Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957 John R. Dover Memorial Library

5-1-1919

# Volume 37, Number 05 (May 1919)

James Francis Cooke

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

Part of the Composition Commons, Ethnomusicology Commons, Fine Arts Commons, History Commons, Liturgy and Worship Commons, Music Education Commons, Musicology Commons, Music Pedagogy Commons, Music Performance Commons, Music Practice Commons, and the Music Theory Commons

## Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 37, No. 05. Philadelphia: Theodore Presser Company, May 1919. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. https://digitalcommons.gardner-webb.edu/etude/657

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.

# THE ETUDE

PRESSER'S MUSICAL MAGAZINE

MAY
1919

Harold Bauer

PRICE, 20 CENTS

$1.75 A YEAR

# SELECTED RECENT PUBLICATIONS OF MERIT

## The Progressive Musician is Here Given a Resume of the Noteworthy Music Works Published During Past Months

## By the Theodore Presser Company

### *Albums of Piano Music of Unusual Worth*

**ALBUM OF DESCRIPTIVE PIECES**
**Price, $1.00**

Owing to the characteristic style of the pieces, which afford a change from the conventional forms of composition, this album will appeal to every piano player. There are twenty-nine novel numbers in this album that portray various moods, pictures, scenes and occurrences.

**NEW AND MODERN SONATINA ALBUM**
**Price, $1.00**

Not all the pieces in this volume are Sonatinas. They are pieces of similar nature by various composers, such as Merkel, Spindler, Lichner, Becker and others. Altogether this is an important volume from an educational standpoint, inasmuch as it tends to cultivate a taste for a better class of music and also will act as a stepping stone to Sonatas for the average pupil.

### *Teaching Works for Elementary Instruction*

**CHILDREN'S RHYMES**
**From A to Z**
**By M. Greenwald** **Price, 75 Cents**

An interesting little book containing an attractive teaching piece for each letter of the alphabet. The title of each begins with one of the letters of the alphabet, and each number is in characteristic style with the text, which may be sung. A very taking collection for young folk.

**INTERPRETATION STUDIES FOR THE JUNIOR GRADE**
**By F. C. Bornschein** **Price, 80 Cents**

These Interpretation Studies are intended to incite the pupil's imagination. Each title is suggestive, subjective or objective; thus through subtle emotional influence the physical conditions of each study can be readily apprehended. They are especially adapted for the junior (second and third) grades.

### *Organ*

**AMERICAN ORGANIST**
**Price, $1.50**

A collection of organ compositions by American composers. All the numbers are chiefly of intermediate difficulty and cover practically all styles A wealth of moderate length Voluntaries and Recital Pieces, such as organists are always in need of, will be found in this volume. The volume is of the convenient oblong shape.

**ALBUM OF PIANO PIECES BY WOMEN COMPOSERS**
**Price, $1.00**

Women composers have made wonderful strides in the domain of art. There is a delicacy, a refinement, and a tenderness displayed in the compositions of women composers. This album contains some of the best representative compositions of successful women composers.

**MISSISSIPPI RIVER SCENES**
**By C. W. Kern** **Price, $1.00**

A suite for the pianoforte of charming characteristic pieces lying chiefly in the fourth grade. They are truly American, being suggestive and descriptive of a trip taken by the composer upon the Mississippi River. These numbers are excellent for teaching purposes and also make very novel and taking recital numbers.

### *Piano—Four Hands*

**MUSIC LOVERS' DUET BOOK**
**Price, 50 Cents**

An album of twenty-six four-hand pieces. This collection is one of the best obtainable for general use in ensemble practice, sight-reading practice and recreation playing. The duets are both original four-hand pieces and transcriptions from classic, modern and contemporary writers. They are largely of intermediate grade and well balanced throughout. Includes excellent numbers by popular writers such as Sousa, Holst, Stults, Morrison, Lindsay and others. A few classics by Mozart, Schubert, Gluck, etc., are also included.

### *Piano Technic*

**THE PIANOSCRIPT BOOK**
**By Alberto Jonas** **Price, $1.00**

A distinctive work in musical pedagogy. The book is classified and annotated with special exercises in such a way that it maps out a fine course for any teacher to pursue. Special blank pages are provided, whereon the teacher may write special exercises to suit the pupil's needs. This enables the pupil to save for a lifetime those valuable helps that otherwise might be lost. The book is substantially bound in cloth.

### *Biography*

**MUSIC MASTERS, OLD AND NEW**
**By James Francis Cooke** **Price $1.00**

This collection of unique biographies is one that will be read with delight by all. The romances of music, the interesting bits, the human nature, the charm of music itself, are all included in the most fascinating manner. Best of all, the work takes in composers about whom very little is published in current works in America and about whom all active musicians want to know.

**FIFTY-ONE OLD HUNGARIAN MELODIES FOR THE PIANO**
**By Arthur Hartmann** **Price, $1.00**

In this unique book some of the most distinctive and characteristic of the Hungarian folk-songs have been collected. There is interesting data in connection with these melodies and their origin in the introduction.

**STANDARD ADVANCED PIECES**
**Price, 50 Cents**

This volume contains such pieces as the good player delights to turn to continually, not pieces of the virtuoso stage, but real advanced pieces by standard, classic and modern writers. Such composers as Haydn, Mozart, Beethoven, Chopin, Mendelssohn, Moszkowski, Liszt and MacDowell being represented.

### *Vocal Material*

**STANDARD SONG TREASURY**
**A Collection of Songs** **Price, 50 Cents**

This is a fine collection of songs chiefly for the middle voice, both sacred and secular, and is printed from special large plates. It consists largely of the works of modern writers, but includes some selections from the standard writers. The songs are mostly of the intermediate grade. It is just the book for general use.

**ARTISTIC VOCAL ALBUM**
**Low Voice** **Price, $1.00**

This is a collection of songs especially adapted to the low voice, including all of the most popular songs in the original *Artistic Vocal Album for High Voice*. The numbers in this collection are by such writers as Ward-Stephens, Coombs, Galloway, Cadman, Shelley, Huerter, Douty, Bischoff, Rogers and many others. As will be noted, the songs are all by modern composers, and therefore the collection is not of the usual type, that includes so many numbers found in other collections.

### *Violin*

**COMPREHENSIVE VIOLIN METHOD**
**By Mr. and Mrs. Frank T. Benjamin**
**Price, $1.00**

The one method among all violin instructors which is really adapted for "self-instruction." A complete system of diagrams and pictures shows the *exact position of each finger on each string* in all the scales. A book which does something toward lightening so pleasantly the labor of routine instruction. Besides the usual scales and exercises, the book contains 100 easy duets for violin and piano, including many old-time favorites. The more advanced exercises are selected from standard works.

ALL BOOK PRICES TEMPORARILY ADVANCED 20%

***An Opportunity to Ascertain the Real Worth of the Publications of the Theodore Presser Company***

To afford a better opportunity of judging the genuine value of the books listed on this page we will gladly send any of them for examination. To further assist in the selection of music, we have catalogs covering every classification. We will gladly send any of these gratis.

**THEODORE PRESSER COMPANY**
MAIL ORDER SUPPLY HOUSE FOR SHEET MUSIC AND MUSIC BOOKS
1710-1712-1714 CHESTNUT STREET, PHILADELPHIA, PA.

---

**NOTICE:—On January 1, 1919, the Subscription Price of THE ETUDE Advanced to $1.75 the Year**

Subscription Price, $1.75 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, $2.00 per year. In England and Colonies, 10 Shillings; in France, 12 Francs; in Germany, 10 Marks. All other countries, $2.47 per year.

Single copy, Price 20 cents.

**REMITTANCES** should be made by post-office or express money orders, bank check or draft, or registered letter. United States postage stamps are always received for cash. Money sent in letters is dangerous, and we are not responsible for its safe arrival.

**DISCONTINUANCES.**—Owing to the educational character of THE ETUDE a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit covering a Twelve Months' subscription beyond expiration of the paid-up period. Those of our subscribers not wishing to avail themselves of this convenience of remitting later will please send a notice for discontinuance.

PRESSER'S MUSICAL MAGAZINE
The Etude
A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.
Edited by JAMES FRANCIS COOKE
Vol. XXXVII No. 5 MAY 1919
Entered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.

Copyright, 1919, by Theodore Presser Co.

**RENEWAL.**—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

**MANUSCRIPTS.**—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions on music-teaching and music-study are solicited. Although every possible care is taken the publishers are not responsible for manuscripts or photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

**ADVERTISING RATES** will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

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

# The World of Music

**Philadelphia will be the place of the next annual meeting of the Music Teachers' National Association,** to be held on December 29, 30, 31, 1919. This is the forty-first annual meeting. The official headquarters will be in Hotel Adelphia. The official corps for this year is as follows:

Charles N. Boyd, President; Leon R. Maxwell, Vice-President; William Benbow, Secretary; Waldo S. Pratt, Treasurer; Karl W. Gehrkens, Editor.

*Executive Committee*—The above-named officers and Lynn B. Dana, Warren, Ohio; William John Hall, St. Louis, Mo.; Charles S. Skilton, Lawrence, Kan.; Robert G. McCutchan, Greencastle, Ind.; Charles L. Seeger, Berkeley, Cal.; J. Lawrence Erb, Urbana, Ill.

*Counselors for 1919*—William Benbow, Buffalo, N. Y.; Charles N. Boyd, Pittsburgh, Pa.; D. A. Clippinger, Chicago, Ill.; Peter C. H. Farnsworth, New York City; Peter C. Lutkin, Evanston, Ill.; Arthur L. Manchester, Mexico Mo.

The annual proceedings of the last meeting, in St. Louis, is now being distributed. It is a book of 351 pages, the largest and most comprehensive volume in the series published by the association. There are 42 papers on a rich variety of subjects grouped under the seven conferences: American Music, Organ and Choral Music, Community Music, History of Music and Music Libraries, Public School Music, Standardization and Affiliation of the State Music Teachers' Associations. This volume may be had separately for $1.60, including postage, by applying to the Treasurer.

**Mrs. Amy Woodforde-Finden,** the English composer of songs, passed away in London, March 13th. She was the daughter of Alfred Worthington Ward, and was born at Valparaiso, Chile, where her father was British Consul. She has resided in London for several years, since her marriage to Colonel Woodforde-Finden. She is best known through her Indian Love Lyrics, but many of her other songs achieved instant and lasting success, because of their undoubted charm of melody and harmonic content.

**Two new American Operas were produced at the Metropolitan** recently, *The Temple Dancer*, by Joseph C. Breil, and *The Legend*, by John Adam Hugo.

**de Pachmann's only son,** who is a captain in the French army, has recently been married.

**Paderewski's election to the Presidency of Poland** was celebrated by the performance of Edward Elgar's symphonic poem, *Polonia*, at Albert Hall, London.

**Singing lessons for our soldiers in France** are a new feature of the "Y" work "over there." Glee clubs, quartets and choruses are being formed, and the nightly "sings" are thoroughly enjoyed by the boys.

**A program of American music was performed in Rome, Italy,** recently including compositions by Arthur Foote, Henry Gilbert and Horatio Parker. The soloist was an American violinist, Mr. Albert Spalding.

**Reinald Werrenrath, the American baritone,** has recently made his debut with great success, in grand opera, singing the part of Silvio in *Pagliacci*

**Winkler's Band, of Trenton,** has been in musical service for forty-five consecutive years. One of its first public appearances was at a parade in 1874. Only four of the original members are left, but eight of their sons are still with the organization.

**Maeterlinck's "Blue Bird" has been made into an opera.** It will be produced by the Metropolitan Opera Company at the beginning of next season. The music is by Albert Wolf, of the Paris Opera Comique.

**The American Federation of Musicians** is responsible for the adoption of the high, or German pitch, as the new standard pitch for orchestras in this country. They took this action on the 14th of May, 1917. For some years past this country, France and England have used the International pitch, which is a little higher than the old French pitch. The difference between International and German or Stuttgart pitch, is a trifle over five double vibrations to the second additional in the latter pitch over the former. This, while not seemingly much, will, nevertheless, make considerable difference to sopranos and tenors in reaching high C and other tones in alt.

**The Society of Women Musicians** in London recently gave a Liza Lehmann Memorial concert, selling out the entire house in two days, so great was the demand for tickets. This new association exists for the purpose of bringing before the public the works of women composers.

**The $1,000 violin and piano sonata contest,** instituted by Mrs. F. S. Coolidge, of New York City, will close on July 15th. The judges will be Henri Rabaud, Louis Bailly, of Paris, Frederick Stock, Richard Aldrich, and George Copeland. Informative details may be obtained from Hugo Kortschak, care of the Wolfsohn Musical Bureau, 1 West 34th St., New York City.

**The First Canadian Opera** is a setting of Maeterlinck's *Soeur Beatrice*, by a young French-Canadian composer, Alfred Laliberte.

**A Memorial service for the Royal Air Force** was held recently in Westminster Abbey. Another picturesque service was that for the bell-ringers of England who have fallen in the war, when the roll of honor was read by the Dean of St. Clement Dane's Church, and the ringers gave the "whole pull and stand" in response. The church bells all over England, especially in the provincial towns, were rung at sunset, muffled and at slow and solemn toll.

**Frederick Gilbert Bourne, financier and music lover,** former president of the Singer Sewing Machine Company, died at his home in Oakdale, L. I., aged sixty-eight. Amongst other musical activities, he was interested in the endowment of a choir school connected with the cathedral of St John the Divine in New York City, to which he donated, a few years ago, the sum of $500,000 for that purpose. He is said to have one of the finest pipe organs in the country installed in his home in Long Island. It is interesting to note that he owed his financial success to his former musical abilities. It was as a singer in a church choir that he first attracted the attention of his predecessor in the Singer Company, who became the young man's friend and sponsor.

