt of service to your community. I have noticed that the doctor serves whether he is sure of his pay or not, and I know of no profession whose ethics are higher than the medical profession. Your activity and spirit of cooperation will soon make you a main man and an insider in the family of the professions.

I take it for granted that your education is adequate and your reputation and habits good. In that case, publicity of the right sort is what you need. Given publicity, your career will grow automatically, for as with other commodities, the purchaser goes to the place where he knows what he is getting and is sure that he will have a square deal.

The quality of your teaching and the sincerity of your attitude are your best advertisement. All other publicity must be conditioned upon this if it is to have permanent value. Of course, the customary means may be employed to advantage, but unless you deliver the goods no amount of advertising can, for any length of time, save you from failure, if it produces results upon the thoroughness of your preparation first, but, even more, upon your value to your community.

#### Louis C. Heinze

THERE are many ways to increase your number of pupils which depend on your surroundings and conditions and which you must study up for yourself. I will suggest one only that has brought me more pupils than all my other plans put together.

If you have not done so, begin at once to make up a mailing list of prospective pupils.

First, begin with making a list of everyone you know who may be interested in music and prevent him from having children from seven years of age and upwards. Second, ask every pupil you are now teaching to give you names of anyone they know who might possibly be interested in the study of music.

Third, write a personal letter to every friend, acquaintance and former pupil (enclosing a self-addressed card) asking for names of prospective pupils and their influence in your behalf whenever an opportunity presents itself.

Keep all your names of prospective pupils in alphabetical order and each name and address on a separate card.

Write a letter to every person you have on your list, (note the date on the card) enclose circular or catalog and invite correspondence and suggest making a date for an interview at your studio or even at the home of the person you are writing to.

If you receive no reply within a week or ten days, write again and keep on sending new circulars or notices from time to time. Persevere in this and I know you will get results.

#### Arthur L. Manchester

UNDOUBTEDLY there is considerable uncertainty among teachers as to what regarding the prospects for next season, yet a quiet consideration of conditions should, at rest any disturbing anxieties. It cannot be doubted that an unusual volume of money will be in circulation toward tuition on the part of many more students throughout the country, and while there may be some tendency toward caution on the part of many in some distant circumstances, I believe that, as time goes on, it will be generally perceived that need for unusual retrenchment does not exist.

The important point is that the teacher makes clear that he has something to offer to the complete life of his community to offer. The teacher who is efficient and makes his efficiency known will find his time well filled. The gist of the matter, then, is that he shall be so. He can, and does, make clear to them this fact. This means dignified, but ample and efficient advertising. What means shall be used in this local conditions will make clear.

One thing the teacher should do. He should identify himself with the life of his community. In a musical way he can do this by throwing himself heartily and effectively into the development of the community music life. Let him become a leader in promoting all the musical interests of the community, in church, community singing, artist recitals and in any other form that may be effective in his community. This, with a demonstration of real teaching ability, will make his professional status assured and will bring pupils.

(This Symposium is continued on page 586)

(The author of this article, Mr. Gordon Balch Nevins, is a prominent organist and teacher in the middle west, is the son of the well-known composer, George B. Nevins.)

MUSIC, in the abstract sense, is generally considered to be an art: making of a living from the practice and teaching of the art is called a profession. The profession of music teaching, in common with other professions, would be greatly benefited by the free adoption of many of the principles of modern business. While the part of the ladder does not have room for all who would climb there *there is a place on the ladder for every one who will about his climbing in a logical way*; some degree of success is within the capacity of each and every one of us.

#### Efficiency

Let us examine some of the watchwords of the modern business man and see how well they may be applied to our chosen profession and how they suggest better methods of work. Possible the very first thing the business man demands is *efficiency*. He demands that every man, every machine, each department and the complete plant produce its greatest possible output with the least percentage of waste. That, in short, is the message of *efficiency*, and its message can well be applied to the music profession.

#### Improve Your Abilities

The first point will be, very obviously, to *increase to the maximum your own ability*—that combination of talent and acquired knowledge which is your stock in trade. The homely adage of the certainty of the public leaving a path to the obscure door of him who invents a better mousetrap contains the gist of the matter, for all perfect things tend to create their own demand and perfection is a matter of relative degrees. How to bring about this increased ability you ask? The vital point is that you brush up rusty technique, shed stilted mannerisms and get a new viewpoint of your art. Putting entirely aside the benefit of increased local prestige which you gain by study under a widely known teacher it is doubtful if any one thing of more value artistically and commercially can be mentioned than this summer study idea.

Having achieved a satisfactory degree of *efficiency*, the next matter is to *CREATE A DEMAND* for the product and maintain the demand after its creation. The day has passed (if indeed it ever did really exist) when a product satisfied itself solely on the part of its maker. The public, if it is not often reminded of our particular wares, will hasten to the competitor who does attract attention. Moreover, it is possible, and indeed is the highest possible type of craftsmanship, to build up a demand for our goods among those who previous to our efforts, had no intention of buying any goods at all.

#### Publicity

Of prime importance in this field is *advertising*—probably that phase of modern business that most nearly approaches being an art in itself. Advertising divides itself into several forms.

First, the display of our product—most often in the music world by our own performances or the work of our pupils; or, in the case of the writer, by his appearance in public just enough to keep his name in mind and not so much as to "breed by familiarity, contempt."

#### Have Some Personal Specialty

Another phase of the same question lies in seeking to differentiate your product from that of your competitor. The business man calls your attention constantly to the differences between his product and that of others, seeking in his advertising of his product, to give a *slightly different twist*, a *something different*, something to form a peg in the public memory on which to hang the name of his product, looking to the day when the consumer will be in the market for something of that kind. In the music profession this can best be duplicated by acquiring a repertoire of numbers other than the generally played concert repertoire. By this

## Business Principles for the Musician

Getting the Most Returns from Your Talent, Experience and Industry

By GORDON BALCH NEVINS

is not meant to neglect the classics, but rather that added to the standard literature of the respective instruments or voices should be added new works that will interest by reason of their originality. Watch new publications: there are often numbers of this sort so used, and you will gain a reputation for having interesting things to play or sing that your less progressive colleagues do not have.

#### Fads Turned to Good Advantage

Fads offer possibilities for advertising of much worth. Fads are stimulating, but they must not be depended upon for permanent growth. A fad is something which comes and goes like a spring shower—but has strong influence while it is here! It is often possible to "get in" on the rise of a fad wave and gain considerable

the expected increase of the current year and this should be divided so as to cover the year's publicity. A great many teachers make the mistake of spending their entire advertising money in September and the beginning of the teaching season; this is not wise. A reasonable sum should be kept for some mid-season publicity, and it is exceedingly wise to keep on hand a small sum ready against the time when there shall come one of those almost inexplicable "slumps" that seem to hit every business sooner or later. Every teacher has had experience with these temporary depression and they were never more numerous than by virtue of the laws of probability and chance, if by no others. At such times a little well thought out advertising will often result in enough new names being enrolled to bring the class up to usual or better than usual strength.

#### Uplike or Renewal Fund

Almost every well run business has provided for a fund for the upkeep of the plant, replacement of machinery, etc. Such a fund should be provided by every musician; a certain percentage of one's earnings should be set aside, each month (preferably deposited in a bank) to cover expenses for new equipment as they may arise. This percentage must, of course, vary with each individual, but may be roughly estimated at being from five to fifteen per cent.

#### The Piano

Almost every musician has a piano of some kind or other; practically every one needs a piano. Therefore, if it is not a good instrument it should be the purpose of its owner to replace it with a better one as soon as possible. If it is of good make, it will double its value in good condition for years, BUT—the fact must be faced that even the best pianos do not last for ever, and particularly is this true under hard professional usage.

#### The Typewriter

Every musician should have some sort of a typewriting machine—for correspondence, making out bills, statements, orders, etc.—a machine is a wonderful time saver—worth many times its initial cost. It is not necessary to begin with the most expensive model obtainable; a low-priced rebuilt machine of standard make may be first secured, and as finances permit a better one purchased on which the first may be traded in.

#### Foresight and Thrift

All material things appreciate with the passing of time, the rate of this depreciation varying with the original worth and the grade of workmanship, changes in style, kind of use to which subjected, etc. Therefore, it is only wisdom to set aside something each month against the day when replacement of your studio equipment will become necessary. It is fundamentally wrong to make no provision for these things, for there will inevitably come a day when, if this be not done, the hand will go into the pocket and return minus the where-withal, and when this happens one of two things will occur: either you will be hampered by a lack of some needed accessory, or you will go into debt—wherefrom, alas! so few musicians ever emerge.

And now to sum up: First achieve as great a degree of perfection as possible. Then create a demand for your product by personal and commercial advertising. And the occasional utilization of fads of the moment when such seem feasible. Lastly, apply thrift methods by the forming of an upkeep or replacement fund for the improving and retaining of your equipment at a high plane.

By tracing the various details of your profession with strict business-like methods you will—far from detracting from the artistic side—be enabled to devote your unnumbered attention to your work—secure in your knowledge that the machine is in fine running order; it is worth thinking over very carefully indeed.

#### Newspaper and Magazine Advertising

Advertising, in the literal sense also, should not be neglected; a certain sum should be apportioned for this purpose—the amount based on past years' business and



## The Musical Setting

By James Frederick Rogers

Every painting makes a greater impression if properly framed. In like manner every musical performance is marred or heightened by the conditions under which it is given.

Firstly, the instruments used (always the best one can afford) must be in tune. This applies especially to the piano, which often is out of tune. Whether used for solos or for accompaniments it must be in tune. Many, even professional musicians, do not know (consciously) when a piano is in or out of tune, but they can take it for granted that unless the instrument has been tuned very recently it is not in perfect tune. Within a week or two after fires are started or after they are stopped a piano is sure to become rapidly discordant, on account of the changes brought about by the conditions in the atmosphere of the room. A squeaking pedal always detracts from the music issuing from the strings of a piano, yet how often in amateur performances "that squeak" is a most prominent feature.

In private houses perhaps nothing so detracts from the quality of the music as curtains, carpets and upholstered furniture. The very quality of the rugs makes a surprising difference in the sound, a thick, long-napped one drinking up and dulling tones little affected by a firm one with short threads. These sound-suckers should be removed, as there will be enough of "upholstering" on "Heil Dir im Siegerkranz," and the German "God save the King," and the German "Heil Dir im Siegerkranz," has furnished some curious speculations. Some claim that Dr. John Bull wrote it in the time of King James the First, others trace it back to an old now unknown opera and thence in its essential form to a Gregorian choral. The words for "Felicitation" were written by the Rev. S. F. Smith as an anthem for the Fourth of July celebration given by the children of Boston in 1832. The tune to the "Star Spangled Banner," words by Francis Scott Key was originally a drinking song called "To Anacreon in Heaven," composed in 1770 by John Stafford Smith.

No little amount of discussion has been made by Gullie enthusiasts in connection with the French National Hymn "La Marseillaise." It has never been doubted that it was created during the fierce strife of the terrible French Revolution by Rouget de Lisle, an officer quartered at Strasbourg. The mayor of the city in a speech to the soldiers deploring the fact that they had no patriotic song to sing when marching enthused Rouget de Lisle so much that he went to his lodgings and during the night of April 24th wrote the words and the music of this fiery and truly martial hymn which has immortalized his name. The original edition entitled "Chant de guerre pour l'Armée du Rhin, dédié au Maréchal Luckner" has a very amateurish coda in symphonic style which is now entirely forgotten.

## Good Lighting Necessary

The lights are often an upsetting part of the setting of a recital, even in public halls. In private rooms there is no excuse for not shielding the audience against annoying glares which so annoy the eye as to distract from the absorption of sound by the singer's voice. The audience should be in darkness rather than in a blinding glare.

The performer for an average audience should be in full sight, for the people wish to see him, no matter how he behaves. They want to watch the pianist's fingers and to have a full view of the singer's gown. That gown should not be so far out of good taste as to distract from other attention. Simplicity should come first in the choice of wearing apparel of the musician. The actions of the performer, aside from those necessary to produce the notes, may add or detract as they seem natural or put on.

The program should be properly proportioned. A musical too long drawn out is sometimes remembered by those in attendance for nothing else than its length. It is seldom too brief.

Where the recital is arranged by someone else, especially in church entertainments, a musician who values his reputation is entitled to know something of the setting to which he is to be subjected. Church pianos are notoriously out of repair and out of tune, and it is the least that can be asked that this part of the affair be made good.



ROUGET DE LISLE SINGING LA MARSEILLAISE.

## La Marseillaise

By Joseph George Jacobson

Tiz origin of many of the best known national songs and hymns is clouded in obscurity, as for example "Yankee Doodle" and "Hail Columbia," the words of the latter were written by J. Hopkinson in 1798. The history of the air of "America," which is also the English anthem "God save the King," and the German "Heil Dir im Siegerkranz," has furnished some curious speculations. Some claim that Dr. John Bull wrote it in the time of King James the First, others trace it back to an old now unknown opera and thence in its essential form to a Gregorian choral. The words for "Felicitation" were written by the Rev. S. F. Smith as an anthem for the Fourth of July celebration given by the children of Boston in 1832. The tune to the "Star Spangled Banner," words by Francis Scott Key was originally a drinking song called "To Anacreon in Heaven," composed in 1770 by John Stafford Smith.

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## Animated Touch

By C. W. Shaeffer

MUSICIANS generally direct their attention to the mechanical manner of striking a key to acquire tone, touch and technique. Should we not also look to the characteristic of the mind needed to acquire a touch that may be animated? There seems to be a characteristic in our nature that, unless we exceed the expectation we are apt to be mechanical or indifferent. We may be satisfied if we get what we expect, or disappointed if we do not; yet we do not become enthusiastic unless we exceed the expectation. We no doubt surprise and exceed the expectation by the sudden spring of action. This is not only the character of the music and mechanical execution but, to a great extent, the sudden manner in which we strike a key that excites the emotion of the mind and surprises the audience.

## Notes on Piano Playing to Teachers of Children

By Mark Hambourg

No matter how much talent a child displays, do not overtax its young brain with music.

Make a child all a child, and rejoice over every inclination to play games or to indulge in boyish mischief.

I work pretty nearly all day, but not all the time at the piano.

I do not think a man can interpret the works of the great composers unless he be possessed of broad intelligence, experience of life and knowledge of travel, and is familiar with the writings of the poets, philosophers and historians of ancient and modern times. Do not expect too much of children.

There is danger of an artist becoming lazy—which is fatal.

Art is not lazy. Do not let little pupils get lazy.

Let all young pianists engage in everything that will tend to cultivate emotion. \* \* \* That is why one of the most important factors in the education of a pianist is to listen to the declamation of good actors.

A great artist never plays a piece twice running in the same way.

With some students the lack of expression is the stumbling block, and with others the lack of technique, according largely to the temperament of the student. At all events, the perfection of technique must come first, so that the mind can be free from the mechanical part to deal with the spiritual.

"Technic" is a much misunderstood word. If a pianist plays quickly and with a fair amount of distinctness, the general public exclaims, "What wonderful technique!" As a matter of fact that is dexterity and has little to do with real technic.

If a student can play scales, arpeggios, double thirds, sixths, octaves and chords in legato, staccato, half staccato, forte, piano, pianissimo, mezzo forte, fortissimo, crescendo, diminuendo—if he can do all this quickly, evenly, distinctly, he can claim to have the necessary technic with which to play the piano. I should advise, therefore, that the two morning hours (at different intervals, mark you) of practice should be devoted to technic. The moment the muscles show signs of being overworked there ceases to be benefit from the practice.

The afternoon should be devoted to the study of expression and what is termed "the finished" rendering of the piece.

I should never advise a student to play a piece through from beginning to end till it is well learned.

A piece should be studied as poetry—idea for idea.

In the first days of serious practice it is best to begin with Bach.

Bach's passages are always short and definite, so that the student catches the meaning at once.

For testing your capacity for phrasing there is no composer like Schumann.

A year of preparation should be gone through before a piece is concluded in the program of a recital.