**The 1919 Bach Festival will be held at Bethlehem, Pa.,** on the 6th and 7th of June, Dr. J. Fred Wolle conducting. The Mass in B♭ and eight cantatas will be presented.

**Symphony Orchestras are to be free of taxation** under the new revenue bill which has just become a law.

**Italy's principal Symphony Orchestra, the Augusteo of Rome,** has for the first time engaged upon a tour outside of its own country, making a very successful round of Switzerland, and having been warmly received even in German Switzerland, the "camping ground" of Austrian and German orchestras since the war.

**Dr. Frank Render Rix, Supervisor of Music** for twenty-five years upon the Board of Education in New York City, died on March 16th, at the Cancer Hospital of that city. As a young man, Dr. Rix practiced medicine, but his growing interest in music led him to abandon his profession and devote himself to the advancement of music in Lowell, Mass., the town where he was born in 1854. Later he went to New York, where he took a position as organist and choirmaster. He also gave vocal lessons and appeared as baritone soloist at concerts. He entered into various public activities, organizing musical clubs, choruses and quartets. At the time of the amalgamation of the borough schools, Dr. Rix was appointed one of the three Directors. On the retirement of Dr. Damrosch, the head of the music of the Public Schools, Dr. Rix succeeded to the position, which he held until the time of his death.

**Seventeen thousand people was the attendance at Boston's great International Music Festival,** inaugurated in aid of the returning soldiers. A chorus of 1,400 voices sang patriotic anthems, accompanied by an orchestra of seventy pieces.

**The War Services of the Negro troops** were recognized in a concert and patriotic meeting held at Symphony Hall, Boston. Roland Hayes, the negro tenor, sang the songs of composers of his own race, including those of Henry T. Burleigh, Coleridge-Taylor, and Charles Repper. The colored soldiers sang camp songs and American patriotic songs, in whose chorus the audience joined.

**It is reported that Adelina Patti, the famous soprano,** has been seriously ill for some months at her castle in Wales. This report, however, is denied in some quarters as being a mistake, and the Diva is said to be in her usual good health.

**Charles M. Courboin, formerly organist of the Antwerp Cathedral,** but now at Springfield, Mass., played the Sixth Widor Symphony for the first time in America with orchestra at an epoch-making concert given in the Wanamaker Store in Philadelphia on the evening of March 27th. The Philadelphia Orchestra, under the direction of Dr. Leopold Stokowski, played with infinite finesse and beauty. The effect of the first movement of the symphony can only be described as oceanic in its grandeur. The Wanamaker Organ is the largest organ in the world. It was originally made for the St. Louis Exposition, but has been rebuilt and increased in size very greatly. The Musical Assembly was given by invitation only and drew 10,000 music lovers, including many distinguished guests from other cities. Mr. Giovanni Martinelli, the tenor of the Metropolitan Opera Company, was also a guest of honor.

## CONTENTS FOR MAY, 1919

PAGE
World of Music.......................... 265
Editorials .............................. 269
Helps in Teaching Note Reading *Edith J. Hamlin* 270
Launching the Beginner..*Maso Brevoort* 270
Practical Examinations at Home *T. L. Rickaby* 270
Individualism in Piano Study *Ethel Leginska* 271
Silly? Or No Ear for Music?.......... 272
Confidence in One's Art.................. 272
Are You One of These?..*Elmore Hoppox* 272
The Golden Age of Singing *W. J. Henderson* 273
The Fall of the Walls of Jericho...... 274
A Year in the Fundamentals of Musical Composition ........*Frederick Corder* 275
Music in the Wilds............*C. H-T.* 276
Like Attracts Like......*G. H. Trueman* 276
Getting Results in Arpeggio Teaching *L. S. Ashton* 276
Why Some American Artists Don't Get On ...............*Harriette Brower* 277
Memorizing Your Piece *Frederick W. Burry* 278
The Most Powerful Effect in Music *Edwin H. Pierce* 278
Gaining the Pupil's Sympathy at the First Lesson ..........*Ella Fairborn* 278
Anton Rubinstein *Chev. Eugenio di Pirani* 279
From an Old Musician's Wallet......... 280
Building Up an Octave Technic *Constantin von Sternberg* 281
Studying Octaves, Thirds and Sixths *Mrs. Noah Brandt* 282
Pre-Practice Paragraphs....*W. F. Gates* 282
Do Not Condemn the Futurists *Edward Kilenyi* 282
Society and Musical Success *Carol Sherman* 283
PAGE
New York State Teachers' Examinations. 284
Teachers' Round Table.....*N. J. Corey* 285
Recent Improvements in Piano Teaching *E. R. Kroeger* 286
Playing from Memory..*Francesco Berger* 286
Voice Department ................... 312
Organ Department.......*T. L. Rickaby* 316
Violin Department.......*Robert Braine* 320
Questions and Answers.............. 323
JUNIOR ETUDE ........................ 324

### MUSIC

Fireside Tale ..............*L. Ringuet* 287
Maids of Poland............*L. Oehmler* 288
Cuckoo Song ............*H. S. Wooler* 289
March of the Volunteers....*A. Schmoll* 290
Butterfly's Lullaby............*J. Ellis* 291
By the Woodland Spring (Four Hands) *W. Fink* 292
Hungarian Dance, No. 7 (Four Hands) *J. Brahms* 294
Bright Summer Day.......*D. D. Slater* 296
Souvenir ....................*F. Drdla* 296
Olga ...............*G. D. Armstrong* 298
Fairies' Lullaby ......*G. L. Spaulding* 299
The Bee......................*P. Wachs* 300
Among the Flowers.........*I. M. Ritter* 301
Valse Capricieuse..........*B. Grodzki* 302
The Passing Parade......*W. M. Felton* 304
Bagon Barcarolle (Vocal) *Ward-Stephens* 305
Angelus (Vocal)............*G. Romilli* 306
In the Moon of Falling Leaves (Vocal) *C. W. Cadman* 306
Serenade Badine (Pipe Organ) *Gabriel Marie* 308
Dreaming of Love and You (Violin and Piano) ...................*I. F. Tate* 310

(*The World of Music is continued on p. 256.*)

# The Commencement Program

## Plan It NOW! Here are Some Helpful Suggestions

## BRIGHT AND STIRRING CHORUSES

### Choruses for Women's Voices

UNISON AND TWO PART

| | | |
|---|---|---|
| 10834 | Alma Mater. Bischoff (Unison) | $0.05 |
| 10234 | Blossom Time. Lerman | .15 |
| 10856 | Dawn. Saroni | .10 |
| 10869 | Frost Elves, The. Barrett | .10 |
| 10732 | Our Country's Flag. Wolcott (Unison) | .10 |
| 10728 | Spring Lilt, A. Forman | .10 |
| 10836 | Time of Youth. Donizetti-Forman | .10 |
| 155 | Voices of the Wood. Rubinstein-Forman | .10 |
| 147 | Call of Summer. Forman | .10 |
| 118 | Carmena. Wilson-Blumenschein | .15 |
| 10865 | Night Winds. Godard-Forman | .12 |

### Choruses for Women's Voices

THREE PART CHORUSES

| | | |
|---|---|---|
| 10368 | Autumn Memories. Pike | $0.15 |
| 159 | Dance of the Pine Tree Fairies. Forman | .15 |
| 10367 | Happy Song, A. Pike | .15 |
| 10375 | La Serenata. Tosti-Warhurst | .10 |
| 10841 | Message of the Birds. Hopkins. Sop. obbl. | .15 |
| 10741 | My Love, She's but a Lassie yet. Marschal-Loepke | .12 |
| 10780 | Over the Waves We Softly Glide. Stults | 12 |
| 10815 | Song of the Open. Kücken-Parlow | .10 |
| 10723 | We are Fairies. S. D. Nevin | .10 |
| 10276 | Humoreske—"Swanee River" with Violin Obbligato. Dvořák-Wilson | .10 |

### Choruses for Women's Voices

FOUR PART

| | | |
|---|---|---|
| 10550 | Flowerets Close at Eve, The. Fabian | $0.10 |
| 10543 | I'll Think of Thee. Julian Edwards | .15 |
| 10519 | Indian Cradle Song. Kenneth Clark | .15 |
| 10552 | Syren Voices. Garhett | .15 |

### Choruses for Men's Voices

| | | |
|---|---|---|
| 179 | Gypsy Trail, The. Galloway | $0.15 |
| 10838 | Love Within the Lover's Breast. Billin | .10 |
| 286 | Mary had a Little Bee. Blose | .10 |
| 287 | Medley-Favorita. Blose | .20 |
| 172 | Over the Ocean Blue. Petrie | .15 |
| 188 | Venetian Boat Song. Cadman | .10 |

### Choruses for Mixed Voices

| | | |
|---|---|---|
| 272 | Awake with the Lark. DeReef | $0.10 |
| 10262 | Away to the Woods, Away. DeReef | .15 |
| 10447 | Come, Sing with Zest. Andrews | .15 |
| 265 | Hail, Orpheus, Hail. DeReef | .15 |
| 10498 | Honey Town. Widener | .10 |
| 10852 | Huntsmen Up, and Sound the Horn. W. W. Smith | .12 |
| 10786 | It Was a Lover and His Lass. Garbett | .15 |
| 10768 | Pickaninny Lullaby Stults | .10 |
| 10725 | Song of Spring Stults | .15 |
| 10864 | Where the Buttercups Grew Stults | .12 |
| 138 | Come to the Gay Feast of Song DeReef | .20 |
| 10896 | Nonsense Song. Stults | .12 |

## GRADUATION GIFTS

COLLECTIONS AND BOOKS THAT MAKE EXCELLENT GRADUATION COMPLIMENTS

### PIANO COLLECTIONS

| | |
|---|---|
| **Chaminade Album** | $0.75 |
| **Chopin Album of Selected Compositions** | 1.50 |
| **Album of Descriptive Pieces**<br>Characteristic piano pieces, depicting musically various scenes, moods and impressions. | 1.00 |
| **Fifty-one Old Hungarian Melodies.** By Arthur Hartmann | 1.00 |
| **Godard Album of Favorite Compositions** | .75 |
| **Master Pieces**<br>Twenty-one of the best compositions from the greatest composers. | 1.00 |
| **Moszkowski Album of Favorite Compositions** | .75 |
| **Standard Advanced Pieces** | .50 |

### VOCAL COLLECTIONS

| | |
|---|---|
| **Artistic Vocal Album for High Voice** | $1.00 |
| **Artistic Vocal Album for Low Voice** | 1.00 |
| **Indian Songs.** Thurlow Lieurance | 1.25 |
| **Standard Song Treasury**<br>This album contains 48 selected songs for church, home and concert use. | .50 |
| **Singer's Repertoire**<br>A miscellaneous collection of 36 studio and recital songs suitable for medium voices. | .50 |

### LITERATURE

| | |
|---|---|
| **Grove's Dictionary of Music** | $17.00 |
| **Great Pianists on the Art of Piano Playing** | 2.00 |
| **Life Stories of Great Composers** | 1.50 |
| **Descriptive Analyses of Piano Works, Perry** | 1.50 |
| **Stories of Standard Teaching Pieces, Perry** | 1.50 |
| **Well-Known Piano Solos and How to Play Them** | 1.50 |

## ENSEMBLE MUSIC FOR THE PIANO

*(Order by Number)*

### One Piano, Six Hands

| | | | |
|---|---|---|---|
| 4393 | Gipsy Rondo | *Haydn-Kramer* | $1.00 |
| 4773 | A May Day | *Rathbun* | .75 |
| 5125 | From Norway | *Koelling* | .75 |
| 6717 | Grand Galop Brillante, | *Wollenhampt* | 1.00 |
| 7261 | Promenade Polka—March, | *Ringuet* | .90 |
| 7674 | Marche Lyrique | *Koelling* | .75 |
| 8530 | Polka de la Reine | *Raff* | .60 |
| 9974 | The Trumpet Call—March, | *Loeb-Evans* | .70 |
| 9977 | In the Arena—March, | *Engelmann* | .70 |
| 11008 | Two Flowers | *Koelling* | .60 |
| 11145 | Polonaise Militaire | *Chopin* | .60 |
| 11146 | Barcarolle ("Tales of Hoffman") | *Offenbach* | .60 |
| 11013 | Homeward March, | *Chas. Lindsay* | .60 |
| 11023 | Iris—Intermezzo, | *Pierre Renard* | .60 |
| 13373 | Marche Heroique, | *Geo L. Spaulding* | .60 |
| 13561 | Le Carillon—Polka Brillante, | *Leon Ringuet* | .70 |
| 14043 | Pageant—Marche Brillante, | *Geo. L. Spaulding* | .80 |
| 14215 | Festival Procession March, | *Rathbun-Parlow* | .90 |
| 14425 | Dixie Doodle | *Eduard Holst* | .80 |
| 14428 | Camp of Glory | *Eduard Holst* | .85 |
| 14427 | Tripping Through the Heather, | *Eduard Holst* | .85 |
| 14435 | Dixie Land | *D. Emmet* | .60 |
| 14438 | Cavalry Advance | *E. Schneider* | .90 |
| 14437 | Southern Beauty | *E. Schneider* | .80 |

### Two Pianos, Four Hands

| | | | |
|---|---|---|---|
| 7274 | The Mill, Op. 75, No. 2, | *Albert Landry* | .40 |
| 2008 | Homage A' Mozart, | *Wm. D. Armstrong* | 1.00 |
| 8566 | Festival March, Op. 45, | *Geza Horvath* | .75 |
| 11856 | Melody in F | *A. Rubinstein* | .60 |
| 13738 | Manitou | *C. S. Morrison* | .80 |
| 14453 | Camp of Glory | *Eduard Holst* | .80 |
| 14480 | The Flatterer | *C. Chaminade* | .75 |
| 14482 | Dixie Doodle | *Eduard Holst* | .60 |