Of course it is as unparadone to play with notes as it would be for an actor to go on the stage with his lines in his hand and read his part.

## LEARNING MUSIC IN THE MOST RAPID, THOROUGH AND SCIENTIFIC MANNER

Important Psychological Principles deduced from thousands of laboratory experiments made simple and practical for music students and music teachers :: :: ::

*Are you one hundred years behind the times in your study methods? From the time of Descartes to that of William James and Münsterberg, Psychology has made great advances. Are you in touch with them?*

*THE ETUDE, long conscious of the fact that teachers and students constantly do a great many things at variance with the great discoveries of brain scientists, has decided to present the following principles taken from the latest and best psychological authorities.*

*THE ETUDE presents the following principles taken from the latest and best psychological authorities in such simple, understandable form that any student applying them to his work next season should learn more rapidly, more thoroughly, and more scientifically.*

## PRINCIPLE I.

## Start to Study Immediately.

Experimenters have found that the average student in the study period or the lesson wastes about fifteen minutes of his time in "warming up." It has also been found that the habit of starting at once is one that can easily be developed and improved. Every student and every teacher should work for it so that the beginning of the study period is just as keen and spirited as the end. "Get going" right at the start.

## PRINCIPLE II.

## Study the Whole Rather Than the Part.

According to the best psychological authorities it is better to study your piece as a whole until you have a thorough understanding of it rather than taking it measure by measure and advancing in that way. This also has been proven to be the best method of memorizing. Although apparently the longest, it is the most thorough and the most serviceable.

## PRINCIPLE III.

## Never Study Any Faster Than You Understand.

It is a great mistake to make the "tempo of learning" faster than your power of comprehending. One of the reasons why the average student does not learn his pieces quickly is that he tries to work or force his fingers to go at a rate greatly in advance of his mental ability to grasp what he is really doing. Consequently, when you take up a new piece, force yourself to go over it very slowly a number of times until you understand everything about it.

## PRINCIPLE IV.

## Constant Testing is Necessary in All Study.

Do not go blindly ahead working without finding out whether you are getting anything out of your work. Stop every now and then to test yourself and see how much you can recall. In fact, the best study is that which is constantly interrupted with these tests.

## PRINCIPLE V.

## Master Whatever You Do.

Most students stop their study upon a piece or an exercise long before it has really been mastered. Even after you can play a piece well, keep on playing it for a long time and trying to improve it. This final treatment is most important. The same principle applies to the study of Harmony, History, etc. Don't merely learn things, master them.

## PRINCIPLE VI.

## Many Short Practice Periods Better Than One Long One.

Many music students practice far too long at one period. Better practice for a shorter time and then return to the subject. This has been found after many laboratory experiments to be the best general method of procedure.

## PRINCIPLE VII.

## The Value of Rest.

The mind works much after the manner of a muscle in that it becomes stronger after periods of rest. Therefore do not turn from one period of study upon one subject to another subject without a period of rest in between. This rest of five or ten minutes is just as valuable as the study itself—don't neglect it.

## PRINCIPLE VIII.

## Get the Right Mental Attitude.

Psychologists have found in their laboratories with delicate apparatus, that the strength of any individual is greatly increased under the force of an idea. That is, a man who is seized with a new and brilliant thought and is determined to work it out becomes physically stronger while under the power of that thought, much as a man under the power of anger often has physical strength vastly increased and is enabled to do things which under ordinary circumstances would be impossible to him. All study must be fired with some great, some genuine ambition.



## The Musicians' Red Cross Unit

A Splendid Work which All American Music Writers Should Earnestly Support

By Richard Aldrich  
Secretary Musicians' Unit American Red Cross

THE ETUDE presents herewith a digest of the plan for the "Musicians' Unit" of the Red Cross. The organization of this unit is due to the initiative of the well-known pianist, Mr. Ernest Schelling. Mr. Richard Aldrich, music critic of the *New York Times*, has prepared the following account especially for this publication. The plan has this complete support of THE ETUDE in every way, as its purpose is to help the complete support of all American musicians.

Many musicians in America since the beginning of the war have nobly continued the tradition of their guild; they have been fired with the burning zeal and the eagerness for service that have so honorably distinguished them in history. They have been willing and eager to give their services to help the innumerable agencies for relief made necessary by the calamities of the great conflict. A record of the last three years would disclose self-sacrifice and a splendid generosity on the part of the great majority of musicians, high and low, and a prodigious amount of money into the treasuries of relief workers, always imploring for more.

It is eminently proper and indeed necessary in the present state of things that there should be a systematic ordering of this generous impulse on the part of artists by the establishment of the Musicians' Unit of the Red Cross. As everybody now knows, it is the intention to make the Musicians' Red Cross the central agency through which the necessary succor of all kinds is to be distributed for this country to the sufferers on the side of the Allies. Vast sums have already been raised by it, and vast sums will still further be needed. The Musicians' Unit is the means by which the profession can be most systematically mobilized and organized to give the most efficient service and produce the best results. The organization has been formed by Ernest Schelling, Chairman.

Ignace J. Paderewski, Honorary Chairman, and John McCormack, Treasurer.

Most gratifying results, have already been attained though the organization is only a few weeks old, and some of the detailed ramifications that are proposed for it have yet to be effected. A total of \$5,289 had already been received by July 11th, and that in the dull season, when musicians generally are supposed to be "off duty."

It is proposed, as a matter of course, to have sub-committees all through the United States to attend to the "musical" end of the Red Cross story wherever it occurs, however, interfering with agencies already organized within the Red Cross. Still more important, it is desired that artists who give their services for the Red Cross in the United States shall be able to collect their money and to the Musicians' Unit of the Red Cross, and that artists Red Cross and the Musicians' Unit of the Red Cross make their donations through the Musicians' Unit. Further, it is urged that all public performers insist that the day sessions, an advertisement of the Musicians' Unit. As a further source of money, it is known that many of their autographs after their concerts, as many have already made a practice of doing.

It is also proposed to urge all music teachers to get up collections from their classes and to organize little entertainments: the field is wide, the influence of the music teachers' spreads over vast extent of country, and there are channels for innumerable little gifts of money that would otherwise not be tapped and that will all together make a big and welcome stream.

Another very valuable source of assistance should be provided by the National Federation of Musical Clubs, a great and widely extended body that has accomplished so much good for American musical culture and can use so something equally important in a more material way. A letter has been received from Mrs. James O. DeKens of the Federation, proposing with Mrs. Gehardt, the president, to interest the clubs in all States.

A form of service that will naturally fall to the Musicians' Unit is the organizing of small companies of musicians to give entertainments for the soldiers, either here or in France.

The spirit of enthusiastic helpfulness wherever the idea has been broached is most encouraging for the prospects of this movement.

"The Etude" strongly endorses this magnificent plan which Mr. Ernest Schelling has so enthusiastically promoted. "The Etude" will be glad to receive at 1112 Chestnut Street any funds its readers may care to contribute to the MUSICIANS' UNIT of the RED CROSS and see that the amount is safely transmitted to the officers. Please indicate very clearly that you wish the contribution to go to the Red Cross.

## A Movement Toward an American National Conservatory of Music

A MOVEMENT just launched by a number of representative American musicians and composers may shortly give to this country the long-hoped-for National Conservatory of Music. At a meeting held in New York recently an Executive Committee was appointed to nominate a National Committee, in order to inaugurate the permanent formation of such an institution.

This committee, of which Reginald de Koven, the distinguished American composer, was appointed chairman, consists of the following prominent Americans in the various branches of music: Dr. Horatio Parker, Professor of Music at Yale University; George W. Chadwick, Composer and Director of the New England Conservatory of Music; Henry Hadley, composer and conductor; David Isham, the singer; Clarence Eddy, the organist; Albert Spalding, representing the field of the violin; Fannie Bloomfield-Zeisler and Ernest Schelling, the piano; Dr. Frank Damrosch, composer and conductor; Pierre V. R. Key, music critic of the *New York World*; and Rose L. Sutro, who has been appointed secretary and to whose untiring efforts, together with those of her sister, the movement is due.

Realizing that governmental recognition, if not support, must be one of the chief factors in the establishment of such a National Institution, it is the purpose of those interested in this movement to endeavor to secure such recognition so as to make of this proposed National Conservatory of Music not only a place where the best of American music from the creative standpoint, but will also give opportunity for the training of all those who desire to study music in our country who have hitherto felt obliged to go abroad to secure the instruction necessary for the development of their careers.

Seeing that the interests of those interested in this movement that there shall be no discrimination against foreign students, it is the purpose of those interested in this movement to endeavor to secure such recognition so as to make of this proposed National Conservatory of Music not only a place where the best of American music from the creative standpoint, but will also give opportunity for the training of all those who desire to study music in our country who have hitherto felt obliged to go abroad to secure the instruction necessary for the development of their careers.

In speaking of the project Mr. de Koven said: "This proposed National Conservatory of Music will, it is thought and hopes, unify American musical interests and aims, provide an authorized body whose judgment of musicians in every branch of the art will have definite weight with the public at large, and will also serve to promote that confidence in and recognition of our artistic possibilities, which alone can beget a National Art."

Repetition to existing musical educational institutions is not intended. It is thought on the contrary, that it will be then, as it will give a chance for the various private pupils in our various musical and educational schools to develop their art by musical training not hitherto available in this country.

"The National Committee, as appointed by the Executive Committee, will, of course, through committees and sub-committees to be appointed by them, formulate definitely in detail the plans whereby such an institution may obtain the greatest influence and usefulness. It must naturally be under the direction of those names in the musical world who have most to American generally; it must, furthermore, be open to all who desire to study music, and it must be followed in the public schools, and also license those private citizens of this country who wish to give instruction so that the standard of efficiency set by the National Committee may be recognized by the public of the country as the only one by and through which the cultivation of musical art in this country should be carried on, which have enabled it to attain to modern standards in its training, an educational and legitimately artistic influence."

## How to Use the "Etude's" Educational Supplement

REALIZING the need for an appropriate portrait to supplement the biographical studies in THE ETUDE, we present with this issue a portrait which may be framed in a very ingenious and original manner at slight expense. Simply procure a good piece of window glass measuring exactly eight by ten inches; a standard size can be procured in any store where you wish to place it. Place the glass over the face of the portrait; fold over the edges of the paper so that the plain border on the back of the portrait covers the edges of the glass all around. Next, remove unnecessary white paper margin and paste a passe-partout fashion. A hanger may be made from tough paper and pasted on the back. Schools, conservatories, private teachers and students will thus obtain a most excellent framed portrait at the cost of a few cents, supplementing the study of the life of the artist in this issue of THE ETUDE, and providing the reader with a beautiful decorative picture for the study and home.

## Music Before the Time of Cæsar

The following curious and significant facts have been culled from various historical sources and give some interesting ideas of the instruments and customs when the art was beginning.

The Egyptians, for instance, had a long history of music to develop music. No one knows just when the first music was performed or sung, but it is known that four thousand years before the birth of Christ music was heard in the valley of the Nile.

The oldest collection of melodies in existence is believed to be the Plain Song of the Catholic Church. There is a wide difference of opinion as to the source of these melodies. Some have been attributed to Jewish Temple music, others to Greek sources, and others to Indian songs.

Powed instruments first came into existence in Arabia, it is claimed.

The Hindus have sixty-three modes or scales. The native of ancient India had a soft-toned flute which was blown through the nostrils.

Chinese music is for the most part unisonic—that is, there is no harmony.

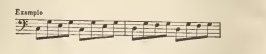
In China, chiming are frequently made from stone. The popular music, however, is a stringing, looks like a lot of bamboo reeds stuck through the roof of the teapot. True to oriental topiasticness, it is played by sucking the breath in rather than by blowing. This instrument is the ancestor of the harmonium and the mouth organ in some of its peculiarities.

The highest musical development prior to the time of Christ was Greek.

In 1853 a pottery model of an organ worked by a water-power method was found in Carthage. The organ measured about ten feet high and four and one-half feet wide. It proved to be the work of a potter who lived in the first century A. D., and indicated that primitive organs were known prior to the time of Cæsar.

## The "Alberti Bass"

THERE is a certain accompaniment figure which at one period of history was very popular in piano music. It would be easy, with a little research, to deduce almost the exact date at which it arose, flourished and died out. It is known as the Alberti bass,



Each never used it. Handel never used it. Haydn used it freely. Mozart still more so.

Beethoven used it somewhat freely in his early works; in his later works he used it very sparingly, but never without good effect.

Clementi, Czerny, Alberti, and after them hundreds of mediocre composers, used it in season and out of season, until the musical public became tired of it, and it gradually fell into disuse, except in exercises. A composer of the present day would scarcely dare introduce it, unless he wished to show that he was not really in playing. It is, however, a fact, as we must remember that in their day this figure had not become hackneyed, but was fresh and "quite the *fad*," in fact.

The inventor of this figure, Domenico Alberti, is supposed to have been born at Venice, sometime during the early part of the eighteenth century, and to have been a pupil of Lotti. Some suppose that he was not really its inventor, but only the first persistent user of the device. It is most curious, in either case, that his name should have been preserved from oblivion and handed down through the centuries by such a slender claim upon immortality.

## Position of the Players in Duets

Every player knows where to sit—i. e., opposite the middle of the keyboard—when about to play the piano alone, but in playing duets there is often more or less uncertainty about the positions the players should take in the most favorable position.

A good rule is for the *primo* player to seat himself with the middle of his body opposite F on the top line of the treble staff, and the *secondo* player opposite G on the lowest line of the bass staff. This is a good standardized position, and will aid in giving ease and certainty to the performance.

Chopin's father was bookkeeper in a sugar manufactory; later, a captain in the National Guard, and finally teacher of French in the Warsaw Lyceum. It was while occupying the last named position that he met and married Justine Kryzhanowska, who became Chopin's mother. Later he was a teacher in a military academy, and lastly had a boarding school of his own.

Chopin, in spite of his father's varied educational experience, seems to have been given a somewhat slight and superficial general education, consisting of a little French, a little Latin, and some geography and mathematics.

Chopin's early musical education was from a good all-around musician, Adalbert Zywny, who was a violinist, pianist and composer, and with a most excellent teacher.

Chopin played a concerto by Górowski in public before he was nine years old, and was hailed as "a second Mozart."

Chopin entered the Warsaw Lyceum when he was twelve years old, and had lessons in harmony and counterpoint from Joseph Elsner.

"Chopin," so said Liszt in later years, "was taught by Elsner those things that are the most difficult to learn and the most rarely known; to be exacting to one's self, and to value the advantages that are only obtained by dint of patience and labor."

Chopin, while at the Lyceum, was a lively boy, and fond of private theatricals. Many thought he displayed great talent for the stage. Together with his younger sister, he wrote a little one-act comedy entitled "The Mistake, or the Pretended Rogue."

Chopin's first published work was a Rondo in C minor, written in 1825, while he was still a student in the Lyceum. It was thought that he somewhat injured his health at this time by his efforts to keep up with his school work without diminishing his attention to music.

Chopin left school in 1827, composed several more piano pieces and a trio for piano, violin and violoncello. He went to Berlin, Vienna and other cities, and soon launched on the career of a traveling virtuoso.

Chopin, after experiencing varied fortunes, arrived at Paris in a mood of despondency and rather short of money. The Parisians received him the more readily because he was a Pole, and a wave of sympathy with the troubles of the Polish nation was just then passing over the French. He made many friends with the most important musical people of Paris.

Chopin's list of friends embraced many distinguished names—among others, Cherubini, Bellini, Berlioz, Meyerbeer, Liszt, Hiller, all eminent musicians, not to mention many others distinguished in literature, or in the fine arts, and many of high standing in fashionable society.

Chopin soon became a fashionable piano-fancier. In one of his private letters he gives a glimpse of the sordid little tragedy which has been the lot of so many artists—the need of keeping up the appearance of a larger income than actually existed, in order to keep the patronage of the fashionable world—and speaks of the cost of white kid gloves.

Chopin's music now began to make its way steadily with the publishers, in spite of the intense opposition it provoked on the part of some old fogies. The vogue of his music was started in Germany by Robert Schumann, who wrote an appreciation of Chopin's Op. 2, beginning with the words "Hats off, gentlemen! a genius!"