### Two Pianos, Four Hands

| | | | |
|---|---|---|---|
| 14496 | Shooting Stars Galop, | *Eduard Holst* | 1.00 |
| 14840 | Valse Arabesque | *Lack* | 1.00 |
| 15347 | Maytime | *Mary Helen Brown* | .50 |
| 15348 | Gavotte Miniature, | *Mary Helen Brown* | .50 |

### Two Pianos, Eight Hands

| | | | |
|---|---|---|---|
| 6781 | Carmen | *Bizet-Parlow* | 1.25 |
| 7674 | Marche Lyrique, Op. 414, | *C. Koelling* | .80 |
| 6478 | Impromptu a la' Hongroise, | *P. Lacome* | 1.25 |
| 4400 | Festival Procession—March, | *F. G. Rathbun* | .80 |
| 6822 | Marche Triomphale, | *F. G. Rathbun* | .80 |
| 13470 | Stand by the Flag—Patriotic March | *Stults* | .85 |
| 14438 | Tripping Through the Heather, | *Eduard Holst* | 1.25 |
| 14439 | Shooting Stars Galop, | *Eduard Holst* | 1.25 |
| 14445 | Cavalry Advance | *E. Schneider* | .80 |
| 14446 | Dixie Land | *D. Emmet* | .60 |
| 14448 | Awakening of the Birds, | *O. Lange* | .75 |
| 13053 | No Surrender—March, | *Morrison* | .85 |
| 13136 | Commencement March, | *C. Koelling* | .85 |
| 13070 | Dance of the Winds, | *A. Jackson Peabody, Jr.* | 1.00 |
| 13602 | Installation March, | *G. N. Rockwell* | .80 |
| 7296 | Concert Polonaise, | *H. Engelmann* | 1.00 |
| 3175 | Parade Review, Op. 307, | *H. Engelmann* | .85 |
| 6882 | Comrades in Arms—Two-Step, | *F. C. Hayes* | 1.00 |
| 7046 | Hungary, Op. 410, Rapsodie Mignonne | *C. Koelling* | 1.00 |
| 14509 | Flying Squadron Galop, | *A. Parlow* | .80 |
| 14450 | Love by Moonlight | *C. Durand* | .85 |

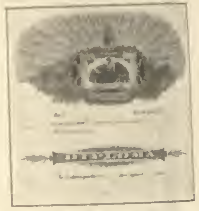
### Two Pianos, Twelve Hands

| | | | |
|---|---|---|---|
| 8536 | Bella Bocca | *Waldteufel* | .90 |

*Any of this Music may be had on Approval*

## DIPLOMA FORMS

HANDSOME LITHOGRAPHED BLANK FORMS FOR GRADUATION AWARDS



| | |
|---|---|
| **Course of Study Certificate, with wording** | $0.12 |
| **Course of Study Diploma, 21 x 16 inches. Parchment, with wording same as illustration** | .60 |
| **Diploma Form, 21 x 16 inches. Parchment, same as above without wording** | .30 |
| **Diploma Form, 21 x 16 inches** | .15 |
| **Certificate of Award, 12 x 9 inches, with wording** | .12 |
| **Certificate of Award, 12 x 9 inches** | .06 |
| **Teacher's Certificate, 11 x 8½ inches** | .06 |

### *BLANK PROGRAM FORMS*

**For use at small concerts or recitals**

A four-page folder on thick, good quality paper, title page in two colors, of a rather attractive design. Two forms are made. One title reads: CONCERTS GIVEN BY ——, and the other RECITAL BY THE PUPILS OF ——. The size of each page is 5¼ x 6½ inches. The inner pages are blank, upon which the teacher may write or have printed or mimeographed the program list. Let us send a free sample. **Price, per hundred, 50 cents.**

## MEDALS AND PINS AS PRIZES

### MEDAL or BADGE PIN

No. 64—10k (solid gold).
**Price, each $6.00**

No. 64S—Sterling silver, oxidized finish.
**Price, each $3.00**

*Name or Date Can be Engraved on Bar.*

**A Fine Gift as a Reward of Merit**

**Something attractive and characteristic, to make pupils remember your school—particularly suitable for Musical Clubs or Conservatories. No additional charge for engraving.**

*All pictured actual size*

### TWO ATTRACTIVE PINS

**No. 60—Harp, 10k (solid gold).**
**Price, each $2.00**

**No. 60F-Harp, gold filled.**
**Price, each $1.00**

No. 60S-**Harp**, Sterling silver, oxidized finish. **Price, each $0.50**

**No. 62—Lyre and Wreath**, 10k (solid gold).
**Price, each $2.00**

**No. 62F-Lyre and Wreath**, gold filled
**Price, each $1.00**

No. 62S-**Lyre and Wreath**, sterling silver, oxidized finish.
**Price, each $0.50**

*Any letters desired can be engraved on above pins. Specify lettering when you order.*

### SILK FOB

The design is similar to No. 64.

No. 65—10k (solid gold). Charm, Swivel and Chain.
**Price, each $7.00**

No. 65S—Sterling silver, oxidized finish. Charm, Swivel and Chain.
**Price, each $2.50**

### A PRETTY BROOCH

No. 63—10k (solid gold)
**Price, each $4.00**

No. 63S Sterling silver, oxidized finish. **Price, each $1.00**

GROVE'S DICTIONARY IS THE GRADUATION GIFT IDEAL

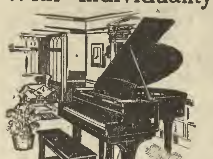
ABOVE BOOK PRICES TEMPORARILY ADVANCED TWENTY PER CENT.

MUSIC ROLLS AND SATCHELS MAKE EXCELLENT GIFTS. PRICES ON REQUEST

**THEO. PRESSER CO. :: 1712 Chestnut Street :: PHILADELPHIA, PA.**

---

## Pianos With Individuality



People with years of experience back of them; people with that cultivated taste for the best; people who love good music, and insist on having none other, invariably turn to the Jesse French & Sons Piano when it is the **ideal** instrument they want.

We picture but one of our many artistic designs. You have your choice of a large number in all the fancy woods.

Liberal allowance on your old piano. Easy terms, if desired. Call and try this beautiful piano.

For *Free* catalogs of all styles with full particulars write the makers:

JESSE FRENCH & SONS PIANO CO.
*"A name well known since 1875"*
1904-R Ave., New Castle, Ind., U. S. A.

---

## Sherwood Piano Lessons *for* Students and Teachers

They contain complete, explicit instruction on every phase of piano playing and teaching. No stone has been left unturned to make this absolutely perfect. It would surprise you to know that Sherwood devoted to each lesson enough time to earn at least $100.00 in teaching. It is possible for you to get all this time and energy and devotion to the art for almost nothing, compared to what it cost. The lessons are illustrated with life-like photographs of Sherwood at the piano. They are given with weekly examination papers. To be a successful teacher one must be able to give, not only the proper instruction, but to ask the right questions at the right time, which will develop the students' use of the knowledge imparted. The Sherwood Course is available to every teacher throughout the country. No need to give up your present classes and leave home for private instruction.

**HARMONY** A knowledge of Harmony is absolutely essential to round out your musical education. It adds wonderfully to your equipment both as Teacher and Performer. Without it you limp along on the crutch of "unpreparedness." We offer you a complete course of weekly Harmony Lessons at small cost, by Mr. Adolph Rosenbecker, famous Soloist and Conductor and pupil of Richter, and Dr. Daniel Protheroe, Eminent Composer, Choral Director and Teacher. Each lesson is an orderly step in advance, clear, thorough and correct; not the mere mechanical application of "dry-as-dust" rules, but an interesting, practical method that grips your attention from the very beginning. A written examination on each lesson, in connection with ample original work, develops your knowledge and firmly fixes the important principles in your mind.

### UNPRECEDENTED SPECIAL OFFER!

Take the time now to write us a friendly letter about your musical ambitions—how long you have studied music—what particular course you are interested in, and whether you have studied Harmony. Tell us your age, whether you teach, play, sing—in short, write us in confidence just what you would feel perfectly free to tell us if you called in person at our school.

We will then send you 6 lessons selected from the course you want. These will not be mere sample extracts or abridgements, but the genuine, original lessons exactly such as we send to our regularly enrolled students. We will send you our large catalog explaining the Sherwood Normal Piano Course, Students' Piano Course, Harmony, Voice, Choral Conducting, Public School Music, Violin, Cornet, Guitar and Mandolin Courses.

*Make your selection now and the 6 lessons will be sent you with full details of the Course. You will be under no obligation to us.*

UNIVERSITY EXTENSION CONSERVATORY
CLARENCE EDDY, Dean
5711 SIEGEL-MYERS BLDG., CHICAGO, ILL.

---

INDOOR and Outdoor girls know that they are most attractive when their hair is at its best, and they use

## CANTHROX SHAMPOO

because they appreciate the value of waviness and brilliance. Canthrox is the shampoo that rapidly softens and removes dandruff, excess oil and dirt. It makes a perfectly healthy scalp which will naturally produce attractive, vigorous hair. Canthrox also gives a massy fluffiness which makes the hair appear much heavier than it is and leaves each strand with a silky lustre and softness that makes doing up the hair a pleasure.

**15 Exhilarating Shampoos for 50c at Your Druggist's**

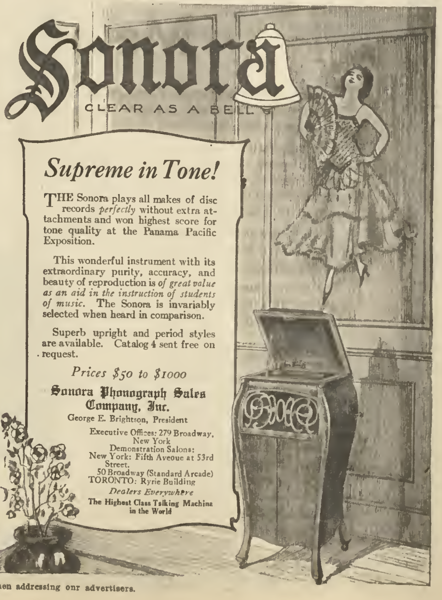
This is about three cents a shampoo. No good hair wash costs less; none is more easily used. Just dissolve a teaspoonful of Canthrox in a cup of hot water and your shampoo is ready.

### Free Trial Offer

To prove that Canthrox is the most pleasant, the most simple, in all ways the most effective hair wash, we will gladly send one perfect shampoo free to any address.

H. S. PETERSON & CO., 214 W. Kinzie St., Dept. 282, CHICAGO, ILL.

---



### *Supreme in Tone!*

THE Sonora plays all makes of disc records *perfectly* without extra attachments and won highest score for tone quality at the Panama Pacific Exposition.

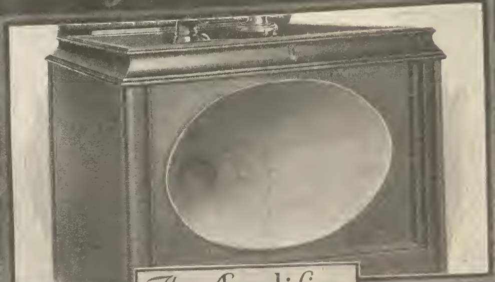
This wonderful instrument with its extraordinary purity, accuracy, and beauty of reproduction is *of great value as an aid in the instruction of students of music.* The Sonora is invariably selected when heard in comparison.

Superb upright and period styles are available. Catalog 4 sent free on request.

*Prices $50 to $1000*

**Sonora Phonograph Sales Company, Inc.**
George E. Brightson, President
Executive Offices: 279 Broadway, New York
Demonstration Salons:
New York: Fifth Aveoue at 53rd Street.
50 Broadway (Standard Arcade)
TORONTO: Ryrie Building
*Dealers Everywhere*
**The Highest Class Talking Machine in the World**

The BRUNSWICK
Method of Reproduction



The Amplifier

How We Banished Metallic Sounds

BEFORE The Brunswick Phonograph ever came to market, Brunswick executives were insistent upon a vital betterment: Reproduction.

We had been making phonograph cabinets for others for years. We had won top place during the past 74 years in the wood-crafting art. To stake our reputation on a Brunswick Phonograph was a momentous undertaking.

And so tone reproduction was studied for months. We tried every known method, the ones then accepted as supreme.

But every phonograph we ever heard in all our tests had good tones and bad tones, alternating in annoying frequence.

Higher Standards

Our task was to do away with the so-called metallic sounds. These, we found, came from metallic construction. Tone waves must vibrate to attain their volume. And so, as a superlative feature of The Brunswick Method of Reproduction, we evolved the scientific Brunswick Amplifier under our own patents. It is built entirely of moulded wood.

This achievement, all acknowledge, is one of the great steps in the progress of phonographic art. It brings out tones hitherto lost. It banishes the raucous.

Another amazing advancement is the Ultona, our own all-record player—in-built, not an attachment. This reproducer, at a turn of the hand, presents to each make of record the proper needle and diaphragm. Each record is played at its best.

The Brunswick Method of Reproduction is one of the greatest triumphs of The House of Brunswick since its establishment in 1845.

Hear—Then Judge

You owe it to yourself and to your family, as you decide upon which phonograph, to become acquainted with The Brunswick. In your town there is a Brunswick Dealer who will be glad to play this super-phonograph for you.

The Brunswick-Balke-Collender Company
General Offices: CHICAGO and NEW YORK

Branch Houses in Principal Cities of United States, Mexico and Canada

Canadian Distributors: Musical Merchandise Sales Co. Excelsior Life Bldg., Toronto

The Brunswick

ANNUAL SUBSCRIPTION $1.75

THE ETUDE

MAY, 1919 Single Copies 20 Cents VOL. XXXVII, No. 5

## Music, Savior of Civilization

THE great and good things for which men and women are happy to sacrifice their all, have little kin with the Anarchy—camouflaged as Bolshevism—which many workers, the world over, have been led to swallow as the one and only remedy for all their ills.

Russia, mad and drunk with the new life, recoiling from the horrors of Kishinev, Siberia and the foul military debâcles of war, has plunged blindly into the first things proposed by the loud-mouthed, dominating fanatics. The result is that never before in the history of the world has so much of the earth's territory been given over to extremists and mob government.

Family group life, so priceless to the American heart, becomes a foul mockery in the program prepared by some Russian Soviets. Systematized doggery might be a better name for it if reports are true. Shall we barter the beauties of the American home for the habits of the kennel? The blood, murder and license of Anarchist peace is poor relief from the slaughter of the trenches.

Realizing that there is good in all things, many wise people have been looking for that in the Bolshevism of Russia—just as our astute statesmen one hundred years ago were content to let the political volcano of France smoulder, knowing that some day, when the heat of the lava died out, great things would grow and flourish.

In America the larger number of our people are too sensible to forget the great blessings that have come to all of us from our glorious republic, guided by men of sanity, judgment, character, our patriots, our Jeffersons, Franklins, Lincolns. Yankee horse-sense shies at red flags and garlic-flavored orators.

The indisputable unrest in certain labor circles is not based upon low wages, since it has repeatedly broken out in parts of the country where wages are highest and the cost of living low—as, for instance, on the Pacific Coast. There are always certain "anile souls" in all grades of society who take up with the latest social eruptions and exploit them. That such festers of revolution have been started by fanatics, extremists or paid agitators, does not make them less ominous.

We cannot imagine serious protracted danger to our beloved Homeland. But if we shall preserve our economic and social equilibrium, it must be through the sanity and understanding of our people as a whole. The very foundation of this is—

**Good Music**
**Good Plays**
**Good Periodicals**
**Good Sports**
**Good Sermons**
**Good Games**
**Good Books**
**Good Nature**

All these educative factors are just now the saviors of civilization. Without them the war-tainted world will decay into the mire of Bolshevism.

***Let us recognize the value of music in every possible way. Every group, every community, every section should unite in making or listening to the best music.***

***You who are working in music, grasp the situation and help with all your might. It is a mission as noble as any ever given to man.***

## Insurance for Teachers

TEACHERS as a whole, particularly music teachers, give comparatively little attention to the important matter of insurance. As a whole, teachers make a select risk. Musicians are usually very long-lived, and voice teachers often attain a very great age. Therefore it would seem as though they came in the actuary's class of "Select Risks."

There has been considerable discussion of the advisability of insurance in groups for music teachers. The group insurance plan applies admirably to industries. It is, in most cases, the very cheapest form of insurance because it is possible to define the risk expected, and also because it is purely term insurance—the insurance being taken for one year at a time. This latter feature is most unsatisfactory in the case of the music teacher, because of the very fact that musicians are notoriously long lived. They are likely to die at an advanced age—past the time when most insurance companies will issue term insurance or accident insurance.

The Carnegie Foundation has just formed a corporation to insure college professors. It is the outcome of the evident inadequacy of the former Carnegie plan to pension teachers in colleges on a somewhat broadcast basis. The new Carnegie Company is capitalized for $1,000,000.00 given to it by the Carnegie Foundation, and will conduct its business upon a cost basis at a considerable reduction to the teachers admitted. But since this is reserved exclusively for college professors it will mean little to the musical profession.

Perhaps, at some future time a provision may be made to look out for those music teachers who desire to protect their old age and their dependants, by scientific insurance methods along some such lines as the Carnegie Foundation has provided. In any event, the need for sufficient insurance is a serious matter, and teachers should give it plenty of common-sense consideration.

---

## Musical Holdups

EVERY now and then some alert reader will send THE ETUDE a remarkable instance of similarity between two musical compositions, that seem explicable only as plagiarism. In many cases the "steal" is hardly to be judged as such, as the material has been treated in such a different manner that it has all the characteristics of a new composition. A reader once called our attention to the well-known *Narcissus* of Nevin, claiming that it was purloined from the *Soldier's March* of *Faust*. The deadly parallel will show how far-fetched such a statement is.

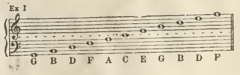
On the other hand many popular publishers made a practice of introducing a few measures of some very well-known high grade compositions, in many instances for the purpose of suggesting atmosphere. Therefore, such pieces as Mendelssohn's *Wedding March*, Moszkowski's *Serenade*, and the *Spring Song* are thus suggested. Now, however, there are instances where a whole section of a composition, such as the main theme in the Chopin *Fantasie-Impromptu*, has been deliberately stolen and the melody so man-handled that its resemblance to the original setting is pathetic. Shall we condone the popularization of such a theft because it puts a popular melody on the lips of thousands? What should we think of a man who deliberately printed Lincoln's Gettysburg address (only changing a word to slang here and there) and put his own name to it?

# Helps in Teaching Note Reading

By Edith W. Hamlin

Every experienced teacher is sure to discover many little helps in note teaching which the instruction books do not suggest. For instance, I have found at the first lesson that it was advisable to teach the notes on the lines first. I made a grand staff of eleven lines and then showed by means of a dotted line how one of these lines was eliminated. Thus:

Ex I

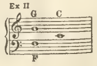


Next it became apparent that, while the child could think and recite the alphabet in its regular form with great ease, quite a different matter arose when the child was asked to recite it backwards, or with alternate letters left out. Consequently I have had pupils recite the names of the notes on the lines to train the mind to think of them quickly. I usually had the pupil recite in rhythms, such as groups of three, thus:

G-B-D: F-A-C: E-G-B: D-E-A: C-E-G: B-D-F: A-C-E, etc.

After the letters had been learned so that the little minds could think them rapidly in this order, I taught them the positions of the clefs and showed them the evolution of the clefs from old forms of the letters G and F. The next step was to make an example like the following, showing what might be called the pilot notes, or guide notes, which the students should have firmly impressed at the start. These notes lie very nearly under the name of the maker of the piano, and if the pupil has them well fixed in his mind and also their location on the piano, he will not have much difficulty in finding the other notes. The guide notes, then, are F, C and G.

Ex II



At the next lesson the work undertaken in the first lesson may be reviewed and a similar process of learning the names of the spaces and the position of the "space" notes on the keyboard may be undertaken. Particularly desirable is the drill on alternate letters of the alphabet. Follow this with drill in the leger line notes:

1. Above the treble staff.
2. Below the bass staff.
3. Above the bass staff.
4. Below the treble staff.

### Position of Notes on Keyboard

An every-day problem which confronts the teacher is that in which an apparently bright pupil appears suddenly to lose all sense of position or direction on the keyboard. For instance, let us say that the pupil has played B on the third line of the treble staff and the following note is F on the fifth line. Instead of playing the right F, the pupil plays the F on the first space.

The reason for this is insufficient preparation in learning position. At the first lesson the teacher should make it clear to the pupil that the right side of the keyboard is the "up" side or "higher" side, since the tones produced are higher. The left side is correspondingly lower. If a note appears higher on the staff, it must necessarily be played more toward the right hand. Simple as this may seem, very young pupils are almost invariably confused by it until they find their bearings.

### Teaching Intervals to Help Note Reading

Even in the case of some quite young pupils, I have found that practice in reading intervals and learning to recognize them was very helpful in training the eye to grasp the musical outlines more rapidly and more accurately. Shorn of all unnecessary words, the method pursued was this:

Teacher.—I am going to play two keys on the piano that are close together (plays C and D). Now if I call C the *first* of these two letters, what would you call D?

Pupil.—The second.

Teacher.—Yes, that is right, it is the second, and so we call the distance between those letters a second.

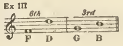
After a number of seconds have been found by the pupil on the keyboard, the other intervals may be explained in the same way. Then show them how this applies to the staff, explaining that intervals are always counted from the lowest note upward.

The especial point to impress this first lesson on intervals, however, is as follows: If *both* notes are on *lines*, or *both* on *spaces*, the interval will be an *odd* number, as 3, 5, 7 or 9. But if *one note is on a line*, and the *other* note on a *space*, no matter which is below, the interval will be an *even* number, as 2, 4, 6 or 8

To illustrate this point, write a number of intervals, and have the pupil write the word "odd" or "even" above each one.

In later lessons, however, the pupil should be assigned work in writing the correct name of the interval *over* the example with the names of the notes below as example 3:

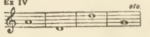
Ex III



Older pupils can usually grasp these ideas readily, but it is sometimes necessary with younger ones to devote a lesson entirely to seconds, or seconds and thirds, and then to add one new interval at a lesson as it is found they understand the old ones.

To aid in this, write one letter in a measure, and have the pupil supply the required interval as: Write a *third above* each note and the names of notes below them:

Ex IV

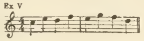


Additional drilling in writing intervals may be given in this way: Have the pupil start on a given note (as middle C) and write from it up a fourth then down a third, up a fourth, down a third, etc., until C on the second line above the staff is reached.

Next in the F clef write from C on the second line below the staff up a sixth then down a fifth, etc., until middle C is reached. Write the names below the notes always.

As soon as a pupil can write intervals even up to a fifth they are ready for the next step which is this: Give the pupil a lesson from whatever studies he is to practice, and tell him to name the *notes, intervals* and *direction* in this way:

Ex V



Teacher.—The first note is C, play up a third to E, down a second to D, up a third to F, down a second to E, etc.

After this is recited correctly, the notes may be recited in time without naming the intervals.

# Launching the Beginner

By Maso Brevoort

There is something immensely fascinating about the first lesson at the keyboard. It has something of the thrill of the launching of a vessel when it slides down the ways toward its initial splash in the water. Starting a career on its way musically is one of the privileges of the teacher, who should look forward to the first lesson with keen interest.

The first thing is to enable the pupil to get his bearings—to receive the proper kind of launching. If you like to begin with table exercises, or notation, or finger-and-hand position, it is your privilege to start a pupil at any point you think best. But always remember this, that when you give the pupil more than he can thoroughly assimilate, you are robbing him of that "First, fine, careless rapture" that means so much in the laying of his foundation and all his later artist life.

For instance, in teaching the location of the notes on the keyboard, do not puzzle the pupil with too much science, or talk learnedly of "groups." The most important note on the keyboard to the student, until he "finds his way about" in the mazes of black-and-white, is MIDDLE C.

I have seen a pupil quite flustered in playing upon a strange instrument, simply because he could not find at once the middle C that seemed to be right under his finger on his own piano.

Point out to the student the exact location of the Middle C, how it comes almost opposite the first letters of the maker's name on the piano, to the left of the *two* black keys. Make the pupil go back to it again and again until he can point it out unfailingly. Then get him to lay his finger on every C on the keyboard. When this location work is thoroughly mastered, make him take the identification swiftly. "Find me all the C's on the keyboard, as quickly as you can—while I count six—"

"Which one of these is Middle C?"

After the pupil is letter-perfect in this process, give him the key that is likely to puzzle him in the identification of middle C—*i. e.*, F. Coming as F comes, directly to the left of the group of *three* black notes (as C comes at the left of the group of two black notes) he will often be misled if he is not well drilled in the difference. The next task, therefore, is to give him the location of the F as you gave him that of the C. After he has mastered the location of F in a swift drill, mix the two keys and give the command: "Find me all the C's and F's on the keyboard." Now again, while I count ten."

Exercises like this, while they require quickness of vision and good co-ordination between the fingers and the eyes, do not introduce technicalities into the lesson to such an extent as to fatigue or bore the beginner. A lesson should be just enough beyond the young student's capacity and knowledge to be interesting and stimulating, but not so far out of his mental and physical grasp that he will feel undue fatigue, for nothing is more detrimental to continuous interest in his studies. Better, also, one simple fact surely and thoroughly apprehended, than a number of facts or rules half learned. The student—whether child or adult—should leave the lesson with the feeling of some definite attainment—not with a bewildering sense of his teacher's tremendous knowledge, and the vastness of the subject before him. The former means stimulation and the lure to effort and study—the latter means discouragement and slow progress.

# Practical Examinations at Home

By T. L. Rickaby

The majority of music pupils in smaller towns never take any further study than is provided by the local teacher. A course in a conservatory—and by this is meant a real conservatory with all that the term implies—is possible for but few, and many do not desire it, being content with what they can attain at home. With all the improved conditions surrounding present day music study the fact remains that much of it is desultory, without method, system or aim or object.

Why not map out a course of study for each year and pupil? Pieces and studies are numerous enough (and excellent enough) to prevent getting into a rut, and there are some pieces and studies that every pupil should take any way. A certain amount of theory should be insisted on, if nothing more than a knowledge of intervals, the structure of major and minor scales, common chords, dominant sevenths and their resolutions. To this might be added the names of the great composers of different countries and some idea of their work.

At intervals examinations might be held. These examinations will not carry with them the weight of those at a conservatory, but they are a source of pleasure to the pupil and a decided satisfaction to the parents. Further it puts the pupil in the position of knowing just where he stands. Few can ever give a definite account of what they have done or learned, except to give the names of a few pieces and some can not do that.

A procedure like the one suggested here would work a much-to-be-desired reform.