Chopin visited Leipzig in 1835, met Robert Schumann and his fiancée Clara Wieck. She played for him her beautiful husband's Sonata in F sharp minor, and Chopin played—(or, as Schumann described it, complimenting the beautiful tone, "sang")—his Nocturne in E flat, Op. 9.

## High Lights in the Life of Chopin

Chopin, the next year, made another journey, and at Marienbad proposed to and was rejected by Maria Wodzinski, who was the sister of three boys who had attended the school kept by Chopin's father.

Chopin visited England the year after that, but was in poor health. Unmistakable signs of pulmonary disease began to show themselves.

Chopin used to say that his life consisted of an episode, without a beginning, and with a sad end. He referred to his intimate friendship with George Sand, the noted novelist, (in private life, Mme. Dudevant).

Chopin and George Sand planned a visit to the island of Majorca, where Chopin was to recover his health in the company of his friend. He borrowed money for his expenses, and the party, consisting of Mme. Sand, her son, daughter and maid, and Chopin, started for this destination in 1838. For a time everything was pleasant, but a terribly wet season set in, Chopin's illness increased, his piano was seized by the custom-house officers, the landlord proved uncompanionable, and to crown all the misery, there were quarrels between Chopin and George Sand.

Chopin did not allow his illness and troubles to



THE BOY CHOPIN PLAYING FOR A GROUP OF BOYHOOD FRIENDS.

interrupt his creative work. During this period he composed the Preludes, Op. 28, the Ballade in F, the Polonaise in C minor and the Scherzo in C sharp minor.

Chopin's friendship with George Sand came to an abrupt and painful end in 1847, and his consequent distress of mind is thought to have actually hastened his death.

Chopin, at the approach of the Revolution of 1848, fled from Paris to London. Although so weak that he sometimes had to be carried up stairs, he gave several successful concerts.

Chopin returned to Paris early in October, 1849, and died on the seventeenth of the month. Mozart's Requiem was sung at his funeral, and his body was buried in Père-la-Chaise cemetery, between that of Bellini and Cherubini.

Chopin began to write a Piano Method, but unfortunately never finished it. It would without doubt have been a very valuable work. From the few fragments that survive, we quote:—"It is unnecessary to begin the study of the scales with that of C, which is the easiest to read, but most difficult to play, as it lacks the support of the black note, and we will begin to play, first of all, the scale of G flat, which places the hand regularly, utilizing the long fingers for the black keys. The student will arrive progressively at the scale of C, using each time one finger less on the black keys."

Chopin, in teaching his Etude in A flat (Op. 25,

No. 1) explained to one of his pupils as follows: Imagine a little shepherd who takes refuge in a peaceful grove from an approaching storm. In the distance rushes the wind and the rain, while the shepherd gently plays a melody on his flute."

Chopin borrowed the form and character of the Nocturne from John Field, but it was Chopin, who carried it to perfection and lent to it a deeper significance.

Chopin was, above all, a composer for the piano, writing always in the natural idiom of that instrument. In his few attempts at orchestral writing, he was less successful. His two concertos for piano sounding fully as when accompanied by full orchestra. Some of the few songs he wrote, however, are quite pretty. (*The Maiden's Wish* is a favorite), though not of a worth to compare with his best work for the piano.

Chopin, in his Polonaises and Mazurkas exhibited the national traits of the music of Poland, his native land, in a highly idealized form. The Polonaises express the illustrious chivalry and bravery of knight-hood, the Mazurkas, the beauty and coquetry of the ladies.

Chopin's intense application as a composer is thus vividly sketched for us by George Sand: "He shut himself in his room for entire days, weeping, walking about, breaking his pen, repeating and changing a measure a hundred times, and beginning again next day with minute and desperate perseverance. He spent six weeks over a single page, only to write that which he had traced at the first essay."

Chopin's creativeness, (according to the same testimony) "descended upon the piano suddenly, completely, sublimely, or it sung itself into his head during his walks, and he made haste to hear it by rushing to the instrument."

Chopin, when he improvised, did not watch the keyboard, lit generally looked at the ceiling. Already as a youth he used to be so absorbed that he forgot his meals; and in the street, he was often so absent-minded that he very narrowly escaped being run over by a wagon. Visions of female loveliness and patriotic reminiscences inspired many of his best works.

Chopin, when composing, sometimes created images in his mind, so vivid as to form real hallucinations. One evening when he was alone in his room, he dreamed of the new A major Polonaise which he had just composed, he saw the door open and in marched a procession of Polish knights and ladies in medieval costumes—the same, no doubt, that his imagination had pictured while he was composing. He was so absorbed at this vision that he fled from the room to the opposite door, and did not venture to return. Another illustration of the narrowness of the boundary line between genius and insanity.

Chopin's choice of the name *Etudes*, or *Studies*, for a number of his most melodious and poetic pieces, written in a brilliant style of technique, has been a stumbling block to many, from his own day to this, as they have absolutely nothing in common with the dryness or the mere superficial brilliancy that generally characterizes works under that name. May it not be, however, that he was thinking of *Studies* in composition—the exhibition of whatever musical and poetic worth there might be in some at first merely technical ideas.

Chopin's portrait, supplementing this study of his life, which ETUDE readers will receive with this issue, is an idealized picture taken from many authentic drawings and cuts. It is considered by artists an excellent work of this kind.



## A Plan to Increase Practice

By Olive Beatrice Lennox

ANY plan to increase the practice average in a class of children is worth knowing. This one is particularly well known, for it is simple, and has been tried and found successful.

A teacher divided a class of twenty children into two sides, making a cardboard chart, on which were the children's names, one side in blue and one in red. This was fixed on the wall. The chart covered a period of three months, with a space to mark the record for each week.

If, each week, a child did the assigned practice, the time being determined by the teacher according to the advancement of the pupil, every one not having to do the fearful hour, an honor name in blue was recorded at the lesson beside the name on the chart.

A chance to make up practice from one day to another was given, but not from one week to another, and no honor mark was given unless the lesson was taken.

The account was strictly kept, so that five minutes lacking would spoil the record.

The idea was to see which one of the two sides would have the most honor marks at the end of the three months; the winning side would be treated by the losers to some surprise, which in this case was a party, at which they furnished the refreshments.

If any child practiced more than the assigned time and it amounted to a half hour or more during the week a plus was added to the "H."

Not only was there rivalry between the two sides, but between the children of each side to see how much they could learn records of "H's" and to see how many could boast of one plus or more.

Many mothers called up to see what was being done to make their children practice all their time each day without being told, and children that usually "didn't have time" to do their work, found time in an amazing way, and did fine work.

It will surprise any teacher who tries this at the interest the children take in this chart, and the interest it brings to their work and therefore to their advancement.

May many other teachers try it with as splendid success.

## Training Yourself to Remember Music

By Bernard Schwartz

PRACTICE SLOWLY ENOUGH NOT TO MAKE ANY MISTAKES. If you once strike a wrong key you establish a habit difficult to get rid of. Besides, you have to remember the wrong note and the right one, and which is which. And all this is unnecessary. THINK OF YOUR PIECE WHEN AWAY FROM THE PIANO. It is this habit of thinking, more than anything else, that fixes things in your memory. If you come to a passage you cannot remember, then take a look at the text immediately; do not allow yourself to guess, for fear of guessing wrongly, and thus burdening your memory needlessly by establishing new brain-paths.

## How to Increase the Class

(Symposium continued from page 586)

## Mary Wood Chase

THE season 1917-1918 will be fraught with opportunities of a new and remarkable kind for the feminine portion of the musical profession. As our gifted brothers are called upon to bear burdens for which by nature we are totally untrained, we in turn will be called upon to fill as far as we can the places which they leave vacant.

No one is so preeminently fitted by the laws of nature for the training of the young as the earnest and enthusiastic young woman. Endowed by nature with the love for children, your own enthusiasm finding quick response in the lively, imaginative child, brimming with an idealism only waiting to be released, all you need is to know your subject material thoroughly, and you will start out in all directions such an enthusiastic as the chain system! Through the stimulating presentation of your subject you need have no further care as to the ultimate upbuilding of your class.

Pause yet one moment. Read carefully the phrase, "All you need is to know your subject material thoroughly."

Do you know what this means? Does it mean that you understand how and when to present Notation, Scales, Chords, Hand Training, and all the ramifications of a long and difficult task?

How many of you really understand how to present these subjects to the child mind, to awaken first their interest and eager desire to learn, and then to teach them the art as their own language, so that they are able to learn and to use as a natural means of expression as they use their mother tongue.

How many of you understand how to stimulate their natural ambition to do well, and to make ever-increasing progress? To guide their studies so that they will love the good, the true, the beautiful, and reject the false and artificial? To train their minds so that they may not only extract and make their own the essentials from their music study, but also apply these invaluable lessons to their other studies and experiences?

How many of you are using your opportunities to make your class an inspiring social center full of the uplift that may come through such studies as ours?

If you do not understand the child mind, the philosophy and science of education and its application to your special subject, and, above all, if you are not well prepared to give the latest and best thought in regard to the teaching of music, grades which will come within your possible following, then up and awaken, for now is the hour to prepare.

From this is the virgin who is caught napping in these days. In all spheres of life, the work side will be more in demand than ever before, and will have more opportunities.

More than that, she will be required to share the burden of her overworked brother, and you must lose no time in bringing yourself into the twentieth century of wonderful efficiency and wonderful accomplishment. Your Editor has asked me to outline in a space of about two hundred words how this may best be done. I can perhaps extract the essence, and give you in one word—Preparation! If you are not in the front rank of your profession, lose no time in getting into training with those who are, for the country needs you. You are to do your bit not only to minister to the unfortunate, but you are to bring all of your God-given talent to instill into the lives of the young and impressionable minds the joy and the redeeming influence of an art that the poor old world and suffering world will need a thousand fold during her epoch of regeneration.

If you are already in the front rank you will waste no time in reading my inefficient words, but will lend all your energies to increasing your value as an educator by overhauling your methods, taking an inventory of stock, discarding that which has been outdistanced, and reorganizing your forces on the latest lines of progress. This is no time for tradition. You have a brain, use it.

## Gustave L. Becker

"Do not hide your light under a bushel!"  
"It pays to be wise as a good thing!"  
"Take time by the forelock!"  
"Go to the ant, thou sluggard!"  
"See thy seed upon good ground!"

Every student may "let his light shine" according to his own resources—whether by playing in public, by giving lectures or better yet, by writing articles for the papers on timely musical subjects, by gaining interest and cultivating a wide circle of friends—letting them all know that the teacher is not only a fine teacher, but that he himself is convinced that every student should be able to play in a delightful manner, compositions by the best masters.

If a teacher can simultaneously shine in various directions, so much the better.

In any large city or towns the achievements of a really capable teacher will be talked about and spread as soon enough.

In larger communities, where the population is like the estimate of the sand, it is quite a necessity for an ambitious teacher to add to his circularize. If, by good proof at hand, he can convince the musical public at large of his superior ability, he will gain a much

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BEFORE STARTING PLAY THE WHOLE PIECE OVER SO AS TO GET A GENERAL IDEA OF IT. The better you understand anything the easier it is to remember it. But how can you understand a section of a piece of music, unless you have an idea of what the whole sounds like?

SPREAD YOUR PRACTICE OVER AS LONG A PERIOD OF TIME AS POSSIBLE. What if you have an hour each day for ten days is far better than two hours each day for five days. This is because time is a most important factor in all mental work. The brain goes on changing and developing unceasingly, even while we are asleep.

USE SENSE-IMAGES OF ONE KIND. Do not memorize by ear at one time and by eye at another. It has been proved by psychologists that the senses interfere with one another. Since music is an aural art, it is wisest to use the sense of hearing. Listen to your playing, and make sure you hear your music when thinking of it.

DON'T MEMORIZE IN SECTIONS, unless the piece happens to be very long or in a style you are unfamiliar with. This is the Gluck's *Phaëton* in the long run; and it is only those who have never tried it who advise the contrary. When memorizing in sections each section is learnt as a separate piece. Later these fragments have to be welded into a whole; it is necessary for the mind to recapture itself and this entails a great deal of mental labor.

NEVER SIT DOWN TO PRACTICE WHEN TIRED, or otherwise indisposed: never before a meal or immediately after. See that your hands are warm and your head clear.

higher fee and a greater number of pupils. Yet, wherever a teacher may hold forth, he will have fewer pupils, if it is difficult to reply to inquiries, if he postpones that promised visit to the family, if he has talented children, or if in a number of other ways he neglects to take advantage, promptly of good opportunities that offer.

As to the "ant"—the active teacher, the one who works constantly towards further self-development, as well as to advance his pupils rapidly and thoroughly, will sooner attract a class than the indifferent or self-contented "sluggard."

As to the "sowing of seed"—if advertising is necessary, it should be done in an efficient and yet dignified manner, through the medium of such representative magazines as for an instance THE ETUDE. I can here testify that I have received more pupils, of the better grade, through my small monthly professional card in THE ETUDE than I can trace to any two or three other advertisements.

## D. A. Clippinger

MUSIC teachers will do well at this time to study the psychology of business. Business is run on confidence, and confidence is faith in the ability of right business conditions. Destroy confidence, and you destroy business. How much money there is in the country, right business immediately begins to contract. The only thing that can cause hard times in this country is fear, and Plato defined fear as "The expectation of evil." Why should a musician be afraid of the coming season? To be afraid is to invite disaster. There is no human reason why there should be less musical activity the coming season than during the one just ended. On the contrary there are many reasons why it should be increased. There will be more money in circulation than ever before, and every factory will be running full time. Every one will be employed at good wages. All agricultural products will command better prices than before. With such conditions why should music study to his own undoing? Such an attitude is extremely short sighted, and the one who maintains it is the one who will suffer. Here the psychology of the matter appears again. One must be in the attitude of expecting failure. The musician who begins the season expecting little to do will have little to do. It is clear enough that to see that music means to the musician the needs of humanity and therefore is a necessary study that no valid reason visible or invisible interruption; and then have enough common sense in his judgment to plan for a busy season, he will have it.



## Famous Arrangements of Musical Works

By EDWIN HUGHES

Mr. Hughes has discussed other notable musical arrangements in THE ETUDE for March 1916 and June 1916

## When Wagner Arranged Donizetti

WAGNER was the forced arranger of shallow Halévy and Donizetti opera scores for piano during the years of poverty in Paris, and these arrangements have about as much to do with artistic work as the average work of compressing opera scores for that musical slavey of all work, the piano. Where he took a hand at the orchestral arrangement, however, as in the case of the overture to Gluck's *Phaëton* in *Alala*, of portions of Mozart's *Don Juan* and of Palestrina's *Stabat Mater*, Wagner is the serious arranger whose say in the matter is of important artistic significance. His addition of the horns at a weak point in the score of the Scherzo to Beethoven's Ninth Symphony was forthwith adopted by practically all conductors, and is now used wherever the work is given. Wagner himself had Liszt, Brassin and others of his arrangers to thank for a great deal of the steady growth of his popularity during the years of propaganda, for there is no doubt that such brilliant and effective piano transcriptions of portions of his operas did much to further the new cause. As one of Wagner's occasional pieces appears on the English national song, *Rule Britannia*.

The epoch-making Liszt arrangements were discussed by the writer in a separate article in THE ETUDE of March, 1916.

Coming now to post-Lisztian composers, we find that, like their predecessors, practically all of them have made themselves guilty of the stigma of the musical puritan in regard to making arrangements.

Not to be outdone by Brahms, Tchaikovsky also attempted to make the pianist's path more thorny by a left-hand arrangement of the *Perpetuum Mobile* of Weber. Rubinstein's overture to *Tannhäuser* will furnish a fine example of the same kind of thing. His vocal quartet, *Night*, is based on the fourth Fantasia of Mozart, and his third piano concerto is a rearrangement of material from a symphony of his own, composed in 1892 but destroyed before completion.