# Individualism in Piano Study

## From an Interview Secured Expressly for THE ETUDE, from the Noted Piano Virtuosa

## ETHEL LEGINSKA

### BIOGRAPHICAL NOTE

*Leginska, whose sensationally successful tours in America have occasioned much comment, is not a Pole, as her name suggests, but of English birth and ancestry. She was born in Hull, and appeared as a "wonder-child" in London when she was nine years of age. Later she studied with James Kwast, at Dr. Hoch's Conservatorium in Frankfort, and then for three years with Leschetizky, eventually extending her interpretation work with the artistic advisement of Senor Alberto Jonás. She was in fact one of the few pupils Leschetizky taught without remuneration. Her concert appearances in Europe and in America have been very numerous and highly successful.*

"The subject of individualism in pianoforte study is one that makes a peculiarly strong appeal to me, since nothing more "individual" could possibly be imagined than my own musical upbringing in Hull. My father came from the distinctly middle class. If you have never lived in England, you can hardly conceive what this means. My mother, on the other hand, came from very poor people who, in Yorkshire, live according to stern ideals of religion and duty. Puritanism in America seems to have succumbed to the vitality and activity of the new world. But the sense of duty in Yorkshire is often synonymous with a sense of harsh repression of many beautiful and natural things in life that make existence worth while. With stern religious conventions in front of one all the time, progress in art is sometimes difficult. My mother rebelled at this before I was born. In fact, she was a revolutionist at heart, and I was the medium through which she chose to develop some of her principles. Accordingly, when she discovered that I manifested, at two years of age, a marked interest in music by haunting the hurdy-gurdy in the street, looking big-eyed at the artist who, by the mere turning of a handle, could produce such "beautiful" music—my mother decided that I should be trained in the thing that I liked the most, and that I should not go to school. How I ever got an education, I don't know, for of schooling I have had none. Of course, I have read enormously and have mastered three languages by self-study—have traveled and met all manner of interesting people. My mother did not intend that I should develop after the conventional pattern—and I did not. Father used to take me to hear the Carl Rosa Opera Company, and was amazed that I did not go to sleep during the long performances of *Carmen*, and other operas.

Fortunately there was a Royal Academy teacher in Hull, who shared my mother's views, and who taught me according to my needs, and not the needs of the great average, as most educational systems are organized to do. I was given abundant study in ear training and elementary harmony. Why should harmony be put off as a study solely for old folks? It is just as much a part of music as learning the notes. Why not take the child when its mind is most receptive and let him see the "how" and "why" of chords? Let him observe that there is a certain order in music, as in nature—that certain chords, for instance, resolve just as the calyx of a flower opens under the blessing of the sun.

### What the Child Should Have

Melody, improvisation and rhythm can be made immensely interesting if taught intelligently and simply. History is a great inspiration to a child if the story-book side is brought out. It brightens the dullness of technic, introduces human interest and makes music an altogether different thing. I am also strong for ensemble practice—playing with other instruments. Why isn't this more of a part of the regular musical work of children in America? Why do not the parents of musical children bring together those who play violin, and those who play piano or 'cello, and organize little ensemble parties? It is all a very essential part of musical education. It was fortunate for me that my mother had experienced the severe repression of Yorkshire—repression so wonderfully described in Mrs. Gaskill's classic story of the Brontes—fortunate that my mother had rebelled at everything that would hinder my wholly individualistic training.

A very great deal of time is wasted, however, in giving more than ordinary musical advantages to children who have no gift for music—children absolutely and entirely without talent. This is a ridiculous waste. No amount of cultivation will ever make a turnip bear roses—and it is cruelty to the turnip soul and ambitions to make it think it might achieve what is so out of its nature. While it is easy for me to learn to play the Mozart *Fantasie*, the Beethoven *C Minor Concerto*, and the *Italian Concerto* of Bach, before I was nine—this was because I had a real and deep love for music, and had a music lesson every day for a long time, and no regular schooling to interrupt or divert my training. Instead, my mother would often walk with me, book in hand, when I was going for some distance, and she would teach me on the way. It was all fun with such a mother, and I am sure that I learned more in this intimate, individual way, than I could possibly have acquired with my restless disposition, straight-jacketed in the ordinary school room.

Ethel Leginska

If anyone should ask me the most important thing in the musical education of the child, I should say—the training of the ear. The student in school, who could not write at dictation what he heard, would never get much further than the lowest grade. Yet how few could listen to a piece played slowly, and write down every note that he heard? Not one teacher in a thousand is capable of doing this—yet they waste hours over position at the keyboard. Position at the keyboard is important, and there must be some standard—some conception of right which must be given to the student. Yet, when it actually comes to position, nothing really seems to count. That is, great pianists do all sorts of things that the books say they shouldn't, and seem to survive and become very successful artists. Mr. Gabrilowitsch and Mr. Bauer, for instance, choose to play with their seats very high, while Mr. Paderewski has his so low that he sits only about fifteen and a half inches from the floor. Arthur Schnabel, the great German pianist who was very popular in Berlin, but little known in America, thought nothing of committing that greatest of all piano pedagogical crimes—permitting the finger to "break in" at the first joint.

The safe plan is to give the student what seems to be a happy medium in the way of position, and then tell him not to copy "the faults of the great," but to seek his own line of personal development. For instance, I have been told by many that Mme. Clara Schumann played with a more or less rigid hand, the second knuckles often higher than the back of the hand. This—"one of the faults of the great"—may have accounted for some of the neuritis or pains from which she suffered in later years.

The avoidance of unnatural strain and the development of strength accompanied by relaxation, appears to be what is most sought after in pianoforte technic. If the student will keep these ideas broadly before his mind while practicing, he will not go far astray.

### Leschetizky Ideas Misinterpreted

Quite naturally I think Leschetizky the greatest of all teachers. My association with him as a student for three years, was a rare privilege. Yet, forceful as he was, many of his ideas have been wholly misinterpreted, often by his own preparatory teachers, who were directly connected with his teaching plan in Vienna. This in itself, is very interesting and extraordinary, and I find so much misinformation about it here in America, that I cannot refrain from giving these facts. When Leschetizky achieved fame, he became a Mecca for more students than the ordinary teacher could possibly accommodate. Accordingly he adopted the "preparatory teacher" plan. He had a number of these preparatory teachers, several of whom were Americans.

The Americans make exceptionally fine pedagogs. My own preparatory teacher, when I went to Leschetizky, was an American, Miss Ethel Newcomb, with whom I studied only one month, this is all the preparatory work I did. These teachers served two purposes. First of all, they were there to impart certain technical principles in which the master believed, so that, when the pupil came for the first lesson, some of the worst faults might have been removed; and, secondly, they were there to help the advanced pupils in preparing special lessons.

It must be remembered that several of the two hundred or more Leschetizky pupils received a lesson only at rare intervals,—some once or twice a year, others one lesson a month, and a very few at more frequent intervals. Otherwise the master could never have taught so many pupils. But the Leschetizky lessons were not in any sense ordinary music lessons. The student worked like a beaver to prepare certain work assigned—far more than is given at any ordinary piano lesson. The lessons themselves were often very long, and the master was very tired after they were done.

In some curious way, the idea has gotten abroad that Leschetizky made it a practice to teach entirely in class. Of course, he would get his entire class together every two weeks regularly, and some of the advanced pupils—the Paderewskis, the Hambourgs, the Gabrilowitsches, and others would play. But only the unusually brilliant ones ever got a chance to play at these assemblages. In the matter of personal lessons, Leschetizky was an individualist. The student would apply for a lesson when he had his work prepared so that he dared face the master unafraid. Then he would receive a card like these that I have carefully saved as records of my many lessons with the master. These cards assigned a particular period for the lesson.

In this way Leschetizky was an individualist. But there it stopped. His idea was to bring his pupils up to a certain standard of excellence and let them develop their own special individualities after leaving his hands. This I have personally sought to do, through self-study, reflection and conferences with my colleagues, Mr. Godowsky, Walter Damrosch, Paul Goldschmidt, of Berlin, and at present with Mr. Alberto Jonás and many other artists. In the splendid fraternity of art, the workers of the higher type are always glad to coöperate for the benefit of their personal technic and interpretation.

### Some Important Leschetizky Principles

Much has been told of the wit and the personality of Leschetizky, but little that is essential seems to have been told of his ideas on pianoforte playing. Of course he was really a great wit. He used to delight in telling the story of a stingy banker who had rapidly sprung up from the peasant class to sudden riches. The banker approached Leschetizky, when he was teaching in St. Petersburg as a very young man, and asked the pianist to teach his daughter. When he learned that Leschetizky charged ten roubles (about five dollars) for a lesson at that time, he was aghast!

"Look here," said the banker. "I don't want her taught everything. Now I see that there are white keys on the piano, and black ones. Couldn't you teach my daughter only the white keys at—let us say—half price (five roubles)?"

"Ah," replied the master, "but you don't know how beautiful the black keys are. Let me play you a piece all on the black keys."

So Leschetizky sat down and played the black-key *Etude* of Chopin so much to the delight of the parent, that he exclaimed:

"Well, if the black keys are as beautiful as all that, I guess my daughter ought to have both—and I'll pay the full price of ten roubles."

Leschetizky had very serious and earnest views on technic. One he stressed especially was the need for a loose wrist whenever it was wanted. Just why some of his preparatory teachers should have taught in such a way that a stiff wrist was the result I do not know. In some mysterious way it has come to me time and again that Leschetizky was said to have urged a rigid wrist. This he did not, except in very forceful bravura passages, where a forearm stroke is occasionally required. He was very insistent upon the arched hand, rather than the flat-backed hand. Look at your right hand on the thumb side. If the line from the tip of the forefinger (second finger) forms a Roman arch leading to the joint where the bones of the thumb join the hand—then you have the ideal line or arch as desired by Leschetizky. This is the most natural and the most economical position of the hand conceivable for easy piano playing.

### Leschetizky and Preparation

The aforesaid arched position makes for better preparation. The fingers can travel over the thumb, and the thumb under the fingers more readily. Leschetizky laid great stress upon preparation in playing That is, every movement was prepared in advance if possible. It seems to me that some of the accuracy which marks the playing of his pupils, is due in a measure to this. The thumb, in passing under the finger, flies to a position immediately over the note that is to be struck. It is there when it is wanted. After much slow and deliberate practice of this it becomes as habitual as walking. You don't think about it—you are, in fact, quite unconscious of doing it. The well-trained hand does what it should do, and the mind can be centered upon the higher or interpretive side of the music.

The same idea was made to apply to chords. As the hand went to position to play a chord, it shaped itself immediately over that chord, with fingers individually aimed at the keys to be struck. Do you wonder that the pianist who moves the hand carelessly, with the fingers hanging purposelessly, like tassels, moving from one position to another on the oblique, instead of perpendicularly—do you wonder that, in this state of unpreparation, he almost invariably plays chords blurred? Leschetizky used to illustrate this at the keyboard. It was one of his secrets of accuracy. Move straight to the position above the chord. Aim every finger. Then play—and not till then. This, too, becomes habitual—a matter of routine. You do it after a while, without thinking about it. Leschetizky was a great believer in legato scales for the establishment of the preparation principle. Slow scale study is most beneficial and advantageous.

If one thing was paramount with Leschetizky it was *tone*—tone big enough for the largest concert hall, yet so under control that it could be administered with a reserve that made its whispers potent. How was this done? How shall I say? Perhaps the best way to express it is, that the tone should be poured out—not fired out. This is the vital difference between the tone of the Leschetizky or modern school and that of—say—the old Stuttgart school, where the notes were shot out from precise but angular fingers, as bullets are shot out of a machine gun. But how is tone "poured out"? It is easy to show, but hard to tell.

### Tone That is Live, and Tone That is Dead

Take the first three members of the common chord of C (C, E, G). Hold the fingers to strike, immediately over the keys; depress the wrist slowly, so that the fingers gradually sink, depressing the keys and sounding the wires without any percussion, or hammer-like blows. This is the modern method. Then, per contra, strike the same keys with the hammer attack of the old school. Practice this several times alternately, till you note the difference thoroughly, both as to the mechanism and the quality of tone. After this, make your own application of the principle to the various forms of finger, forearm and wrist touches. This is a crude exposition of the principle, but it points the way toward the Leschetizky ideal of "pouring out" the tone. It may, I hope, lead some ETUDE readers with perverted touches, toward a more beautiful tone. Of course, there are times when a harsh, brittle, hammer-like tone is necessary for the artistic expression demanded in certain pieces. But these times must be considered the exception, and not the rule.

### Leschetizky Misinterpreted

Here, again, the Leschetizky idea has been misinterpreted. Students attend a recital of Mr. Gabrilowitsch, for instance, and see him making motions like this. And what do they do? They go home with the *aural* recollection of Mr. Gabrilowitsch's beautiful tone, and start in to copy—not that tone, but what they think they *saw him do*. Accordingly, they press down the notes, and then, *after* the key has been struck, they elevate their wrists, and press down hard upon the keys. Now, *after* a key has been struck, the sound has been made, Its quality cannot be changed, no matter how much one presses on the key. Try it, and let yourself see that you cannot make any difference. What the observer has really seen, was the artist's *approach* to the key, and not something he actually did after the tone had been produced by the striking of the key.

This "pouring out" of the tone is a great principle. It must be worked out according to the special needs of the individual. Like the will-o'-the-wisp, it is very elusive, and can be captured only by years of hard, persistent effort. It is so fundamental in all beautiful playing, however, that it is worth all the drudgery to develop it. Finally, it should be developed in such a way that it is characteristic of the individual, and not of the mere bare fact that such and such a pianist recommends it. The application of the touch where it belongs in the interpretation of a masterpiece, is far more important than the mere achievement of the touch as an abstract mechanical principle.

Leschetizky was very keen in his observation of this, and he had little patience with the pupil who persisted in banging away after the old-fashioned hammer method. He was wonderfully appreciative of honest effort and hard work. He knew, for example, that I was dreadfully poor, and he taught me for nothing, giving me his precious time and skill, with greater liberality than to many other pupils who paid him high fees.

In those days I had to keep myself on five dollars a week. And Vienna, even then, was not a cheap city. Leschetizky knew this, and once when I had played the Henselt Concerto for him at one of the classes, he told me to come to his room the next day. He disappeared into an inner room, and remained for some time fussing with papers. I was fearful that I had played so badly that he was going to dismiss me. On the contrary, he reappeared at the doorway, with this little envelope in his hand—an envelope which contained one hundred kroner, in ten-kroner notes. This, he told me, was a gift to me, because I had played the Concerto so much to his liking. I wanted terribly to keep the Kroner, but, alas, they had to go to appease the appetite of a growing girl. Fortunately, I still have the envelope with his handwriting, as a beloved souvenir of Leschetizky's appreciation and generosity.

---

## Setting the Standard

> . . . *"But as when an authentic watch is shown*
> *Each man winds up and rectifies his own."*
>
> —SUDELING.

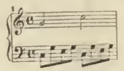
THERE is nothing more inspiring and improving to a young student of music than to hear a piece which he is studying performed by a really great artist. More may be learned by example, even unconsciously, than the most skillful and conscientious teacher could impart in a lesson. It is not an extravagance to spend money freely to hear good concerts.

## Silly? or No "Ear for Music?"

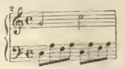
AMONG my pupils, some years ago in a small tow was a girl about twelve years old who was, in som ways, a good pupil to have. She was anxious to "pla the piano," civil, willing, obedient, and not inclined t laziness.

The piano was new and needed frequent attentio After about three months' instruction the C strin (second space in the bass) broke. Naturally they ha to await the convenience of a tuner from the neares city, a delay of possibly two weeks.

At this time she had an exercise on this order:



and she commenced to play it thus:



My question: "My! what are you doing in the bas"

Her answer: "Well, I had to play on the next ke because the C was broken!"

---

## Confidence in One's Art

YVETTE GUILBERT, the celebrated French Chansonneuse, was once singing, in her early days, at Lyons She was little known, and the audience not understanding her art, hissed her off the stage. Her manager flew into a rage, and vented his anger and disappointment on the singer. Far from being discouraged by an experience that has been the end of many a promising career, Yvette retorted, "Patience, mon ami! some fine day y will be offering me ten times the money you are giving me now, and you will be very lucky if you can get me to sing at that price." She was then receiving twenty dollars a night. A short while later, she had increased this to the sum of two hundred a performance. To-day Yvette Guilbert is a wealthy woman, and her origi art is known all over the world.

She had confidence in herself, and in her ability t succeed. How much this one characteristic has had to do with her great success, it is hard to say, but the chances are, that, had the singer given way to the despair natural to her Lyons fiasco, she would neve again have had the opportunity to sing in public. An this confidence in her own artistic ability must surel have had a marked effect upon her manager, who wa thus encouraged to try again to introduce the ar to public favor.

---

## Are You One of Those?

### By Elmore Hoppox

1. *Those* who lightly tread and surface-skim wi see their musical house collapse upon the sands.

2. *Those* who try to instill lofty ideas and aspirations into the musical dullard will find it is like putting nectar in a sieve.

3. *Those* who nourish their minds on musical tras must not complain if found musically unbalanced.

4. *Those* who plunge into depths beyond their technic must expect a chill.

5. *Those* who allow their fingers to be their guide while their minds are busy with a hundred other subjects must not be surprised if the wind of whispers topples over the musical structure.

6. *Those* who would astonish with their technic whil their souls are musically non-existent must expect t descend to earth with a jar.

7. *Those* who deviate from the palace of truth an the chapel of sincerity need experience no surprise t find themselves caught in the maze of their own false standards.

8. *Those* who seek to substitute the short cut for the long road to art may find it necessary to retrace the steps.

9. *Those* who expect to reap praise without practice will merit their chagrin.

---

"MUSIC can express the feeling, the sentiment, which an event engenders in the soul, but it cannot picture the event itself. That is the task of poetry and, in one way, of the graphic and plastic arts."—FELIX WEINGARTNER.

---

# The Golden Age of Singing

By the Noted New York Critic

## W. J. HENDERSON

HANDEL went to London in 1710. Scarlatti composed his *Mitridate Eupatore* for Venice in 1707. It has been asserted that hardly Bach himself surpassed the grandeur of the recitative *O Mitridate mio* and the great aria, *Cara tomba*, in the fourth act of this masterpiece. Yet a little later Scarlatti wrote another significant opera for Rome, and finally again for Naples, where his first lyric drama, *Pompeo,* was heard in 1684. Handel was a German who had made Italian operas for Hamburg after the manner then approved in Germany. France was struggling in the throes of creating her national school of opera, while invading Italian companies excited Parisian curiosity with performances of operas by the disciples of Cavalli.

Those who have read the story of the conditions under which opera composers wrote in that brilliant period known as the "golden age of bel canto" will readily understand how the name was applied. The singer was lord of the musical world. Throughout the whole seventeenth century his throne had been steadily settling itself upon its foundations. Because instrumental music was in its infancy the singer, already possessed of astonishing technical facility, was the only virtuoso before the public, and it is not remarkable that he speedily became its idol. His royal road had been opened for him when Peri, Caccini and Monteverdi produced their operas in the novel *stile parlante* in the first years of the century. A new and glorious field for the exercise of the vocal art was discovered. That art was already in existence, and with the first chanting of Monteverdi's immortal *Lasciatemi Morire* (*Arianna*) the march toward the golden age of bel canto began.

We have been told repeatedly that this age was synchronous with the period of Handel's activity as an opera composer. But there were kings before Agamemnon and famous singers before Cafarelli and Farinelli. Old histories of music used to inform us that the great Italian schools of singing came into existence in 1700. Indeed, we find Porpora, Fedi, Redi and their friends teaching at this time, but the whole system of vocal technic was ready. Where did Porpora, the greatest master of that epoch, learn his art? The truth seems to be that the golden age began before Handel was born, and that its celebration was neglected till Britain discovered its magnificence.

### The Rapid Rise of Opera

We shall probably not go far wrong if we accept the year 1637 as that of the beginning of this golden age. In that year the first public opera house, the Teatro San Cassiano, Venice, was opened, and before the close of that century there were eleven opera houses in Venice alone. With the presentation of opera to the general public the exaltation of the singer began. We have only to trace the progress of operatic composition from a simple and direct and dignified style to one blazing with artifice, seeking only for methods of exhibiting the skill of vocalists, to understand how singing marched forward from the chaste recitatives of Monteverdi to the gorgeous fiorituri of Anfossi and thence to the better disciplined floridity of Handel. The public had found a new amusement and prostrated itself in worship of the performers, just as in other times it bent the knee before pugilists or baseball players.

The singers quickly seized their advantage, and by Handel's time were in a position to dictate the exact manner in which an opera should be constructed. They decided how many characters there should be, what kinds of voices should be used, how many arias each should have, what kind they should be, and what condition of obscurity should be imposed upon choruses, ensembles, quartets or other combinations tending to dim the splendor of the solo singer.

Whence came all this mastery of the art of singing, which we find at the date 1637 assigned to the beginning of the golden age? We shall discover it already exercising both the tenderness and the agility of its utterance in the last years of the sixteenth century. After that we shall not be astonished to learn that legato was studied in the Schola Cantorum of Rome in the sixth century, and that the trill was assuredly known as early as the third century. It would be tedious to trace all the steps in the development of vocal technic from the time of Gregory the Great to that of Peri and Caccini, at the beginning of the seventeenth century. Not all are known, but we have sufficient material to enable us to make a clear outline. There were many interesting vagaries. Taste and practice advanced and receded in irregular waves. The chants of the Ambrosian period (toward the close of the fourth century), of which some certainly survive in Milan in almost their original form, were of two types, either Doric in their simplicity or opulent in ornament. Yet some of the commonest decorations of singing, such as the trill, fell into disuse in the fourteenth century, and were revived in the sixteenth by Giovanni Comforti, a singer in the papal chapel.

The effect to be obtained from the portamento was known very early, and the study of the consonants was quickly taken up. We find no written record of this matter till that of Guido of Arezzo, who flourished in the first half of the eleventh century, He said:

*"Liquescunt in multis voces, more litteratum, ita ut inceptus modus unius ad alterem limpide transiens nec finiri videatur."*

("The voices melt together in many after the manner of the letters, so that one tone begun seems limpidly flowing into another and not to be completed.") Emilius Probus, a grammarian of the fourth century, used the verb *liquescere* to describe the melting together of m, l, n and r with other consonants, but the quotation from Guido is the first account we have of the musical effect.

As for rapid running passages, we know that "divisions," as they were called, entered western song from the orient at the moment of the birth of the Christian liturgy. Marks of expression date back at least as far as the closing years of the eighth century, when Pope Adrian sent chanters into Germany at the request of Charlemagne, to teach the correct method. Romanus, who fell ill at St. Gall, remained there the rest of his life, established a school of chant, and introduced the use of the Romanian letters, as they are called, to indicate to the ponderous Germans the graces of expression. The most important were those bearing on tempo or rhythm as c for celeriter, t meaning tenere (to hold); m, mediocriter (moderato). Combinations are frequent, as *b t,* meaning *bene* and *tenere,* or our *molto ritardando.*

### Registers of the Voice

It is hardly necessary to go further. With the note that registers of the voice were known at least as far back as 1300 (where they were mentioned by Jerome of Moravia) we may pass to the year 1613, when Cerone published his monumental *Il Melopeo.* At this moment, when Vittoria Archilei was astonishing her adorers with her scintilating decoration of her husband's madrigals, when Leonora Baroni received not only the homage of the Italian poets but the admiration of no less a personage than John Milton conveyed in two Latin sonnets, when Jacopo Peri had composed his *Euridice* and sung his own *Orpheus,* and when Monteverde had produced his unsurpassed *Orfeo* there was, indeed, no complete code of vocal technic, but its materials existed in somewhat disjointed form and can be found in Cerone's work.

*Il Melopeo* was a treatise on the rules of singing, pronunciation, the conduct of the singer and the hygiene of the voice. The book contained many pages of exercises for the development of the voice in the execution of florid song. Cerone directed his attention chiefly to the chant, but both in its outline and in its vocal characteristics the chant was identical with the recitative of the new lyric drama. Cerone lays down rules for making cadenzas in the middle and at the end of a chant. His pages prove that independent vocal ornamentation was encouraged and that considerable agility was practiced in the delivery of ecclesiastic music. It is interesting to compare a chant with a dramatic scene and note how each, after its long-sustained legato, invariably ends with a short florid passage. To train pupils for such singing Cerone has special vocalises for each voice and on all the intervals. He and other writers of the same period show that the use of chest and head registers was well known and followed the same manner as that of our own time. As for the study of breath support, of which we have often been assured the early masters took no notice, Cerone says:

"The singer must know how to breathe imperceptibly among the long notes so that he can take the final diminutions with force and vivacity." In fact there is much more information about Italian vocal technic in this book than in Tosi's, published in 1723.

### A Training School for Singers

I quote from Mazzochi's history an account of the system of training in a school for ecclesiastical singers of the early seventeenth century:

"The pupils were obliged to devote every day one hour to the practice of difficult pieces in order to acquire the necessary experience. Three hours were distributed, one to trills, the second to passages, and the third to ornaments. During another hour the pupil worked under the master's direction placed before a mirror, in order that he might acquire no contortions of the eyes, the face or the mouth in singing. Such were the occupations of the morning. In the afternoon theory was studied for half an hour, an hour was devoted to the study of counterpoint and another to the study of letters. For the rest of the day the student exercised on the clavecin or in the composition of a psalm, a motet, a song, or some other composition according to the talent of the pupil."

I have translated this literally that the force of its simple statements might not be diminished Here we find the shaping of the great Italian conservatory system of instruction, which gave to the world singers thoroughly equipped as musicians and fitted to make their own ornamentations and cadenzas with skill and understanding. Too great stress has been laid on the omissions of Tosi and Mancini. They took much of the long-established technic for granted, and in their books dealt with matters which seemed to them to require more detailed explanation. A glance across the border into France and into the pages of that closely packed little volume, "Remarques Curieuses sur l'Art de Bien Chanter," by Benigne Bacilly (Paris, 1668) would have satisfied the superficial students of the history of vocal art that even outside of Italy the broad foundations were already laid for the splendid edifice of 1700.

If we turn from the records of the schools and studies to the history of the singers, we find that the fruits of industry were most opulent. Revert for the moment to the accounts of the art of the famous Loreto Vittori, born at Spoleta in 1588. He was attached to the house of Ottavio Doni, father of the historian of music. He studied under both the Naninis and under Suriano. Afterward he entered the service of the Medici family, and sang in some of the principal Florentine representations. In 1622 he became a singer in the Papal chapel, but did not altogether discontinue public appearance. He died in 1670, and there is a monument to him in the Church of Minerva, at Rome.

Vittori was one of the greatest masters of the young art of recitative. According to his biographer, Nicias Erythraeus, and other contemporaries, the "stile parlante," as it was named, found its most eloquent expression in his delivery. It is told that his singing moved hearers to astonishing transports. Erythraeus declares that when he sang many persons were almost suffocated by the violence of their emotions and were obliged hastily to throw open their garments. So great was his popularity in Rome that the people broke into the Palace of the Jesuits at one of his representations and literally drove out the nobles and Cardinals in order to make room for themselves. Vittori was not only a singer, but a composer, and his opera, "Galatea," still exists. It is an admirable example of recitative art and the poem, also by Vittori, is sweet, fresh and natural.