Among Hugo Wolf's works we find a number of arrangements. Twenty of the piano accompaniments were set by the composer for orchestra, and of one of the *Miracle songs*, *Der Feuerreiter*, there is a complete rearrangement for chorus and full orchestra. The orchestral music to Ibsen's *Peer Gynt* exists also as a two-hand piano arrangement, of which several of the single numbers are from Wolf's own hand. The one completed movement of the dainty *Italian Serenade* is given in two arrangements, for orchestra and for piano. It is difficult to say which means of expression is the happier choice. In after hearing the quartet arrangement from a first-class organization the piece sounds a trifle heavy when done by an orchestra, particularly if there are not extremely capable artists for the solo instruments and an impeccable string band. On the other hand, the orchestral score brings an indescribable amount of color which is lacking in the quartet arrangement. And so, as with all arrangements of striking artistic worth, the transcription justifies itself in the end quite as fully as the original.

## Henselt's Arrangements

Henselt imagined that Raff's *Felise* would do better for a little touching up, and Raff himself was, of course, an industrious maker of paraphrases, whose artistic work, however, along with that of Rubinstein's *Pavane Op. 45*, the other arrangements are nearly all of original works. Portions of *Felise* and *Melanie* appear set for solo piano and for two players at one or two pianos. The *Pavane*, originally for four hands at one piano, is arranged for two players at separate instruments. The delicate *Andante* from the string quartet is transcribed for piano solo, and the whole work for piano duet. Of the two *Dances*, originally for harp and orchestra, there are several different settings, and there is a *Marche Ecossaise* on a popular theme for piano duet.

Berlioz's orchestral arrangement of Weber's *Invitation* has hardly been outlived by the more recent setting of Velgertner. In his *Passé*, Berlioz takes the score with him on a trip to Hungary, in complete disregard of Goethe's wishes in the matter and for the deliberately admitted purpose of shamelessly introducing a most gorgeously orchestrated version of *Rob Roy* as one of the numbers. Berlioz, after the manner of Bach, was accustomed to use portions of former, often unsuccessful, compositions in constructing later works, rearranging them to fit into their new surroundings. Thus the theme of the *Marche Ecossaise* (1835-37), the Harold theme in *Harold* in Italy had already appeared for cor anglais in the *Rob Roy*

second piano part to his own studies and to those of Cramer. He was particularly fond of dressing Weber up in his new costumes, making a relish of that composer's *Polacca* in *E* and the *Invitation to the Dance*, arranging various song numbers from the operas, as well as the three popular opera overtures, for piano solo, and conjuring a two-piano piece out of the *Clarinet Sonata*. Besides, Henselt has a two-handed arrangement of Beethoven's *Coriolanus Overture* to his credit.

Many of Grieg's best-known melodies are transcriptions of Scandinavian dances and some of his mightiest musical efforts, the *Olympic-storming Ballade* in *G minor* for piano, is a set of variations on the arrangement of a Norwegian theme. Also Grieg is the author of various more or less tasteful transcriptions of his own songs.

Max Reger was a busy arranger during his younger days. In addition to disarranging several of Chopin's compositions and labeling them studies, he is responsible for an impossible four-hand transcription of Hugo Wolf's *Italian Serenade* and arrangements for piano of various other Wolf and Richard Strauss compositions.

Turning southward to France we find in Saint-Saëns one of the most prolific of modern arrangers. From the church cantatas and the violin sonatas of Bach he has transcribed twelve numbers for piano and has a place in the repertoire of most living pianists. *Coprice* on the ballet music from Gluck's *Alceste* finds its original in the repertoire of most living pianists. Three movements from the Beethoven string quartets and the *Chorus of Daphnion* from the same source find their way to the piano. Saint-Saëns has left us a two-hand piano transcription of the Scherzo from Mendelssohn's *Midsummer Night's Dream* music, and his *Opus 2* is a resurrection as piano solo of part of a long-forgotten symphony by that tormenter of young pianists, J. B. Cramer. Of his own works Saint-Saëns made numerous transcriptions and rearrangements, à la Liszt. The above-mentioned list of works does not at all exhaust Saint-Saëns' activities as a transcriber.

## Debussy Arrangements

Following in the footsteps, in this matter at any rate, of his elder compatriot, Debussy has already given us several arrangements, beginning with a transcription for two hands of one of Schumann's piano duets. The other arrangements are nearly all of original works. Portions of *Pelléas et Mélisande* appear set for solo piano and for two players at one or two pianos. The *Pavane*, originally for four hands at one piano, is arranged for two players at separate instruments. The delicate *Andante* from the string quartet is transcribed for piano solo, and the whole work for piano duet. Of the two *Dances*, originally for harp and orchestra, there are several different settings, and there is a *Marche Ecossaise* on a popular theme for piano duet.

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Overture, and the *Idée fixe* of the *Symphonie fantastique* was a youthful theme that had first appeared in *Hermione* (1828).

The delightful melody which Gounod so cleverly hung on the harmonious figuration of the first prelude from the *Well-Tempered Clavier* may excite the ire of Bach purists, but it is reasonably certain that for many generations to come singers of the *Ave Maria* will continue to regard this as one of the most beautiful of all its settings.

Among the pianists, Leschetizky has left us an arrangement for the left hand of the Sextet from Donizetti's *Lucia*, written during his younger days, along with some other left-hand pieces, at a time when his right arm was crippled for a month or so as the result of a wound received in a saber duel. Following Bristow, for example, Count Zichy, the one-armed Hungarian pianist, made a left-hand transcription of the Bach Violin Chaconne, as well as many other arrangements for one hand alone.

Joseffy has transcribed a Bach gavotte for the left hand alone, not to mention his various transcriptions for two hands from the works of classical composers, and Godowsky has written the technically most difficult of all one-hand pieces for the piano, in his arrangements of several of the Chopin études for the left hand.

## Rare Chopin Arrangements

Modern piano virtuosi in general are notorious anywhere as incorrigible arrangers. The Chopin études just mentioned, there are numerous other transcriptions of these studies by the same pianist, forwards, backwards, upside-down and inside-out, although so far there has been no arrangement of a Chopin study to be played with any effect on the head. These Chopin-Godowsky arrangements are rare finger-breakers, most of them, although they possess a high degree of interest only for those who are fond of witnessing or performing tricks of jugglery on the ivories. The *Requiescence* of Godowsky, arrangements of pieces by ancient composers, some of them long ago forgotten by all save the antiquarian, are, on the contrary, of great ingenious workmanship, and are deserving of consideration by serious pianists, if for no other reason than that they offer charming re-discussions of forgotten musical ideas, in a manner more agreeable and palatable to the modern taste. Some of them are veritable gems of clever contrapuntal figuration, and are at the same time tantamount to a degree that would do justice to even a Tausig.

Godowsky's arrangements of the Strauss waltzes are stupendous virtuoso achievements, as are those of Rosenhall. Since the time when Tausig appeared with his inimitable Strauss variations, many virtuosi have found in these vicious waltz melodies from the Danube an unequalled source of inspiration for brilliant piano paraphrases. Besides the transcriptions by the two eminent virtuosi just mentioned, we find Strauss arrangements by Sauer, Grünfeld, Schmitt, Schulz-Ekeler and others, which have even threatened to drive the Liszt *Rhapsodie* from the boards as concluding number for the conventional recital program. As long as Bilow's proposal to use the Strauss waltzes on serious symphony programs has not been followed by conductors, we may be happy for the opportunity of having the wealth of fresh melodic inspiration and the sparkling rhythmic wit of these compositions kept before us through a number of clever keyboard transcriptions.

Virtuosos of the bow have not been behind their pianistic colleagues in the matter of arrangements. Thus we find Kreisler and Burmeister resurrecting a number of delightful old melodies which had lain musty and unused for a century or two, some of them,



and giving them new life and charm. That Kreidler's arrangement of the popular Dvorák *Humoresque* is infinitely more beautiful and effective than the piano original not even the composer himself probably would wish to dispute, were he alive to hear it from the carressing bow of the Austrian violinist.

But we do not need to confine ourselves to living violinists, for since the days of Paganini practically all wielders of the bow have attempted to eke out the meagre literature of their instrument by borrowing nearly everything in the way of a composition which seemed to give promise of an effective violin arrangement. Bach, Schumann, Chopin, Wagner and the rest have all been called on for contributions, and almost everything that could with good effect be drawn from a violin string has been confiscated. The melodic allusions of Chopin have in particular been irresistible, and for telling also they have proven a boon in periods of musical drought.

Arrangements, like original works, must be able to stand on their own feet as compositions and must lay their own proper claim to musical merit if they are to have the artistic justification which places them above the hack-work plain. Hack-work arrangements such as the average settings of opera scores and fourth-hand transcriptions of this, that or the other we shall always have with us. But they are not their purpose, and are a necessary evil. Some modern musicians, composers of works in larger forms, or perhaps their publishers, are fond of turning every possibility of such compositions to their advantage through issuing arrangements of such works in every conceivable and inconceivable combination, much as the Chicago packer utilizes every portion of the pig save the squeal.

## The Swan Song of the Red Man

By Ernest C. Oberholzer

It is already late autumn. The white-stemmed poplars shake their golden leaves; the yellow grasses along the water's edge have died and shrunken, and all nature looks folded-in, ready for the first white onslaught of winter.

A canoe stops at a sloping point of rock, where several grave Indian figures stand in silent contemplation, and the solitary occupant of the canoe calls out a few words in Ojibway. They have never seen him before. Yet they know him well, for they have often heard him from one of their tribesmen, a great traveler. He is the strange white man that goes everywhere among the Indians asking them for their songs and stories of long ago. So now, instead of letting him go his way unheeded, one man shows him a good harbor among the rocks, and the canoe; another points to a level place under the pines and says softly, "Stay as long as you like," a little hunchback old squaw appears almost as if by magic, while he is pitching his tent; his hands make a piece of moose meat, and another drops him an armful of wood ready for his fire. Then all withdrew and leave him to his own pursuits. Black-eyed children playing in the sun sunshine peep at him shyly and smile, but never intrude.

The sun becomes thinner and yellower and is succeeded by a short twilight of soft opal tints. Then the brilliant half-moon appears among the pine branches and a clear sky with many stars appears. On the curving ridge under the tall trees five white wigwams stand out against the darker sky. At last, from the highest wigwam of all at the crest of the ridge a drum beat is heard. It is Wabka, White Crow, the old medicine man, beginning his evening song. He raises his hand, and the music to the monotonous "tum tum," "tum tum" of the drum and chants unceasingly.

The white visitor slowly ascends the hill and knocks against the sheet of birch-bark that forms the door of Wabka Kakagi's wigwam. There is no reply—only the regular cadence of the drum and the Indian's voice. But the white man, not mistaking the standing but knowing that he is welcome to enter as he will, lifts the entrance and without a word takes his seat on the ground inside. A fire of wood glows in the center; a sweet, airy fragrance rises from the cedar branches that cover the floor,

Such arrangements are the joy of the dilettante and the lane of the artist.

The quinquessence of good arranging lies in the preservation in the transcription of the ideas of the original without distortion, exaggeration, and without the blurring of the original line of musical thought or the loss of its specific character. A fine utilization of the idiom of the new medium of expression is the *sine qua non* of all real art arrangement, as well as the avoidance of such a use of the new medium which has only meaningless display as its end. Added to the genius of the originator there must be at least a glint of the same rare quality in the arranger. Ideas there must be at both ends of the combination.

Such master works of arrangement as the Bach-Liszt Prelude and Fugue in A minor, the Chopin-Liszt *Meine Freud*, the Strauss-Tausig transcriptions and the Brahms-Chopin fill these qualifications to the letter, and there are many, many other examples of exquisite arranging in the above resumé. Such compositions as these have earned a safe place for themselves among serious musical works, and no amount of pedantic paragon has been able to put the ban on those finer products of the art of arrangement. On the other hand, mere technical "stunts" may expect no better fate than that which overtook, long ago, the Thallberg and Kalkbrenner fantasies and the early Italian opera transcriptions of Liszt.

The wholesale condemnation of arrangements as such is musical priggery of the worst and most mistaken sort, for to question the taste of making musical arrangements is question the taste of Bach, Beethoven, Brahms, Mozart, Schubert, Schumann, Chopin, Wagner and Liszt.

and the Indians, unsurprised, quiet, content, crouch round the sides. On the right, two young parents, fondling a baby, listen in rapt attention to the song, the little seven-year-old boy fastens his curious dark eyes on the stranger. On the left, two quaint little girls in long modern pink gingham dresses weave two mats and whisper deliriously to each other, while farther back in the glow of the fire Wabka Kakagi himself sits beside his wife, singing. His head bowed in a blue cloth, his strong, straight nose and high cheeks silhouetted against the light, he slowly thumps the drum in utter oblivion of his surroundings. And his squaw, wrinkled though still alert and vigorous, beats time with a shuttle full of grain.

Presently a pause. Wabka Kakagi clears his throat and smiting good-naturedly asks the stranger how he likes the song. Drum and shuttle are transferred and the old woman, not content merely to sing, rises to her feet and, drum in hand, keeps step, while she repeats the previous song in a high, clear treble voice peculiar to herself.

Monotonous it is, to be sure, but strangely enough, there is nothing of the trivial about it, none of the shallow tunelessness of the popular songs of white men, but a haunting suggestion of past glories and sorrows, of primitive passions, of extravagant fancies—mere fragments but full of deep tragic significance.

And so he goes of Wabka Kakagi and his wrinkled squaw continues, until at last with a wave of the hand he indicates that the performance is at an end. For a time he has admitted the white friend to the intimacy of his wigwam, where song and story are as natural a part of daily existence as the lives they are artificial. The white visitor, grateful, warm, and under the spell equally of the music and the face of the cedar hunched, waves good-night and passes out into the soft chill air of the autumn night. It is still not late, for the northern nights begin early in winter. The brilliant northern night is a protecting canopy and all nature has taken on a new human significance.

Thus sometimes are recorded the songs of the Indians for the inspiration of the greater musicians to come.

## Noteworthy Etude Features in Coming Issues

See George Henschel on "Interpretation in Singing," H. M. Hensel on "The Adjustment of the Hand," Clayton Kloss on "Avoiding Tension in Piano Playing," Louis Arthur Russell on "Staccato Playing" and hosts of equally good articles for progressive teachers and students.

## Keeping Up with the Times

By Arthur Traves Grandfield

Read the standard musical journals. Thoroughly digest everything in them that pertains to your particular line of work. Browse over and read the articles in the other departments, too. Co-relational reading will do you much good.

Live a musical life. If there is a musical society in your town that stands for the betterment of musical conditions, join it at once, attend its meetings and do your honest part as a faithful member.

Be a student. Don't give up your studies. Improve constantly. Carefully chosen studies daily attended to are the sure marks of ultimate success. Lack of consistent study is likewise a sure indication of ultimate failure.

Start a library. Begin with those books that at present are most necessary, then add others as the necessity and inclination dictate. Nothing will so develop and strengthen the mind and aid it in its professional routine as the constant perusal of standard treatises.

Knowledge brings confidence. To those who are intending to teach and have not had a training in the above-named subjects (Harmony, Counterpoint—including Canon and Fugue—Musical Form and Analysis), let them begin their study as soon as possible. They will increase their competence as a teacher and knowledge means confidence and confidence very often is a mark of power.

Keep a study hour. Devote at least one hour daily to keeping in touch with Harmony and Counterpoint, Musical Form and Analysis. This time will be of far greater value than that spent in working up pieces; for after all teaching is principally mental (knowledge), and digital technique may at all times be placed in second position, so far as the time to be spent on it is concerned.

Know your profession thoroughly. Not only know it thoroughly, but develop your mind in other channels, too. Read, however, the designated method of counting should be applied and mastered before the piece is left. There are movements in which the great orchestral conductors beat double time, and in nearly every case it will be better for you to mark the pedaling as you desire, rather than rely upon the knowledge of the pupil.

2. Any means that will assist pupils to learn study counting is advisable. After the piece is thoroughly digested, however, the designated method of counting should be applied and mastered before the piece is left. There are movements in which the great orchestral conductors beat double time, and in nearly every case it will be better for you to mark the pedaling as you desire, rather than rely upon the knowledge of the pupil.