A younger contemporary of Vittori was Baldassare Ferri, born at Perugia, in 1610. He became a chorister at Orvieto in 1621. In 1625 a Polish prince carried him off to his father's court, whence, in 1665, he was transferred to Germany, and finally returned to Italy to die in 1680. Enthusiasm followed him everywhere, and adoring followers covered his carriage with flowers. Bontempi, the historian, has placed us under a debt of gratitude by describing the art of this famous man. He says:

"Whoever has not heard this sublime singer can form no idea of the limpidity of his voice, of his agility, of his marvelous facility in the execution of the most difficult passages, of the justness of his intonation, the brilliancy of his trill, of his inexhaustible respiration."

Then follow statements which sound incredible, but which can be accepted without reserve by those acquainted with the amazing resources of singers in a period when purity and beauty rather than volume and force of tone were demanded. Bontempi continues:

"One often heard him perform rapid and difficult passages with every shade of crescendo and diminuendo. Then, when it seemed as if he ought to be tired, he would launch into his interminable trill and mount and descend on it all the degrees of the chromatic scale through a range of two octaves with unerring justice. All this was but play for him, so that the muscles of his face did not indicate the least effort. Moreover, gifted with sentiment and imagination, he imparted to all his singing a touching expression."

There should be no astonishment that the Handelian era, the golden age of bel canto, was glorified by the art of Caffarelli, Farinelli and their associates. The centuries before their birth, too much neglected by historians of vocal art, had prepared their technic, their style and their taste. In order properly to appreciate the manners and methods of this golden age we must shift our adoring gaze from the two princes of song named above. Consider Carestini (1705-1760). All authorities agree that he sang rapid passages with great skill, and that in later life he greatly improved his cantilena. Mancini says:

"Although his voice was naturally beautiful he did not neglect to perfect it by study and to make it suitable to every kind of song, and he raised it to a point so sublime that he established his fame in his youth. He had a fecund genius and a discernment so delicate that, despite the excellence of everything he did, his great modesty prevented him from being satisfied. One day a friend finding him at study and applauding his singing, Carestini turned to him and said, 'My friend, if I do not succeed in satisfying myself how can I satisfy others?'"

One gathers from the various accounts and comments that have come down to us that the singers of the golden age reached the acme of perfection in those elements of the art which had focussed the attention of their predecessors. They sang legato of flawless suavity and used it for the expression of the tenderer emotions. The stormy tragic vociferation of later lyric drama was unknown to the classic vocalists. They sang rapid passages with swift and elegant smoothness, and in all their fiorituri sought for purely decorative effects.

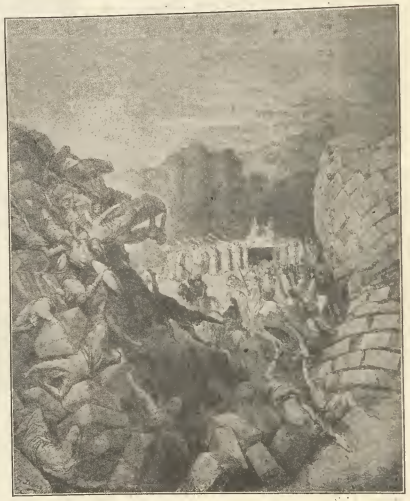
Dr. Burney, who has left to us faithful accounts of some of these old singers, was also generous enough to pen an essay on criticism, which the curious reader may find in the third volume of the doctor's compendious history of music. The value of the essay lies in the information which it gives as to what was expected of singers in the author's day. In regard to opera and operatic singing, Dr. Burney says:

"In hearing dramatic music little attention is pointed by the audience to anything but the airs and powers of the principal singers; and yet, if the character, passion and importance of each personage in the piece is not distinctly marked and supported, if the airs are not contrasted with one another, and the part of every singer in the same scene specially different in measure, compass, time and style, the composer is not a complete master of his profession."

The laws of lyric art laid down in this passage have not been repealed. But how lamentable the appearance of some of our latest operatic geniuses if they are strictly applied! Characterization has not deeply concerned the facile Puccini until quite recently, when his attempts at it have almost been his undoing. However, as Mr. Kipling says, that is another story. To continue with the extract from Burney's history:

### What Good Singing Requires

"Good singing requires a clear, sweet, even and flexible voice, equally free from nasal and guttural defects. It is but by the tone of voice and articulation of words that a vocal performer is superior to an instrumental. If, in swelling a note, the voice trembles and varies in pitch, or the intonations be false, ignorance and science are equally offended; and if a perfect shake, good taste in embellishment and a touching expression be wanting, the singer's reputation will make no great progress among true judges. If, in rapid divisions, the passages are not executed with neatness and articulation, or in adagios, if light and shade, pathos, variety of coloring and expression are wanting, the singer may have merit of certain kinds, but is still distant from perfection."


THE FALL OF THE WALLS OF JERICHO.

What a pity that we do not lay as much stress as the auditors of Handel's time on good taste, on light and shade, pathos, variety of coloring and expression. Our operatic stage is a field for too much stentorian display of merely powerful tone, while most of that which constitutes the purest beauty of singing is neglected. Yet there can be no doubt that beautiful vocal art is certain of public reward. We may not take note of its absence, and may content ourselves with what is brought before us; but whenever an operatic artist delivers a piece of finished and ravishingly beautiful singing, the astonished and delighted public responds with glad acclamations. If the artistic conscience were more rigorous, and if every singer would feel, as Carestini felt, that he must try to satisfy himself before expecting to satisfy auditors, we should soon have a cultivated public and a new golden age of song.

## The Fall of the Walls of Jericho

The physical explanation of Biblical miracles is the common pastime of young space writers. In these days when such marvels are being accomplished in the realm of sound, the fall of the walls of Jericho is regarded by many as a mere physical phenomenon.

The force of sound in affecting certain bodies of matter is so well known that it hardly excites comment. When a man standing in America can converse fluently over a wireless ocean with a friend in Europe, there is little left to marvel over in the sound world. This does not explain, however, the marvelous prescience of Joshua in giving such minute directions for his tonal attack upon Jericho. The seven priests marching before the ark, each with a ramshorn trumpet; the daily procession around the stone walls of the city until the seventh day, when they marched around the city seven times, blowing continuously, culminating with the deafening shouts of the people—all sounds more like the ritualistic overture for a miracle, rather than a laboratory experiment in physics.

That the city and all in it was demolished, save for a woman who had sheltered some of the messengers of Joshua, shows that the tonal method was quite as successful as Zeppelins or "Big Berthas."

The picture given herewith is by Gustav Doré, and it graphically portrays the miracle as only the great French artist could.

Dr. G. Ashdown Audsley, to whom we referred in an editorial in the March Etude, exhibits an apparatus made by the great acoustical expert of Paris, Koenig. Imagine a weathervane with four arms, on the end of each arm a little canister not unlike a miniature milk can with an opening at one end. These canisters are resonators, all carefully tuned so that the air contained will vibrate when a tuning fork of a given pitch is sounded. At the same time the arms of the tuning fork commence to rotate, always in a definite direction. According to Dr. Audsley the phenomenon of this apparatus has never been adequately explained, but the definite mechanical result is so plainly seen, that the miracle of the Walls of Jericho seems less and less astonishing.

## Program Making

**By Herbert B. Rawlinson**

In making up a program for a recital, or concert, or musicale, remember one important thing—do not make it too long. An audience will gladly "stand for" a long program provided the artists are of the first water, but for home talent it will be best to cut it a little shorter than—from your own personal standpoint—you consider it should be. For if it is the least bit too long they will yawn before the end. And if they yawn they are only too likely to go out—as unobtrusively as possible, of course—but one of the audience going out, is apt to start the rest. And this is bad for the success of the performance.

Do not make the program too much of one color. Try to put a lighter piece between two sombre ones to give variety. Also intersperse the music of one period with those of another. In doing this, remember that humor has its place in music as well as in everything else. There are songs and instrumental pieces which, while escaping any tinge of vulgarity, yet achieve a pleasing hilarity. And these may be made the high lights in the musical picture you are planning. One of the most favored singers before the public to-day, the baritone, Reinald Werrenrath, when he was soloist for the Maine Festival a few years ago, had the courage to introduce a humorous song of the very highest type, with funny words exquisitely set to music, and with an "irresistible refrain." Since then, other artists have put high-class humorous music on their programs with great success.

It is well not to have two long compositions following each other, for this breeds weariness on the part of the listener. Vary the length as well as the style. And, above all, to return to the first admonition cut the program a little shorter than you think it ought to be. It will pay you in the increased interest with which the audience will attend your next effort.

---

# A Year in the Fundamentals of Musical Composition

## The Dominant Seventh

**By FREDERICK CORDER**

**Professor of Composition at the Royal Academy of Music, London, England**

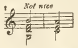
### THIRD MONTH

*[The next article in this valuable series will deal with Ornamental Notes, generally called Passing, or Auxiliary Notes. These are, so to speak, the graces of music, yet closely associated with the fundamental or groundwork of musical composition. They should prove of great interest and value to student-composers. The Etude cannot attempt to correct Harmony Exercises, but will answer questions upon obscure points.]*

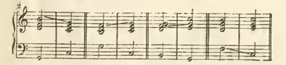
All books on harmony try to teach you quite a number of difficult things before they dare to trust you with this chord, which is the nicest and most natural one of all. I think it is always best in studying anything whatever to learn the most useful things first; to hark back and pick up loose ends may be unsystematic, but not necessarily confusing.

The chord called the dominant seventh is one of Nature's own manufacture, as you will perceive if you refer to the diagram given in the first of these papers.* It consists of a major common chord with a fourth note added, this fourth note being a minor seventh from the bass note and a minor third from the fifth. If you try you will find that the dominant (5) is the only note in the scale upon which such a combination can be built. Chords similar in appearance can be and are based upon all degrees of the scale, but they all sound more or less harsh and unnatural, while the dominant seventh appeals to the most rudimentary ear as the natural product which it is.

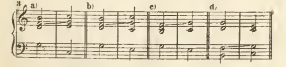
You will hardly need telling that it demands imperatively to be followed by something else—usually the Tonic chord; but you will be surprised to find what a number of details there are in this business which will trip you up if you are not careful. First and foremost is the way that the third and seventh must move. The third, being the leading note (seventh degree) of the scale will always want to move up to the key-note, just as it does in common chords. In these we found that it occasionally slid down to 6, but it can hardly do that with good effect in the dominant seventh. Try



The seventh, you will easily feel, wants to fall a step and very seldom to rise. Yet you will find yourself frequently forgetting this obvious rule in the inversions of the chord, or when the seventh does not happen to be at the top or bottom—in other words, when you do not hear it. Well, I don't know that bad grammar is an unpardonable crime in music any more than in speech; but I cannot agree with Artemus Ward when he says, "Why care for grammar so long as we are good?" If you have any ear at all you are not likely to make either of the following mistakes—

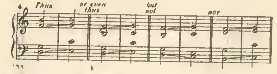


but you are very likely to commit the following:



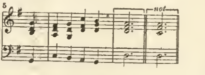
*a* is the least offensive of these; in writing for piano we do not very much mind incorrect part writing in middle parts: *b* is very disagreeable to those who can hear a bass, but a common lapse with those who cannot. Point out to such an one that it can be agreeably avoided by putting the seventh in the bass and he will receive the emendation with joy; but it will not prevent his making the same mistake again. Nothing will do that till he learns to hear his bass. *C* is another version of the same fault, less excusable because the seventh is audible, and can only rise—do you know when? I will tell you directly. Meanwhile the best way to guard against faults *b, c* and *d* is to notice that in the dominant seventh chord the dominant itself *cannot go down a third.* It may move a step up or down and skip a fourth or fifth, but a third—never.

Next comes the important and curious case when the seventh breaks its own rule and resolves upwards instead of downwards. This is when we are using it in the second inversion (as there are four notes to the chord there are, of course, three inversions) and the bass wants to move upwards. Play the following on the piano, listening intently to the bass and treble, when I think further explanation will be unnecessary.



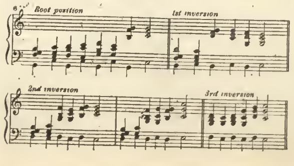
The rising of the seventh is of course to avoid the doubling of the E, which would occur if it descended. This difficult detail of what notes may or may not be doubled I have hitherto avoided, in order that you should not get confused by a quantity of details; we shall presently have to go into the matter thoroughly. For the present it will be sufficient to point out that no note that has a fixed and obligatory progression can be used in both treble and bass at once. We have seen this with the leading note, it will be the same with the dominant seventh. Then since two out of our four notes may not be doubled, which may? It is seldom wise to double the fifth of any chord, as it is so apt to lead to consecutive fifths, so only the root is available for that purpose. But as there are four different notes in the chord of dominant seventh you will, as a matter of fact, not often require to double even this.

When one has newly made the acquaintance of this interesting chord—just as when one has learnt a new word—one is apt to over-use it, and you will for some time find yourself positively unable to use a dominant chord at all without sticking in a seventh. Perhaps the following illustration will show you the weakness of this. Suppose this to be the end of a phrase, or the middle of a verse:



In other words, a concord is a thing you can rest upon, like a noun or a verb in speech, but a discord is like an adjective or adverb; it qualifies and passes the sense on; it is incomplete in itself.