## The Innovations of Franz Liszt

Liszt was the first pianist to sit with his profile toward the audience. Previous to him, it was the custom for pianists to sit either facing the audience or the reverse.

When Liszt's well-known concerto in E flat major was first performed it was severely criticised, especially by Dr. Eduard Hanslick, in Vienna, because the composer introduced a transposition of the key. In those days it was not "good form" to use instruments of percussion any more than could be helped, and for many years this beautiful concerto was neglected by pianists. When she, until Sophie Menter broke the spell. When she was asked to play it, she replied simply, "I won't play it in Vienna at all." She played it, and with such success.

Liszt began composing operatic transcriptions when on a tour through Italy around 1837. He discovered that his Italian audiences infinitely preferred his transcriptions to genuine piano music and wisely gave them where they wanted.

The piano recital was invented by Liszt. He was the first to give concerts in which he was the sole executive, and in this way established a custom which is very common today. Not only this, but these concerts, thus giving precedent for modern piano recitals, "lecture-recitals." He did not do very much of this, however, and it remained for Hans

Liszt added a new form of musical composition to the existing forms in the "symphonic poem" or "symphonic poem." It was usually based on a poem or other literary idea. Very often the principal theme is heard throughout, but ingeniously varied, as in the case of Liszt's *Les Preludes*.

## 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.

### Pedals

"I would like to know how soon the use of the pedals should be taught, and when the pedal marks are not written in the music? Would it be better to teach the student to change the time, as for instance, 2/4 to 4/8 time, or 3/4 to 6/8 time, to make the time, but have been told that by doing so the rhythm was changed."—L. J.

1. This depends a good deal upon the age of your beginner. An adult pupil may take up the study of the pedals much sooner than a small child. You should thoroughly understand the subject yourself. You can get the needed information by purchasing a copy of *The Pedals of the Piano* by Hans Schmitt. Having digested this book you will be in a position to explain the use of the pedals to your students, giving as much or little information as the student is fitted to receive. It is surprising how many people there are, even among players, who have little idea of the function of the pedals, or just what happens when the right pedal is pressed down. The term "loud pedal" is ridiculous, but the term "damper" should be substituted.

With adult beginners the use of the pedal may be begun in the early stages, but with children the second grade is soon enough, unless very forceful. In nearly all cases it will be better for you to mark the pedaling as you desire, rather than rely upon the knowledge of the pupil.

2. Any means that will assist pupils to learn study counting is advisable. After the piece is thoroughly digested, however, the designated method of counting should be applied and mastered before the piece is left. There are movements in which the great orchestral conductors beat double time, and in nearly every case it will be better for you to mark the pedaling as you desire, rather than rely upon the knowledge of the pupil.

### Teaching One's Self

"Would you advise me to continue with a teacher who is no farther advanced than I am? I am sure she advances me no more rapidly than I can learn on my own. I am now studying the eighth volume of Mathews' *Practical Questions for Piano Students*. I would like to have something for me to study, including a few pieces?"—B. A.

If the teacher you mention has theoretical knowledge and musicianship, after in advance of your own, might study with her with profit. If, however, neither her knowledge nor her playing ability excels your own, you would probably do better to sharpen your own wit by study in every way possible, and to develop themselves after they leave the teacher's studio.

Here are a few of the things you should have studied, if you are in the eighth grade: *Practical Questions for Piano Students*, Book 3; *Practical Questions for Piano Students*, Book 4; *Practical Questions for Piano Students*, Book 5; *Practical Questions for Piano Students*, Book 6; *Practical Questions for Piano Students*, Book 7; *Practical Questions for Piano Students*, Book 8; *Practical Questions for Piano Students*, Book 9; *Practical Questions for Piano Students*, Book 10; *Practical Questions for Piano Students*, Book 11; *Practical Questions for Piano Students*, Book 12; *Practical Questions for Piano Students*, Book 13; *Practical Questions for Piano Students*, Book 14; *Practical Questions for Piano Students*, Book 15; *Practical Questions for Piano Students*, Book 16; *Practical Questions for Piano Students*, Book 17; *Practical Questions for Piano Students*, Book 18; *Practical Questions for Piano Students*, Book 19; *Practical Questions for Piano Students*, Book 20; *Practical Questions for Piano Students*, Book 21; 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## Practicing with Closed Eyes

By Fern Magnusson Blanco

Every pianist should occasionally practice with closed eyes. This lessens eyestrain, strengthens the memory, necessitates careful listening, induces thoughtful self-criticism, promotes concentration and develops musical understanding and power of interpretation. Mr. Paley is said to be able to play his entire repertoire with his eyes shut.

Emerson, in his "Self-Reliance," asserts that note-books impair the memory of a civilized man. Though a note-book is an excellent thing, it may, with wrong use, relieve its owner too much from the necessity of remembering. In the same way, a fluent reader of music can grow to so depend on the printed page that his power of playing from memory wastes through disuse.

If you are eye-mindful and memorize with difficulty, try playing one of your committed pieces with closed eyes. Inability to do this indicates that through association of ideas, you have aided your memory by watching something (probably the keyboard) and that, though the printed page is no longer a necessity, you have not yet thoroughly memorized the selection. Under the stress of playing from memory before an audience, a strange keyboard or any unusual sight or occurrence may confuse a pianist who has not trained his memory to act independently of every visual sensation. But even an inexperienced or excitable player is apt to remember a piece under all conditions if he can play it at home with closed eyes. The successful pianist must criticize his own playing with discrimination, and this requires careful listening.

If, with closed eyes, we accomplish a task which we usually do with our eyes open, we experience desirable psychological results. Any mental faculty not generally given sufficient exercise, may be impelled to increased activity. The representative powers especially are aided. Every mental process occurs in a different manner during intervals when the brain receives no message from the eye, which, in most of us, is the most highly developed and most constantly used of the sensory organs. At times when channels of communication between eye and brain are dark and empty we must sense external things entirely, through other paths of conduction, and thus many nerve and brain cells seldom used are forced into action.

Persons who do not enjoy the sense of sight frequently astonish us by the wonderful alertness of their other senses and the unusual acuteness of certain of their mental powers. Blind musicians are usually very capable and many of them have become remarkably distinguished in their profession. With closed eyelids, we see nothing either to prop the memory or to distract the attention, so the privilege of perfect concentration should be ours.

## Making the Metronome Help

By Viva Harrison

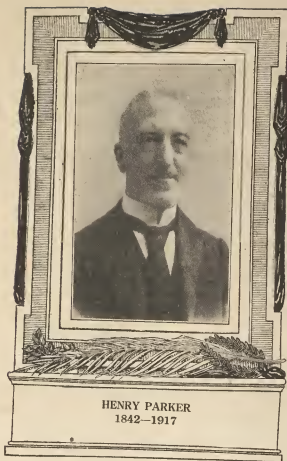
MAELZL, the reputed inventor of the metronome, says, "One must not only learn to count while playing, but must make the playing fit the counting."

The metronome is used chiefly to correct any error in rhythms, such as groups of three, seven and nine notes, and in obtaining velocity; however, it should be abandoned as soon as the pulsations have been thoroughly felt in the mind, and counting, which is more human, used instead.

The rate of speed of any composition is designated at the beginning of the piece by the marks of the metronome, such as,  $\text{♩} = 80$ ,  $\text{♩} = 108$ .

If you practice in a slow tempo, gradually increasing until it is beyond the tempo in which the piece is written, you will find your fingers will feel at home in the given tempo. Some pupils find difficulty in using a metronome. The reason is because they do not feel the pulsations of the rhythm in the mind before attempting to play. I have heard so many of them say, "The metronome makes one a machine, and takes the natural expression out of your music," although the metronome is really not intended to aid in interpretation and expression. It merely enables you to play with correct speed, and improve the dexterity and mechanical skill of your fingers.

Always keep within the bounds of your tempo throughout the piece. Focal work, cadenzas and arpeggios the metronome is especially beneficial. "How to Use the Metronome," by Clarence Hamilton, is a little booklet which all students should possess.

HENRY PARKER  
1842-1917

## Henry Parker

It is with sincere regret that we are compelled to announce the death on March 6, 1917 of Mr. Henry Parker. Mr. Parker was ever a warm friend of THE ETUDE and of the publishers of THE ETUDE, and his loss will be keenly felt.

Henry Parker was born in London, August 4, 1842, and as is the case with so many English musicians, he received his first musical training in choir work, having become a member of the famous choir of the Church of All Saints, Margaret Street, at the age of nine. Mr. Parker was perhaps best known by his numerous successful songs, but in reality he was an exceedingly well equipped musician of all round attainments. In addition to the voice he studied violin and organ, and became so proficient upon the violin as to be able to obtain professional work as an orchestral player even in so important a position as the Covent Garden Opera Orchestra. In organ playing he was a pupil of the celebrated Doctor Hopkins, Organist of the Historical Temple Church.

In addition to his studies at home, Mr. Parker entered the Leipzig Conservatory and specialized in piano and harmony under such teachers as Plaidy, Moscheles, and Richter. He studied vocal music under Jules-Lefort, Caravaglia, and Wallworth. For a number of years Mr. Parker was musical critic for the publishing house of J. B. Cramer and Company, London. His final position was that of professor of singing at the Guild Hall School of Music, London. As Mr. Parker himself once said, "It would be difficult to say what I have not done in connection with music, from arranging polkas to conducting Mozart's 'Requiem.'"

Among Mr. Parker's many songs which have become popular, in addition to the widely known "Jerusalem," we may mention "A Gypsy Maiden," "Pilgrims of the Night," "Crown Him Lord of All," "Rowing," "Snow," "Hark to the Mandolin," "What the Nightingale Sang." There are many others. A number of Mr. Parker's violin compositions have also become very popular, as with some of his piano solos. Mr. Parker was one of those who insisted upon melody as the first requisite of a successful piece of music, and he held to this attitude consistently throughout his career. In Mr. Parker's own words: "Any success I have had as a composer I attribute, first, to having been associated with the best singers, second, not writing too much, who has assisted me with sensible words and valuable hints."

## Simplifying Scale Technique

By Charles J. Stern

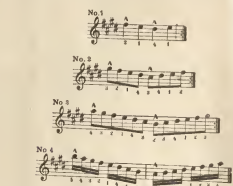
"I wish I could play that passage as fast and as brilliantly as he did."

What student has not had thoughts such as the above? Playing scales is one of the most important subjects of piano technique. Thoroughness in their practice can not be too strongly recommended. The following exercises are the result of practical experience and any student practicing them faithfully will soon notice a marked improvement in his scale playing. Let us take the scale of E. Right hand. Place the fingers 1, 2, 3, 4, 5 on A, B, C, D, E, respectively. Press all keys down. Raise the thumb and strike A, quickly and firmly, while still holding the remaining keys down. (A quick action of the striking finger is very important.) Count four, slowly. Repeat the same action four times. Do likewise with the other four fingers, progressing up to E and back down to A.

Next place the fingers 2, 3, 4, 1 on B, C, D, E, in the order named. Press down as before. The thumb being on E is now under the hand. Repeat the former action of striking each key four times.

Still holding down B, C, D, E with the 2d, 3d and 4th fingers, bring the thumb out and strike A, quickly passing it under the hand and perched over E. Count four, slowly. Strike E and immediately bring the thumb back to its former position over A. Repeat eight times.

Next play the exercise marked No. 1, firmly accenting the extreme notes, F, D, counting one to each note. Repeat four times. Play exercises 2, 3, 4 in the same manner, always accenting the extreme notes. Placing the fingers 2, 3, 1 on F, G, A, practice through the same series of exercises.



The left hand is to be practiced in the same way, starting by placing the fingers 5, 4, 3, 2, 1 on E, F, G, A, B. The scale can now be played with both hands together, using the rhythms of 2, 3, 4, 5, 6 and 7 notes to a count and always accenting the first note of each rhythmic group. Use a *crescendo* in ascending the scale and a *decrescendo* in descending the scale.

Also reverse the order of the *crescendo* and *decrescendo*. Always have a relaxed feeling of the muscles, never tense. If persevered in, these exercises are sure to reward the student for the time spent in practicing them.

## Exercises and Exercises

By Nell Niplag

RATHER unusual and amusing was my experience with twelve-year-old Lena. Her playing had always sounded very musical. Her singing tone, rhythm and phrasing made even her five-finger exercises sound like merry little tunes, making the listener wish he might play the same musical. Her smiling enthusiasm was her teacher's inspiration. But alas! there came a day when difference, which caused me some anxiety, as its cause, was an entire mystery. After several weeks had gone by, she at last made up her mind to ask: "Do you never give your pupils exercises?" The child, then on our street take of Miss — and she says if you don't have lots of exercises you will never know how to play just right." Teacher was nearly heart-broken, as her beautiful playing of Czerny was a marvel to him, but a happy thought strikes him and goes to the piano he is a Czerny etude in the same heavy, clumsy sort of a way that some beginners do. Lena's eyes beamed: she had found the goal at last. Exercises, just like her teachers. Never again could they accuse her of not taking exercises!

## THE BATTLE CRY OF FREEDOM

LUDWIG RENK  
Op. 1, No. 6

One of the distinctively American national tunes, now sung and played the world over, in a brilliant but not difficult arrangement. Grade III.

Marziale M. M.  $\text{♩} = 108$

*pp* *poco* *a* *poco* *cres* *cen* *do*

Moderato

*rit* *mf*

*brillante*

*Quasi trombi* *ff*

*allarg.* *molto rit.*



## SPRING SONG

F. MENDELSSOHN

Arr. by A. Sartorio

An excellent arrangement of this famous classic, bringing it within reach of small hands, and in an easier key than the original. Grade 2½

Allegretto grazioso M.M. ♩ = 72

*p* *Ped. simile* *sf* *dim.* *cresc.* *p* *f* *cresc.* *sf* *dim.* *p* *cresc.* *f* *cresc.* *f* *cresc.*

*f* *sf* *dim.* *p* *cresc.* *pp* *leggero*

## DANCE OF THE GNOMES

FREDERICK A. WILLIAMS, Op. 95, No. 3

A characteristic easy teaching piece, unique from the fact that it remains throughout in the key of A minor. Grade 2½

INTRO.

Allegretto M.M. ♩ = 72

*dolce* *mf* *p* *a tempo* *poco rit.* *Fine* *p* *D.C.*



## WOODLAND MUSINGS

HANS SCHICK

A graceful drawing-room piece, suggestive of the woods in summertime. Grade III½

Andante con moto M. M. ♩ = 72

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THE BUGLE CORPS  
MARCH

R. S. MORRISON

A lively little military march, with bugle-call effect. Play in double time, with martial swing. Grade III½

Allegro M. M. ♩ = 126

From here go back to ♯ and play to A then play Trio.  
Copyright 1917 by Theo. Presser Co.

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## DANCE OF THE KEWPIES

A rollicking duet number, arranged by the composer from the original piano solo. Play in a light and fantastic manner, Grade III.  
E. L. ASHFORD

Allegro con grazia M.M. ♩ = 104

SECONDO

Second part of the musical score for 'Dance of the Kewpies'. It features a piano and a second part. The tempo is Allegro con grazia, M.M. ♩ = 104. The key signature is one sharp (F#). The score includes various dynamics such as *mp*, *f*, *mf*, *pp*, *cresc.*, *dim.*, *p*, *fz*, *meno mosso*, *mf sostenuto*, and *poco rit.*. It also includes a *Fine* marking and a *D.C.* (Da Capo) instruction at the end.

## DANCE OF THE KEWPIES

E. L. ASHFORD

PRIMO

Allegro con grazia M.M. ♩ = 104

First part of the musical score for 'Dance of the Kewpies'. It features a piano and a primo part. The tempo is Allegro con grazia, M.M. ♩ = 104. The key signature is one sharp (F#). The score includes various dynamics such as *mp giocoso*, *f*, *mf*, *pp*, *cresc.*, *dim.*, *p*, *fz*, *ben marcato*, *meno mosso*, *p*, *mf*, and *poco rit.*. It also includes a *Fine* marking and a *D.C.* (Da Capo) instruction at the end.



## MATUSHKA

In the style of the popular Polish Dance. Play in a fiery and impetuous manner, with sturdy accentuation and strong dynamic contrasts.  
Grade III. HEINRICH ENGEL

Tempo di Mazurka M.M. ♩ = 144

Secondo

TRIO

*p dolce*

*cresc.*

*f*

*ff*

*Fine of Trio*

*D.C.*

*f*

*p*

*pp*

*D.C. Trio \**

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

HEINRICH ENGEL.

Tempo di Mazurka M.M. ♩ = 144

Primo

TRIO

*p dolce*

*cresc.*

*f*

*ff*

*ff*

*Fine of Trio*

*D.C.*

*f*

*p*

*pp*

*D.C. Trio \**

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



# SOUVENIR DE SORRENTO

HAYDN-MELLOR

## TARANTELLE

A fiery 3/8 movement, reminding one of certain numbers by Heller yet with a distinctive character of its own. Good finger work. Grade III.

Allegro risoluto M.M. ♩ = 144

*f*

*Allegro moderato*

*mf*

*Fine*

## TRIO

*p dolce*

*f marcato*

*Fine of Trio (D.S.)*

*D.C. Trio \**

\* From here go back to Trio and play to Fine of Trio; then go back to ♯ and play to Fine.

## DIRGE

A beautiful chord study in E minor, one of the most plaintive of all keys. Modern in harmony without being extreme, Grade III.

ALFRED PRICE QUINN

Andante lamentoso M.M. ♩ = 66

*pp legato*

*mf*

*Ped. simile*

*ppp*

*rall. a tempo*



## SCHERZO

A valuable semi-classic or teaching piece in canonic form, the left hand imitating the right at a distance of two measures. Grade IV.

THEOD. KULLAK

Allegro vivace M. M.  $\text{♩} = 76$

[illegible][illegible]



# VALE L'ARPEGGIO

HERM. M. HAHN, Op. 32

A brilliant movement in the modern French manner, affording valuable as well as entertaining practice in certain forms of *arpeggio* work.  
Grade V. Moderato M.M. ♩ = 128

*p* *mf* *mf* *rit.* *poco accel.* *rit.* *ff* *Fine* *ff* *dim.* *cresc.* *dim. e rit.* *ff a tempo* *cresc.* *ff* *f* *D.C.\**

## TRIO

*mf* *espressivo* *cresc.* *rit.* *cresc.* *D.C.*



## SUNDAY MORN

An effective descriptive number, suggesting the chiming of distant bells and the softroll of the Organ, Grade III.

W. M. FELTON

Slowly and well sustained M.M. ♩ = 72

BOHEMIA  
MARCH

GEO. SCHLEIFFARTH

A forceful march movement with a splendid military swing. Make the piano sound like an orchestra. Grade 3½

INTRO

Tempo di Marcia M.M. ♩ = 120



## ADORATION

An exceedingly effective soft voluntary, suitable to be used as a prelude, an offertory, or for communion. A tasteful registration may be had in an organ of any size.

Largo M.M. ♩ = 68

GEO. NOYES ROCKWELL

sostenuto

Manual *mp* Sw. closed *cresc.* *dim.*

Pedal Registration suggests not arbitrary. Soft Bourdon to Sw.

*accel.* *rall.* *a tempo* *cresc.* *dim.*

*mf*

*Recit.* *mf* *Sw.* *Soft 8 ft. uncoupled* *Soft 16 ft. to Gt.*

*Gt. Dulcor Fl.* *Gt. with Sw. coupled* *Swell*

*cresc.*

*cresc.*

*cresc.*

*dim.* *Sw. closed* *c. esc.*

*dim.* *rall.* *a tempo*

*cresc.* *dim.* *Sw. closed*

*cresc.* *dim.* *Sw. closed*

*Gradually open Sw.* *Gt. to Sw. (both hands)* *rall.* *Gt. to Sw. off*

*Chime/or Bourdon & 2 ft.* *Sw. Vox Humana & Tremolo* *rall.*



## FAIR KILLARNEY ACROSS THE SEA

An Irish love song, in popular style, well written and easy to sing.

Words and Music by  
WALTER ROLFE

*Andante con moto*

*mf*

1. I - rish maid-ens there are plen - ty  
2. I can ne'er for - get the day I

Far a - cross the sea, But out of ten or twen - ty There's on - ly one for me; Her  
left her all - lone; She clung to me and told me Her heart was all mine own; And

eyes are bright - er than ten thou - sand Stars that ev - er shone. And ve - ry soon I'm go - ing back To  
tho' I'm well a - ware That on - ly just a year has passed - It seems a ve - ry life - time. And my

*rall. e. dim. mp* *atempo* *cresc. mf*

claim her for my own. 1 In Kil - lar - ney, Fair Kil - lar - ney, Dwells the sweet - est girl I know; And I  
heart is beat - ing fast. 2 For Kil - lar - ney, in Kil - lar - ney,

*rall. e. dim. mp* *atempo* *cresc. mf*

miss her smile and blar - ney, Shure 'tis there I'm bound to go: For 'twas in the land of sham - rock That she

*mf* *f* *mp* *p* *1st time* *Last time*

gave her heart to me, And I'm sigh - in', Yes, just dy - in' For Kil - lar - ney a - cross the sea.

*mf* *mp* *p* *rall. e. dim.* *pp*

## I RISE FROM DREAMS OF THEE

WARD-STEPHENS

PERCY BYSSHE SHELLEY

A fine and original setting of Shelley's beautiful verses. The broad melodic phrases are just right for the voice and the interesting syncopated accompaniment forms a fitting background.

*Moderato con moto*

1. I rise from dreams of Thee In the first sweet sleep of night. When the  
2. The wan - d'ring airs they faint On the dark, the si - lent stream. The

winds are breath - ing low and the stars are shin - ing bright! I rise from dreams of  
cham - pak o - d'ors fade, like - like sweet thoughts in a dream. The night - in - gale's com -

*poco rall.*

thee and a spir - it in my heart has led me who knows how to thy cham - ber win - dow  
plaint it dies up - on her feet as I must on - thine, be lov - ed as thou

1 sweet. art. 0 lift me from the grass, I die, I faint, I fall! Let thy  
2

love in kis - ses rain On my lips and eye - lids pale. My cheek is cold and white a - las! My

heart beats loud and fast. Oh, press it close to thine a - gain, Where it will break at last.

*mf* *f* *mp* *p* *1st time* *Last time*

*mf* *mp* *p* *rall. e. dim.* *pp*



Dedicated to Clarence G. Loth  
**ABIDE WITH ME**

L. LESLIE LOTH

A new and very satisfactory setting of the familiar hymn text. Decidedly out of the ordinary.

Moderato espressivo

*mf* *espressivo*  
1. A-bide with me, fast  
2. I need Thy pres-ence

*mp* *rit.* *mp*

falls the e-ven-tide; The dark-ness deep-ens: Lord, with me a-bide! When oth-er help-ers  
ev-ry passing hour, What but Thy grace can fol-low? Who like Thy-self my

*dim.* *animato*

fail, and com-forts flee, Help of the help-less, O a-bide with me. Swift to its close ebbs  
guide and stay can be? Through clouds and sun-shine, O a-bide with me. I fear no foe, with

*dim.* *sempre f*

out life's lit-tle day. Earth's joys grow dim, its glories pass a-way; Change and de-cay in all around I see;  
Thee at hand to bless: Ills have no weight, and tears no bit-ter-ness; Where is death's sting? Where, grave, thy victory?

*sempre f*

*con passione* *mp* *Piu mosso e agitato*

O Thou who changest not a-bide with me! a-bide with me. 8. Re-veal Thyself be-fore my closing eyes;  
I triumph still, if Thou a

*dim. e rit.* *mp*

cresc. e accel.

*f* *p* *cresc.*

Shine through the gloom, and point me to the skies; Heaven's morning breaks, and earth's vain shadow flee; In life, in death,

*cresc. e accel.* *rit.* *a tempo*

In life, in death, O Lord a-bide, a-bide with me!

*rit. deliberato* *fff* *fff sempre* *senza rit.*

To Miss Anna Hedrick

**HARLEQUIN**

WILLIAM E. HAESCH

A grotesque characteristic number, full of humor and originality. The violin part, although not difficult, is calculated to display various qualities of the instrument to good advantage, and the harmonies of the accompaniment are modern, without being extreme.

Allegretto M.M. = 136

*Violin* *mf*

*Piano* *p* *mf*

*on point*

*cresc.* *mf*

*cresc.* *mf*

*last time only* *ff* *Fine*



By Philip Gordon

WHAT usually happens when we play a crescendo passage, stretching over four or five measures? By the time we get to the climax we have increased the force of tone so much that a climax is impossible. Most of the time there is an actual falling off in power at the supreme moment.

The trouble is generally that the player lights all his powder and fires all his guns at once. It is a case of letting the future take care of itself. The thing to do is, first of all, to keep the quality of tone through the passage preceding the crescendo and up to about one-fourth of the way along the crescendo as nearly as possible *medium* in strength. Then the forte at the climax will sound the more forceful by contrast with what has preceded. And in the second place it is wise to look ahead and see how great the distance is from the beginning of the rise to the climax, so that the rise may be properly graded and the player's am-

munition may not be exhausted. And when the climax is reached, do not pound out the forte passage with all your might. It should be a maximum with the player aware of *letting the audience feel that he is at the end of his resources*, that he has no power beyond the immediately present situation. As Lessing sagely warned the artist, avoid the maximum. Musical activity requires *free* and unconstrained activity of the performer and of the listener. Neither must ever feel that he is powerless to transcend the present moment. But the player cannot be notably efficient unless he selects from and uses economically his vast fund of suggestive power. For selection and economy are not merely the mark of the artist, but of the highest type of living and enjoying.

## Tunes and Tears

By Francesco Berger

He must indeed be an exceptionally unmusical person who has not, at some time, been moved to tears by a particular melody. Even professional musicians (a hardened race!) have their moments when a certain tune affects them to a degree quite out of proportion to its strictly musical importance—it sinks more deeply into their nature than other tunes, vibrates a cord which responds to no other. Mostly it is the simplest that does this. It is not the complex five-part fugue, nor the learned eight-part chorus, nor the gorgeously colored symphony, that holds the undelimited, uncontrollable "something" which brings a lump into the throat, if not actual tears into the eyes. And, by one of Nature's odd freaks, the tune that sways one man in this way, may leave another quite unmoved; the other man probably has his own opium-pipe, which is not this one's.

Sometimes this painfully pleasant and pleasantly painful sensation arises from association with a person, a time, or incident. Something happened, perhaps years ago, which has been indelibly engraved on the tablets of memory, where it has remained unheeded, but not erased, ever since. But, at the sound of this particular strain, the whole circumstance leaps out of the mists of the past, and we re-live it over again, in all its original poignancy of pain, or ecstasy of pleasure.

It is not always a complete tune that has this power; under certain conditions and at certain times, single sounds, and even some scents have it too. A distant peal of church-bells, in the open, makes some people feel sad, and shrill railway-whistles, in the dead of night, do so to others. Personally I am deeply moved by the intoning of the priest in the Roman Catholic service, as also by the drone-sound which reaches me from the open church-door as I pass, not far from it, on a Sunday summer evening, at too great a distance to distinguish the tune. The feeling that comes over me is quite apart from a religious one. It has nothing to do with the sacredness of what is going on; it is caused solely by the quality of sound.

The smell of a powerful disinfectant may recall the sick-bed or premature death of a beloved person, while the scent of burning weeds which they encounter in an autumn ramble in the country depresses others. Some are

similarly affected by the odor of ozone which, at low tide, rises from the seaweed-strewn shore, and I have known a lady whom the scent of violets caused to weep. Doctors tell us that these and similar manifestations are nothing more than indications of "highly strung nervous temperament." This is merely stating, in other words, that those who experience them are gifted with highly sensitive natures. Well, be it so. We artists prefer to feel to the full the alternating alternation of pain and pleasure which our daily life supplies, than to live the life of a fish, who has but one instinct: the instinct to devour every smaller fish.

## The Highest Tribute to Music

The highest tribute which music can exact is: tears. And those who have never paid her this have never experienced the depths and heights of emotion which she, and she *alone*, can evoke. They have never tasted the potent draft of which she only holds the recipe—the draft which she reserves for those elect devotees who seek her with open ears with active brains, with impressionable souls.

But it is not the hearer only who can be thus moved to tears. The performer, too, if he be a true artist, feels the spell of what he is performing, and yields himself a willing captive to the power of his art. Great singers, after a big *serena*, have been known to stagger off the stage in a state of complete collapse; great soloists have almost stumbled from the platform after an unusually fine performance; and even enthusiastic conductors have, after a splendid reading, dropped into the first available chair, quite spent, and requiring a few whiffs of the restorative cigarette before recovering. And these are not the results of mere physical exhaustion; they are the outcome of the mental effort put forth in identifying one's self so completely with the music.

And this is as true of the actor as it is true of the musician, and has ever been so. "What is Hecuba to him, or he to Hecuba?" that he should shed actual tears when merely playing his part? And was not he a true artist who, having to act Othello, blackened his entire body for the occasion—*from the London Monthly Musical Record*.

The musical score is written for piano and consists of several systems. It begins with a *dolce.* marking. The first system shows a melodic line in the right hand and a supporting bass line in the left hand. The second system continues the melodic development. The third system is marked *on nut (spicicato)* and features a more rhythmic, staccato texture. The fourth system continues this texture. The fifth system shows a return to a more melodic style. The sixth system continues the melodic line. The seventh system shows a change in texture. The eighth system continues the melodic line. The ninth system shows a change in texture. The tenth system continues the melodic line. The eleventh system shows a change in texture. The twelfth system continues the melodic line. The thirteenth system shows a change in texture. The fourteenth system continues the melodic line. The fifteenth system shows a change in texture. The sixteenth system continues the melodic line. The seventeenth system shows a change in texture. The eighteenth system continues the melodic line. The nineteenth system shows a change in texture. The twentieth system continues the melodic line. The twenty-first system shows a change in texture. The twenty-second system continues the melodic line. The twenty-third system shows a change in texture. The twenty-fourth system continues the melodic line. The twenty-fifth system shows a change in texture. The twenty-sixth system continues the melodic line. The twenty-seventh system shows a change in texture. The twenty-eighth system continues the melodic line. The twenty-ninth system shows a change in texture. The thirtieth system continues the melodic line. The thirty-first system shows a change in texture. The thirty-second system continues the melodic line. The thirty-third system shows a change in texture. The thirty-fourth system continues the melodic line. The thirty-fifth system shows a change in texture. The thirty-sixth system continues the melodic line. The thirty-seventh system shows a change in texture. The thirty-eighth system continues the melodic line. The thirty-ninth system shows a change in texture. The fortieth system continues the melodic line. The forty-first system shows a change in texture. The forty-second system continues the melodic line. The forty-third system shows a change in texture. The forty-fourth system continues the melodic line. The forty-fifth system shows a change in texture. The forty-sixth system continues the melodic line. The forty-seventh system shows a change in texture. The forty-eighth system continues the melodic line. The forty-ninth system shows a change in texture. The fiftieth system continues the melodic line. The fifty-first system shows a change in texture. The fifty-second system continues the melodic line. The fifty-third system shows a change in texture. The fifty-fourth system continues the melodic line. 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The seventy-fourth system continues the melodic line. The seventy-fifth system shows a change in texture. The seventy-sixth system continues the melodic line. The seventy-seventh system shows a change in texture. The seventy-eighth system continues the melodic line. The seventy-ninth system shows a change in texture. The eightieth system continues the melodic line. The eighty-first system shows a change in texture. The eighty-second system continues the melodic line. The eighty-third system shows a change in texture. The eighty-fourth system continues the melodic line. The eighty-fifth system shows a change in texture. The eighty-sixth system continues the melodic line. The eighty-seventh system shows a change in texture. The eighty-eighth system continues the melodic line. The eighty-ninth system shows a change in texture. The ninetieth system continues the melodic line. The ninety-first system shows a change in texture. The ninety-second system continues the melodic line. The ninety-third system shows a change in texture. The ninety-fourth system continues the melodic line. The ninety-fifth system shows a change in texture. The ninety-sixth system continues the melodic line. The ninety-seventh system shows a change in texture. The ninety-eighth system continues the melodic line. The ninety-ninth system shows a change in texture. The hundredth system continues the melodic line.

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## Department for Singers

### Breathing-Gymnastics and Singing

By Dr. Herbert Sanders

THERE is a diversity of opinion in the ranks of the vocal profession to-day as to the value of breathing-gymnastics. Some assert that breathing is best practiced in the act of singing and others that singing should not be begun until the pupil has been through a course of breathing exercises pure and simple. I heard of one singing-master who would not start any of his pupils in singing until they had undergone a preparatory course of ten lessons in breathing-gymnastics. The fee, I am told, was proportionate to the length and alleged importance of the course. There is reason to believe that this procedure to-day must be regarded as exceptional. It lacks two requisites in modern teaching: interest and speed. On this continent many students expect to learn the art of singing in its entirety and to have some knowledge of piano-playing thrown in in ten lessons; and unless there is a certain amount of interest they will be at the picture-shows instead of their lessons unless, perchance, they have paid their fees in advance.

#### The Italian Vocal Era

But our enterprising professional brother undoubtedly has tradition on his side for when vocal-art was at its zenith breathing-gymnastics were the order of the day. For instance, Farinelli (the reputed greatest singer of all time, a pupil of Porpora and Bernacchi) is recorded to have practiced the breathing through the smallest possible opening of the lips at the same time holding the hands arm-length above the head in order to help the expansion of the ribs; the breath was retained for a short time, then the arms were lowered so that the hands were on a level with the shoulders and the exhalation was made through the smallest possible opening of the lips as in the inspiration. There is nothing remarkable in this exercise; it is simply the remarkable point was that he practiced it for two hours daily. It must have been by the indefatigable practice of some such exercise as this which gave Faustina the reputation of being able to both inspire and expire while singing. Many similar instances could be adduced to show that the respiratory development of the old singers was brought to a climax of perfection and that the climax was attained through the use of breathing-gymnastics.

#### Two Vocal Ideals

The vocal ideal of Farinelli and Faustina and others who embodied the professional aspirations of their class was different from the common vocal ideal of the year nineteen hundred and fifteen. Then the greatest singer was he or she who in addition to possessing a voice of beautiful sensuous quality could warble the most elaborate shakes and roulades or could keep in singing longer than a trumpeter could keep on trumpet. Now the ideal is different; florid singing is largely out of date, the oratorio, the opera, the atmospheric have taken its place and

while perfection of technique is rightly demanded (it is not always supplied) it is not regarded as the be-all and end-all of the vocalist's artistic aim. On the contrary it is regarded as the first step only; it is the foundation on which is built the edifice of vocal culture which is the Expression of Personality. It was physical prowess alone which compelled the exclamation: "There is one God and one Farinelli." Only the complete triumph of mind over matter would draw such an encomium from the more discriminating public of to-day. To-day's demand is not for the big chest but for the big mind; not for the eddies and roulades but for the educated and disciplined temperament; not for athletic exhibition but for sincerity of artistic purpose.

#### The Change of Ideal: The Cause for the Neglect of Vocal Culture

This change of aim accounts somewhat for the neglect of the physical machine. We have no longer to sing pages of florid music (some of the vocalists of Farinelli for instance were nothing but instrumental cadenzas); the setting of modern poetry to music and the canon that the music must be in harmony with the words has changed all that. We now have song following as nearly as possible the methods of speech with its commas, semicolons, colons and periods. (The reader will readily recall the old method of learning punctuation: count one at a comma, two at a semicolon, three at a colon and four at a period.) While there may be a diversity of opinion as to the length of the stops which punctuation implies there can be no diversity of opinion as to the fact that intelligible speaking makes necessary some such points of rest and that therefore these points of rest are essential to correct singing. This change of verbal condition has made it possible for singers to inhale much more frequently than aforetime with the result that the power of sustained respiration has been virtually vanished.

#### The Long Phrase

This retrogression is regrettable. The beauty of singing (apart, of course, from declamation) must always lie in the perfect legato—the floating of one note into the following. It follows from this that the greater the number of breathing places the less legato (and therefore the less truly vocal) the singing becomes. I am aware, of course, that in this case it approximates the more closely to speech, but speech and song are only alike, they are not the same and it is carrying the comparison too far ("Truth is the mean between two extremes") to say that singing must be punctuated the same as speaking. The method of speech must be considerably modified to be artistically applied to singing. Mr. Henderson in his *The Art of the Singer* says: "If you cannot manage your breath you cannot manage your voice. The ideal flow of tone, the basis of which is called *cantilena*. If you have no cantilena you are no singer. You may succeed

in becoming a declaimer of the vicious Bayreuth type, but you will never breathe out on the love song of Siegmund or the farewell of Wotan. . . . You can never be a singer unless you sing a good legato style, for that is the bedrock of bel canto and there is no legato without perfect breath control."

#### Punkett Greene and the Long Phrase

It is as true now as in the Italian Vocal Era "The art of singing is the school of respiration" only we must take care to regard respiratory development as a means to an end and not as an end in itself. Technique is not the end of art, it is the beginning; and the technique of respiration must be thoroughly mastered if vocal mastery is to be attained. We must get away from the inability to sing the long phrase; short phrasing is not singing. (Interpretation in Song by H. Punkett Greene).—

"Long phrasing—that is, long phrasing not only achieved but revealed in the essence of big singing. Small phrasing narrows the range of vision; the trammels of its physical limitations shake the entire and strangle individuality; hidebound by routine, fearful of danger, its only virtues peccadilloes, its only virtues convulsions, it lives and sings in suburban obedience. The long phrase sets no bounds to his horizon; the Wanderlust is in his bones, and the whole world lies behind or before him; hard work has hardened his muscles and much walking has lengthened his strides; loose-limbed, bright-eyed, self-reliant and keyed by experience to emergency, he conquers the wild spaces of the earth, and Song, in gratitude to the pioneer, presents her with the freedom of her city."

"Long phrasing is a matter of will power, pure and simple. To the physicist, lung power and stamina are to the singer; splendid in themselves, without courage they are useless. The singer sees the big phrase ahead of him, makes up his mind his lungs will not carry him over it, fanks it and halves it and wins all that he needs for it. But long phrasing does not require abnormal breath. In many cases abnormal inspiration is a positive hindrance to phrasing, for it forces muscular exertion required to control its expiration. Long phrasing is simply a matter of will power. The singer can prove this for himself, and if he has mastered his technique can master the long phrase in a week."

#### Lung Capacity

Mr. Greene's implication that the art of long phrasing is merely a matter of will power if the technique is mastered is rather curious. Unfortunately this "if" is ever present. The technique of breathing is rarely ever mastered. The fact of the matter is that we look too much for some special method of breathing, when all that is required is a greater capacity. This, of course, does not apply to the athlete but it does apply to the thousands of singers

who merely eat, walk and sleep. There is no difference in actual method between breathing in walking and breathing in singing, the difference is merely one of quantity. The average lung capacity of man in sleep is a quart of air; the capacity with the intention of singing is about four quarts. The average lung capacity of a woman in sleep is about a pint and a half and about three quarts with the intention of singing. The breathing in sleeping and walking is known as "ordinary" breathing; the breathing in running and singing is known as "extraordinary" breathing. There is also a difference between the "extraordinary" breathing for running and singing. In the case of running it is involuntary (i.e., not consciously controlled); in the case of singing it is voluntary (i.e., consciously controlled) and the difference between involuntary and voluntary breathing is the difference between the untrained eye and the eye of the artist; it is the difference between the untrained ear and the ear of the cultured musician; it is the difference between the manual clumsiness which is always in evidence and the art of the professor of legedemania.

To sum up then: Artistic breathing is the crying need for singers of today if we are to get away from the short phrase. We must have lung capacity plus will power. But the lung capacity must come first and the will power after, else, instead of proceeding scientifically we shall merely bludgeon ourselves into efficiency. I contend that breathing gymnastics will assist in securing this essential lung capacity. The idea is scientific and the earth to it is a matter of time method. Breathing gymnastics have a beneficial effect on the general health and therefore on the quality of the voice; they save the voice from a great deal of wear and tear; their value is historic. While I am advocating the practice of breathing gymnastics within reason, I am not optimistic enough to believe that they will ever solve the importance they possessed in former years, nor, as I have said before, do I think it necessary.

### A Neglected Point in Church Singing

SINGERS in Episcopal Church choirs are often greatly hampered in their control and tone-production on the occasions when singing is to be done kneeling, as in the *Agnus Dei*, the General Confession (in the choral service), and quite commonly the Communion hymn. If one understands the proper bodily position, however, all difficulties of this kind will vanish. THE WHOLE SECRET CONSISTS IN THIS, THAT WHEN ONE IS KNEELING, HE SHOULD NOT LET HIS HEAD, NECK AND HEAD SHOULD BE PERFECTLY VERTICAL, FROM THE KNEES UP. IT IS NOT NECESSARY TO KNEEL AND ALLOW THE HEAD TO BE BOWING THE HEAD, BUT A PROPER SUBSTITUTE FOR KNEELING. All half-way measures are incorrect both ritually and vocally.

### Longevity of Singing Teachers

FRANCIS ROGERS, in *Musical America*, presents many very interesting ideas upon the remarkable number of years which famous voice teachers have survived. The voice teachers would have us believe that their profession is a very arduous one indeed, but the statistics prove that it does not shorten their lives. Mr. Rogers states:

"If you wish to live to a green old age, teach singing. Reliable statistics all go to prove that there is no career like it for prolonging life. Although many teachers may have died young, it is hard to find any records of them, while of those whose successful careers won for them the immortality of a biographical sketch in the encyclopedias of music it was truthfully be said that the years of their life usually numbered at least four score. In the beginning even the famous ones died at a comparatively early age, and we find that both Francesco Piatocchi (1659-1726), the founder of the famous Bologna school of singing, and his pupil, Antonio Bernacchi (1690-1756), the 'king of the cantatas' and the first great master of the florid style, both died before reaching the age of three score and ten. But the art of singing in their day was, so to speak, still in its infancy."

Niccolo Porpora, who was born in Naples in 1686, was, perhaps, the most active man of his time in musical life, not even excepting Handel and Haendel. He was always traveling, always composing—he left behind him six oratorios, much church music, and thirty or forty operas—and was master not only of the Latin and Italian languages, but also of French, English and German. In addition to all these accomplishments, he was the teacher of some of the most marvelous singers the world has ever known, including Farinelli and Capparelli. Despite all this hard work, possibly because of it, he died scarcely him till he had completed eighty years of age."

Ferruccio Tosti, the author of the still well known treatise on singing, "Opinioni de' cantori antichi e moderni, o sieno asserzioni sopra il canto figurato," and a much respected authority on the singing voice, was said to be well past eighty years of age when he died not long after 1720. Gemelliana Mancini, a pupil of Bernacchi and, like him, a celebrated teacher, died in Vienna in 1800, aged eighty-four. Manuel Garcia the Elder, through whom the traditions of the great Neapolitan school of singing were transmitted to the nineteenth century, died in 1832 at the early age (for a singing teacher) of forty-seven; but, though his own life was short, he bequeathed to two of his children a vitality that kept them alive and active for an exceptional number of years. His son, Manuel, the teacher of Jenny Lind, Malte Marchesi, Tosti, Stockhausen and a host of other fine singers and teachers, died in 1906 at the

age of one hundred and one. Pauline Garcia, singer and teacher both, survived till 1910, when she finally succumbed in her ninetieth year.

Manuel Garcia the Elder and his family gave New York its first taste of Italian opera in 1820, and in that same year were born three justly celebrated teachers—Marchesi, Stockhausen and Enrico delle Sedie.

Mme. Marchesi, a German by birth, taught, in the course of her long career, Eames, Mella, Gerster, Sibyl Sanderson and many other female singers of note. Her activities ceased only a few years ago, although when she died in 1914 she had completed her eighty-eighth year.

Stockhausen, born in Paris, was in his youth the best concert singer in Europe, and later achieved an equal supremacy in teaching the art of concert singing. He was eighty when he died in 1906.

Delle Sedie, the "baritone without a range," and who, in addition to his "voice," had a brilliant operatic career, despite his vocal limitations, and later made an honorable name for himself as a teacher of bel canto. He died two or three years before attaining the eighty-year mark.

The most famous Italian master of the last century was Francesco Lamperti, who was born in 1813 and gave up his entire life to teaching. Among his many celebrated pupils the best known in America are Sembrich, Alhani and Italo Campanini. He had entered his eightieth year when he died in 1892.

Another memorable Italian master was Luigi Vannucchi, who was born in 1828. Although he had no singing voice, he taught successfully for more than sixty years. He died at the age of eighty-four.

Gilbert Duprez was born in Paris in 1806. He was the successor of Adolphe Nourai at the Paris opera and, in his day, the greatest of French tenors. After the failure of his voice he took up teaching and became the most successful of French masters. Among his pupils were Micol-Carvalho, the best of all the Gounod sopranos, and the late lamented Pol Plancon. He was about ninety when he died in 1896.

Jean Faure, the great French baritone and the composer of *The Palm*, wrote a book on singing and taught, too, though not with the same desultory fashion. He was eighty-four when he died a year or so ago.

Sirigia, who died last year in France, must have at least entered the eighties, for he was singing in opera in New York as early as 1859.

In the above list of singing teachers I have cited all the greatest names to be found in musical records. That this list of four worthies should have attained an average age of more than eighty years would seem to indicate that there is something either in the make-up of a successful teacher or in the character of his work that tends remarkably to lengthen his life. Explanations are in order.

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By Mary Wood Chase

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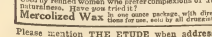
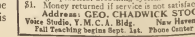
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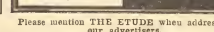
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tion of the throat he might assume we would be right only for one tone. Baritone voices continually furnishing examples of the bad effect of "open throat." In the attempt to give their low tones a quality they make the cavity of the throat too large, consequently the tone loses of its resonance and sounds hollow and cavernous. I am constantly forced to correct this error in low voices. To imagine that the larger they make the cavity the easier the low tones will sound and the better they will sound, but is the exact opposite of the truth.



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well in public, the best effect of both the piano and the harp is to be had when the lid is up, and the harp is recalled, when to take an encore, he should receive applause, accept flowers, and when the latter should be presented, when to have the lid of the piano opened, and when shut, and a music rack up, and down, and many other little items which go to make a recital a perfect harmonic whole.

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3079	Recher, Pierre. Soldiers March, 20	C	3078	Recher, Pierre. Soldiers March, 20	C
3080	Steinheimer, S. My First Dance, 20	C	3079	Recher, Pierre. Soldiers March, 20	C
3081	Davis, A. J. Am a Soldier, 20	C	3080	Recher, Pierre. Soldiers March, 20	C
3082	Recher, Pierre. Soldiers March, 20	C	3081	Recher, Pierre. Soldiers March, 20	C
3083	Bugher, L. A. Maypole Dance, 20	C	3082	Recher, Pierre. Soldiers March, 20	C
3084	Recher, Pierre. Soldiers March, 20	C	3083	Recher, Pierre. Soldiers March, 20	C
3085	Steinheimer, S. My First Dance, 20	C	3084	Recher, Pierre. Soldiers March, 20	C
3086	Davis, A. J. Am a Soldier, 20	C	3085	Recher, Pierre. Soldiers March, 20	C
3087	Recher, Pierre. Soldiers March, 20	C	3086	Recher, Pierre. Soldiers March, 20	C
3088	Bugher, L. A. Maypole Dance, 20	C	3087	Recher, Pierre. Soldiers March, 20	C
3089	Recher, Pierre. Soldiers March, 20	C	3088	Recher, Pierre. Soldiers March, 20	C
3090	Steinheimer, S. My First Dance, 20	C	3089	Recher, Pierre. Soldiers March, 20	C
3091	Davis, A. J. Am a Soldier, 20	C	3090	Recher, Pierre. Soldiers March, 20	C
3092	Recher, Pierre. Soldiers March, 20	C	3091	Recher, Pierre. Soldiers March, 20	C
3093	Bugher, L. A. Maypole Dance, 20	C	3092	Recher, Pierre. Soldiers March, 20	C
3094	Recher, Pierre. Soldiers March, 20	C	3093	Recher, Pierre. Soldiers March, 20	C
3095	Steinheimer, S. My First Dance, 20	C	3094	Recher, Pierre. Soldiers March, 20	C
3096	Davis, A. J. Am a Soldier, 20	C	3095	Recher, Pierre. Soldiers March, 20	C
3097	Recher, Pierre. Soldiers March, 20	C	3096	Recher, Pierre. Soldiers March, 20	C
3098	Bugher, L. A. Maypole Dance, 20	C	3097	Recher, Pierre. Soldiers March, 20	C
3099	Recher, Pierre. Soldiers March, 20	C	3098	Recher, Pierre. Soldiers March, 20	C
3100	Steinheimer, S. My First Dance, 20	C	3099	Recher, Pierre. Soldiers March, 20	C
3101	Davis, A. J. Am a Soldier, 20	C	3100	Recher, Pierre. Soldiers March, 20	C
3102	Recher, Pierre. Soldiers March, 20	C	3101	Recher, Pierre. Soldiers March, 20	C
3103	Bugher, L. A. Maypole Dance, 20	C	3102	Recher, Pierre. Soldiers March, 20	C
3104	Recher, Pierre. Soldiers March, 20	C	3103	Recher, Pierre. Soldiers March, 20	C
3105	Steinheimer, S. My First Dance, 20	C	3104	Recher, Pierre. Soldiers March, 20	C
3106	Davis, A. J. Am a Soldier, 20	C	3105	Recher, Pierre. Soldiers March, 20	C
3107	Recher, Pierre. Soldiers March, 20	C	3106	Recher, Pierre. Soldiers March, 20	C
3108	Bugher, L. A. Maypole Dance, 20	C	3107	Recher, Pierre. Soldiers March, 20	C
3109	Recher, Pierre. Soldiers March, 20	C	3108	Recher, Pierre. Soldiers March, 20	C
3110	Steinheimer, S. My First Dance, 20	C	3109	Recher, Pierre. Soldiers March, 20	C
3111	Davis, A. J. Am a Soldier, 20	C	3110	Recher, Pierre. Soldiers March, 20	C
3112	Recher, Pierre. Soldiers March, 20	C	3111	Recher, Pierre. Soldiers March, 20	C
3113	Bugher, L. A. Maypole Dance, 20	C	3112	Recher, Pierre. Soldiers March, 20	C
3114	Recher, Pierre. Soldiers March, 20	C	3113	Recher, Pierre. Soldiers March, 20	C
3115	Steinheimer, S. My First Dance, 20	C	3114	Recher, Pierre. Soldiers March, 20	C
3116	Davis, A. J. Am a Soldier, 20	C	3115	Recher, Pierre. Soldiers March, 20	C
3117	Recher, Pierre. Soldiers March, 20	C	3116	Recher, Pierre. Soldiers March, 20	C
3118	Bugher, L. A. Maypole Dance, 20	C	3117	Recher, Pierre. Soldiers March, 20	C
3119	Recher, Pierre. Soldiers March, 20	C	3118	Recher, Pierre. Soldiers March, 20	C
3120	Steinheimer, S. My First Dance, 20	C	3119	Recher, Pierre. Soldiers March, 20	C
3121	Davis, A. J. Am a Soldier, 20	C	3120	Recher, Pierre. Soldiers March, 20	C
3122	Recher, Pierre. Soldiers March, 20	C	3121	Recher, Pierre. Soldiers March, 20	C
3123	Bugher, L. A. Maypole Dance, 20	C	3122	Recher, Pierre. Soldiers March, 20	C
3124	Recher, Pierre. Soldiers March, 20	C	3123	Recher, Pierre. Soldiers March, 20	C
3125	Steinheimer, S. My First Dance, 20	C	3124	Recher, Pierre. Soldiers March, 20	C
3126	Davis, A. J. Am a Soldier, 20	C	3125	Recher, Pierre. Soldiers March, 20	C
3127	Recher, Pierre. Soldiers March, 20	C	3126	Recher, Pierre. Soldiers March, 20	C
3128	Bugher, L. A. Maypole Dance, 20	C	3127	Recher, Pierre. Soldiers March, 20	C
3129	Recher, Pierre. Soldiers March, 20	C	3128	Recher, Pierre. Soldiers March, 20	C
3130	Steinheimer, S. My First Dance, 20	C	3129	Recher, Pierre. Soldiers March, 20	C
3131	Davis, A. J. Am a Soldier, 20	C	3130	Recher, Pierre. Soldiers March, 20	C
3132	Recher, Pierre. Soldiers March, 20	C	3131	Recher, Pierre. Soldiers March, 20	C
3133	Bugher, L. A. Maypole Dance, 20	C	3132	Recher, Pierre. Soldiers March, 20	C
3134	Recher, Pierre. Soldiers March, 20	C	3133	Recher, Pierre. Soldiers March, 20	C
3135	Steinheimer, S. My First Dance, 20	C	3134	Recher, Pierre. Soldiers March, 20	C
3136	Davis, A. J. Am a Soldier, 20	C	3135	Recher, Pierre. Soldiers March, 20	C
3137	Recher, Pierre. Soldiers March, 20	C	3136	Recher, Pierre. Soldiers March, 20	C
3138	Bugher, L. A. Maypole Dance, 20	C	3137	Recher, Pierre. Soldiers March, 20	C
3139	Recher, Pierre. Soldiers March, 20	C	3138	Recher, Pierre. Soldiers March, 20	C
3140	Steinheimer, S. My First Dance, 20	C	3139	Recher, Pierre. Soldiers March, 20	C
3141	Davis, A. J. Am a Soldier, 20	C	3140	Recher, Pierre. Soldiers March, 20	C
3142	Recher, Pierre. Soldiers March, 20	C	3141	Recher, Pierre. Soldiers March, 20	C
3143	Bugher, L. A. Maypole Dance, 20	C	3142	Recher, Pierre. Soldiers March, 20	C
3144	Recher, Pierre. Soldiers March, 20	C	3143	Recher, Pierre. Soldiers March, 20	C
3145	Steinheimer, S. My First Dance, 20	C	3144	Recher, Pierre. Soldiers March, 20	C
3146	Davis, A. J. Am a Soldier, 20	C	3145	Recher, Pierre. Soldiers March, 20	C
3147	Recher, Pierre. Soldiers March, 20	C	3146	Recher, Pierre. Soldiers March, 20	C
3148	Bugher, L. A. Maypole Dance, 20	C	3147	Recher, Pierre. Soldiers March, 20	C
3149	Recher, Pierre. Soldiers March, 20	C	3148	Recher, Pierre. Soldiers March, 20	C
3150	Steinheimer, S. My First Dance, 20	C	3149	Recher, Pierre. Soldiers March, 20	C
3151	Davis, A. J. Am a Soldier, 20	C	3150	Recher, Pierre. Soldiers March, 20	C
3152	Recher, Pierre. Soldiers March, 20	C	3151	Recher, Pierre. Soldiers March, 20	C
3153	Bugher, L. A. Maypole Dance, 20	C	3152	Recher, Pierre. Soldiers March, 20	C
3154	Recher, Pierre. Soldiers March, 20	C	3153	Recher, Pierre. Soldiers March, 20	C
3155	Steinheimer, S. My First Dance, 20	C	3154	Recher, Pierre. Soldiers March, 20	C
3156	Davis, A. J. Am a Soldier, 20	C	3155	Recher, Pierre. Soldiers March, 20	C
3157	Recher, Pierre. Soldiers March, 20	C	3156	Recher, Pierre. Soldiers March, 20	C
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3160	Steinheimer, S. My First Dance, 20	C	3159	Recher, Pierre. Soldiers March, 20	C
3161	Davis, A. J. Am a Soldier, 20	C	3160	Recher, Pierre. Soldiers March, 20	C
3162	Recher, Pierre. Soldiers March, 20	C	3161	Recher, Pierre. Soldiers March, 20	C
3163	Bugher, L. A. Maypole Dance, 20	C	3162	Recher, Pierre. Soldiers March, 20	C
3164	Recher, Pierre. Soldiers March, 20	C	3163	Recher, Pierre. Soldiers March, 20	C
3165	Steinheimer, S. My First Dance, 20	C	3164	Recher, Pierre. Soldiers March, 20	C
3166	Davis, A. J. Am a Soldier, 20	C	3165	Recher, Pierre. Soldiers March, 20	C
3167	Recher, Pierre. Soldiers March, 20	C	3166	Recher, Pierre. Soldiers March, 20	C
3168	Bugher, L. A. Maypole Dance, 20	C	3167	Recher, Pierre. Soldiers March, 20	C
3169	Recher, Pierre. Soldiers March, 20	C	3168	Recher, Pierre. Soldiers March, 20	C
3170	Steinheimer, S. My First Dance, 20	C	3169	Recher, Pierre. Soldiers March, 20	C
3171	Davis, A. J. Am a Soldier, 20	C	3170	Recher, Pierre. Soldiers March, 20	C
3172	Recher, Pierre. Soldiers March, 20	C	3171	Recher, Pierre. Soldiers March, 20	C
3173	Bugher, L. A. Maypole Dance, 20	C	3172	Recher, Pierre. Soldiers March, 20	C
3174	Recher, Pierre. Soldiers March, 20	C	3173	Recher, Pierre. Soldiers March, 20	C
3175	Steinheimer, S. My First Dance, 20	C	3174	Recher, Pierre. Soldiers March, 20	C
3176	Davis, A. J. Am a Soldier, 20	C	3175	Recher, Pierre. Soldiers March, 20	C
3177	Recher, Pierre. Soldiers March, 20	C	3176	Recher, Pierre. Soldiers March, 20	C
3178	Bugher, L. A. Maypole Dance, 20	C	3177	Recher, Pierre. Soldiers March, 20	C
3179	Recher, Pierre. Soldiers March, 20	C	3178	Recher, Pierre. Soldiers March, 20	C
3180	Steinheimer, S. My First Dance, 20	C	3179	Recher, Pierre. Soldiers March, 20	C
3181	Davis, A. J. Am a Soldier, 20	C	3180	Recher, Pierre. Soldiers March, 20	C
3182	Recher, Pierre. Soldiers March, 20	C	3181	Recher, Pierre. Soldiers March, 20	C
3183	Bugher, L. A. Maypole Dance, 20	C	3182	Recher, Pierre. Soldiers March, 20	C
3184	Recher, Pierre. Soldiers March, 20	C	3183	Recher, Pierre. Soldiers March, 20	C
3185	Steinheimer, S. My First Dance, 20	C	3184	Recher, Pierre. Soldiers March, 20	C
3186	Davis, A. J. Am a Soldier, 20	C	3185	Recher, Pierre. Soldiers March, 20	C
3187	Recher, Pierre. Soldiers March, 20	C	3186	Recher, Pierre. Soldiers March, 20	C
3188	Bugher, L. A. Maypole Dance, 20	C	3187	Recher, Pierre. Soldiers March, 20	C
3189	Recher, Pierre. Soldiers March, 20	C	3188	Recher, Pierre. Soldiers March, 20	C
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# **MONEY-SAVING OFFERS ON COMING AND RECENT PUBLICATIONS—(Continued)** **FINAL INTRODUCTORY OFFERS ON NEW PUBLICATIONS—Continued**

## **No. 58—Musical Booklet Library**

These books may be used by the teacher as supplementary work with pupils. Several make most valuable and helpful reading for the teacher, while others are aimed at certain parts of the student's progress in the study of the piano. Think how valuable it is for the teacher to give the pupil one of these booklets containing clear and comprehensive advice on a subject that the pupil should understand. It not only saves the busy teacher much time in explaining these points, but creates an impression upon the pupil who is made to realize that the teacher is wide-awake and keenly interested in the pupil's welfare. The best description of each individual book is contained in the title of each as given below. In other words, the books contain exactly the information that the title suggests.

- No. 58A. Trills and How They Should Be Played. By Alice J. Eastman.
- No. 58B. Progressive Ways for Securing New Pupils. By Alice J. Eastman.
- No. 58C. "Four Grays." A dramatic prose reading, arranged for the use of four voices.
- No. 58D. How to Live the Mistletoe Correctly. By G. D. Hamilton, M.D.
- No. 58E. Making a Success of the Pupils' Recital. By Marie V. Jervis.
- No. 58F. Profitable Physical Exercises for Piano Students. By W. C. Lauson, M.D.
- No. 58G. How Edward Macdowell Taught the Piano. By Mrs. Edward Macdowell.
- No. 58H. First Steps in the Study of the Pedals. By Carl Schumann.
- No. 58I. Finding the Dead Line in Music Study. By Thomas Tappan.

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**No. 60—Community and Patriotic Songs** Introductory Cash Price, Postpaid, Unit Sept. 30, 1917  
 In almost every town we hear that they are preparing for Community singing day at the summer session. You and your community have not been adequately informed. It is time you were more adequately informed. We meet the demand we have published a little volume containing thirty-five selections of the most suitable for the singing of the people. This is the very best possible that could be put together in small space.

**No. 61—Four Sacred Songs** By David Dick Slater  
 These songs are of moderate length and just right for church use. They are devotional in character, but they display the very best musicianship, together with a wealth of original melody. Best of all, they are easy to sing, and the accompaniments are effective either for the piano or for the organ.

**No. 62—Cecilian Choir. Two Part Sacred Songs for Women's Voices** Introductory Cash Price, Postpaid, Unit Sept. 30, 1917  
 A very useful collection for use in church or at religious meetings where a mixed choir is not had. This book contains anthems and hymns, both original and arranged in a simple and easy way to sing, and the accompaniments are effective either for the piano or for the organ.

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 Who wrote the *Messiah*? Handel.  
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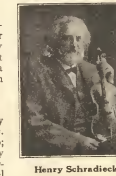
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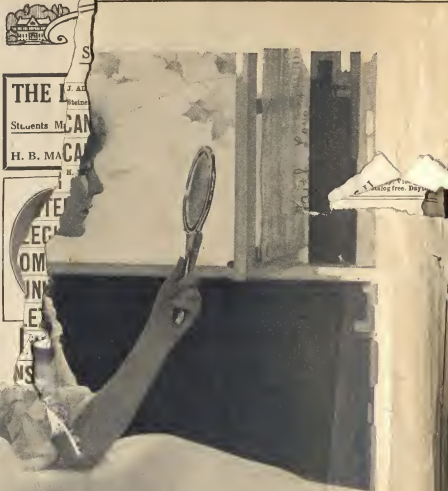
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# Resinol Soap

certainly ended my complexion worries

Skins clogged with cosmetics, irritated by rubbing and kneading, or parched by harsh, ill-made—though often costly—soaps, simply cannot be really attractive. All that most skins need to bring out their natural beauty, to make them clear, fresh and charming, is the regular use of Resinol Soap.

This is, first of all, an exceptionally pure and cleansing toilet soap, free from anything which could harm the most delicate complexion. But to it is added just enough of the gentle Resinol medication to offset the effects of neglect or improper treatment, and to keep the skin healthy—free from redness, roughness and blotches.

To adopt Resinol Soap is usually to find one's complexion problems promptly and agreeably solved.

Yet, with all this, Resinol Soap costs but twenty-five cents a cake—little enough when compared with what is often charged for other choice soaps, but sufficient to insure the utmost refinement of manufacture, the utmost satisfaction in use. A week's trial should suffice to make Resinol Soap your favorite.

It is excellent, too, as a shampoo, for the bath, and for a baby's delicate skin.

Resinol Soap is sold by all druggists and dealers in toilet goods.