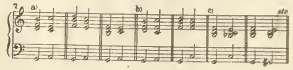
That you may get really acquainted with the dominant seventh chord it will be necessary to play the following exercises on the piano in all keys major and minor.



The transposition of these will probably give you some trouble. Take the keys in the following order, each first major then minor: C, G, D, A, E, B, F sharp, E flat, A flat, F, D flat, B flat. I cannot too strongly impress upon you the benefit you will derive from this playing of all chords and harmony progressions in all the keys. It is the only way—and a certain way—to build up that connection between eye and ear which is the vital part of musical education. Most learners begin by having no notion of the kind of sound any given interval makes: they will play C followed by D, for instance, and quite fail to perceive that E followed by F sharp (and not F) will produce a similar musical effect.

To return to our dominant seventh. Having grasped the fact that the tonic chord is the thing it really needs to follow and complete it, we must now find if there is any other that will do instead. There are three really, but only one of any account.

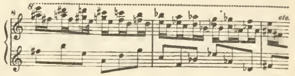
1. The chord on the sixth degree (submediant).
2. A first inversion on that note, or a second inversion on the tonic (two positions of the same chord).
3. Flatten or sharpen any one of the notes and so slide into a fresh key.



A is agreeable and is generally called "the interrupted cadence." The effect on the ear is that we were on the point of finishing and changed our mind. You may try placing the chords in inversions, but you won't like the result.

B. This sounds better the second way I have given it than the first. But it is not final, because, as you know, the second inversion will need a direct common chord after it. The dominant seventh sounds equally well this way in the inversions. Try it for yourself.

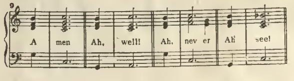
C introduces us to a new feature, called modulation. We are switched off into a new scale and key; our dominant seventh has disappeared, but has been replaced by another, which will have to be disposed of in one of the ways already described, or else followed by yet another. It is not uncommon in music to find a whole procession of chords like this, each one dragging us into a fresh key, and perhaps coming back after all to where we started: for instance, in Chopin's pretty Variations, op. 12.



I have been thus minute over the details connected with this chord because I know from long experience just what errors you will be likely to commit in employing it. You may fully appreciate examples 2, 3 and 4, but yet in harmonizing a tune that rises from the fourth to the fifth degree you may easily put a dominant seventh to the first note because it sounds nice, only to find that you cannot follow it correctly. One begins by hearing one sound (or bunch of sounds) at a time: we have now to hear also *what the next sound is going to be* before it has come. And this is the most important stage in the development of our ear. Try to think of this dominant seventh chord with its ordinary resolution (that means the chord that completes it) as the first syllable of the word *A-men.* The various ways in which it behaves might then be compared with other words: *e. g.*

---

* The fact that we have slightly modified Nature's 7th may be ignored for the present.



The first alone of these is quite final.

## Something About Encores

By E. H. Pierce

The French composer, A. Adam, in his miscellaneous writings entitled *Souvenirs,* remarks: "The English public is a great hand to demand things over again, and expresses its wish by a French word, as we do by a Latin word." The French word to which he alludes is, of course, *encore*: the "Latin word" used by the French is *bis,* meaning "twice." Indeed, they sometimes even make a verb of it—*bisser*—meaning to repeat a piece of music, although such a use does not seem to be recognized by the dictionaries.

The question of encores is one which practically confronts every player, and opinions differ as to the best policy to pursue. Wagner absolutely refused to allow it in his music dramas, because of the break it caused in the dramatic action, and organizations like the Boston Symphony Orchestra are traditionally averse to encores, because the make-up of the program is itself regarded as a serious work of art, and liable to be marred in form and effect by the superfluous repetition of a number or by the introduction of pieces which do not enter into the original plan.

In less serious musical performances, however, such as light opera, music shows, or miscellaneous concerts, the *encore* often is a source of great pleasure to the audience, and the artists take a certain pride in the number of times they are recalled.

It is often a matter demanding great tact and judgment to decide on the moment whether one should respond to hearty applause by a repetition of the piece just played (or some attractive portion of it), by another piece, or by simply coming forward on the stage and bowing one's recognition to the audience. Professional performers and organizations seldom leave these things to chance, but have a well-formed plan in regard to their probable action. It is interesting to look over the score and parts of a music show or a light opera as prepared for actual use by the leader; exact directions are given in blue pencil as to the place to begin in event of an encore, a second encore, and sometimes even a third encore. Sometimes to avoid mistakes, or to indicate some differences in the manner of performance, the music to be repeated is even written out in full.

It would be well if amateurs took equal pains to prepare for a possible encore; a piece chosen hastily on the spur of the moment often fails of its intended effect. If one has no well-defined plan in mind, and still deems it fitting to play again, a repetition of the same piece, or if it is long, a portion of it, is the safest thing, but there is a large class of short pieces and songs so particularly suited to this purpose that they are well recognized as "encore pieces." It is well to have a good variety of these in one's repertoire.

Generally speaking, an encore piece should be brief and of a lighter character than the number which preceeds it, yet the contrast must not be too violent. One should avoid anything which would seem to lower the character of the concert. Something a little piquant and "catchy," yet refined, is particularly in place. An encore piece need not be *always* lively, but if the chief number has been in a slow or moderate tempo, it would be very bad judgment to have one slow piece follow another.

One should above all things be able to infuse the encore piece with the same amount of vitality and personal magnetism that was present in the previous performance; if one feels at all wearied or played-out, as is sometimes the case after a long and difficult concerto, for instance, it is better to shun the task, and respond simply by a polite bow or courtesy.

Speaking of bowing—if one has been performing with an orchestra it is considered good form, in case they too pay one the compliment of applause, to recognize them in the same manner that one does the audience.

## Music in the Wilds

By C. H-T.

Picture to yourself a lonely lake, upon which the red Northern sunset has left a dusky, parting glow. The woods that hide the shore are engulfed in the growing shadows—those forests that are the haunts of the lumbering bear, the prowling gray wolf and the shy, fleet deer.

Now as the gloom deepens, canoes begin to arrive from all points—canoes filled with Indians.

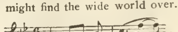
They come alongside the little wharf and wait—

For what?—what is the lure?

Listen!

The little Frenchman who keeps the nondescript store beside the wharf comes out of his tiny shop, looks about him—then, with a smile of comprehension and friendliness, he re-enters.

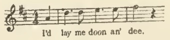
In a moment there floats out on the silence of the lake *Celeste Aïda*—Caruso is singing for as strange an audience as one might find the wide world over.



The occupants of the clustered canoes listen in absolute silence. There is not a word or a sound of applause when the lovely song is ended. The braves take their music as solemnly as their other pleasures.

A band record is the next—a stirring march-tune that makes the cool air tinkle to its brass and the pulse of its drums.

A pause—then *Annie Laurie* steals out on the darkening twilight, like a plaintive whisper from a day long past.



And so it goes—classic arias, band records, and that sober fabric of music in every age—the people's songs and ballads—follow each other in deliberate succession. And the floating audience listens in solemn enjoyment to the varying music of the steel needle on its whirling plate.

The little Frenchman pops his head out. He decides, by some occult process, that he has given them enough for one evening. In a moment he has locked himself in for the night. It is bedtime.

In another moment the last number is heard, slightly muffled by the closed door—the British national hymn:

The concert is over.

The canoes detach themselves from the wharf and slide off into the darkness, their paddles making hardly a sound. A far-off coyote utters his melancholy howl—a loon, faring high above the lovely lake, trails his mocking music across the sky—a faint breeze stirs the water till it laps against the wharf,

"And the rest is silence."

## Like Attracts Like

By Gertrude H. Trueman

When I showed a friend the above title, she laughed, evidently thinking this was a love story. But, no—it applies to music and was suggested by seeing a row of songs on the rack of an upright piano. "Lovely Lou," "Rattlety Bang" were some of the names I saw; and, oh! the colors—enough to make one's brain reel.

Once in a while—and, thanks to our modern teaching methods, more so these days than formerly—we see good editions of sensible music on an upright piano, but mostly they attract the songs with brilliantly colored title-pages.

Then there is the dear old square piano, found in home where the old folks still linger. And don't they match—the feeble souls and the sweet tinkle of the keys? What music do we hear now? The soft strains of the good old hymn-tunes and those pieces that were in fashion when grandma was young.

But, best of all, now come our superb grands—baby and concert. What wonders we can now perform! for we have sweetness, richness and brilliance at our disposal, waiting only for the right touch and temperament to give us just the effects we desire. And, strange to say, it is the music that was composed before even the square piano was made that sounds so good on our grands, showing that good things will survive the ages, despite what comes between and tries to outdo them.

## Getting Results in Arpeggio Teaching

By Leonora Sill Ashton

In the first few music lessons, the practice of arpeggios will not be explained until an easy position of the hand is formed, and a somewhat sure, firm touch acquired.

If it is possible, at this juncture, take your pupil to hear a harp.

Explain to him that an arpeggio is formed by playing the notes of a chord consecutively (harp style) and with that instrument before him he will be able to ascertain the character and use of this particular musical expression.

Of course, for practice on the piano you will begin with the simple triad of a familiar scale.

In the first instance tell the pupil to place his thumb, second and third fingers of the right hand, on the first, third and fifth of the scale; also the fifth, fourth and thumb in the left hand on the same intervals an octave lower, and impress the fact upon him that the thumb must snap under the palm of the hand as soon as it leaves its key—as in the playing of scales—and be ready for its next position.

The figure of going up and down stairs may be used again at the beginning, with the explanation that having learned to go up and down you will now proceed to go two steps at a time, or even more; but this also must be practiced very slowly, the same as the scales, for fear of slipping or falling.

When the arpeggio has been carefully practiced with due attention to fingering and position of the hand, a mild form of velocity must begin at once.

A favorite example of Albert Ross Parsons used to be to liken the playing of two or three octaves of arpeggios to the movements of the water bug, which nearly all children have seen on the surface of a pond.

"There they lie," said Mr. Parsons, "with their four feet stretched out, then—with a dart—they are across the pond." It is just such a dart as that which one must make in the playing of arpeggios.

Place the hand in the correct position over the keys and think of that one position as being simply repeated as far up or down the piano as one wishes to play. One must take great care, however, not to have any break between the triads. The fingers and hands must glide with the same swift sure motion over the keys as the water bug over the pool.

As soon as the notes and position of the hand are clear: play in triplets, accenting, with a good strong accent, the first of each. Then accent double triplets—then the first of each four notes.

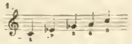
Set the metronome at a very low speed for this practice and for the velocity, but on no account neglect either, for it is fatal to think of arpeggios one note at a time.

As the lessons go on you will teach your pupils the minor and diminished chords as well as the major ones.

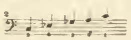
There is no better exercise in the world for strengthening small, weak hands and widening the spaces between the fingers than the practice of the diminished arpeggios, one octave at a time, for it places the dependent fourth and fifth fingers in just the position to accomplish this.

For example:

1.

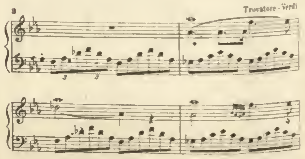


2.



With the very beginning of the study and practice of arpeggios, play something for your pupils to show

3



what a beautiful accompaniment and embellishment they form.

And thus give them a glimpse of something beyond what may seem to be the drudgery of the moment.

---

# Why Some American Artists Don't Get On

## From a Manager's Point of View

By HARRIETTE BROWER

[Editor's Note.—*At first, Miss Brower's standpoint may seem somewhat pessimistic. However, she has probably encountered some of the class stupidity of students who feel that the European label is all-important. A good teacher is a good teacher in any country. Joseffy in New York was just as great as Joseffy in Vienna, and only a natural-born jackass could think otherwise. America is now magnificently supplied with great teachers of American and alien birth. Many years ago the editor of* The Etude *made a somewhat exhaustive inspection of conservatory conditions in Europe. While there were many finely equipped institutions, he found that American students were actually going in large bodies to schools with faculties greatly inferior to the best American schools, housed in buildings, in some instances with almost unspeakable sanitary conditions—rooms and passages where the none-too-squeamish American would be compelled to clamp the nostrils shut—pianos fit only for a museum of antiquities and organs so much out of date that no organ teacher in America would insult a pupil with them—yet Americans were flocking to these schools because they bore great reputations. Artists of foreign birth who by their long service to America have become closely identified with this country are now striving with the best of Americans to put down the provincial attitude that artistic value must be imported. Let us tear the veil of prejudice everlastingly from our judgment and listen to music and musicians for what they are really worth.*]

"It was not until I had made a name for myself in Europe that I found the field open to me in America," said Mme. Bloomfield Zeisler to the writer on one occasion. We know that her words are gospel truth, and find a counterpart in the experience of most of our native artists. It is all very well to blame our girls for rushing to Europe to finish their musical education. But there are two sides to the question. Our girls knew they had no prestige in America if their studies were only made in the home land. No one would think them at all out of the ordinary unless they took the trip to the other side and had lessons from some all-but-unattainable famous master. It's not at all strange they should wish to get out and make a reputation. They had the object lesson constantly before their eyes, that the big engagements and fat salaries were always captured by foreigners or by Americans with foreign training, who had gained a reputation over there. If they were singers they had to note the annual visit of American managers to Europe to find new talent for the next season, while they stood back and waited. The managers said: "American girls had not received the right kind of training, nor did they have the necessary experience." Was it any wonder that our girls panted for the bigger opportunity, the chance to study and the experience they could gain over there; above all, the chance to make a reputation, so they could return to the home land with some certainty of consideration from managers or heads of schools, or a clientéle for teaching.

### America for Americans

We are told over and over that those days are long past; that times have changed, and we hope they have, though sometimes our hope is considerably shaken. We are told—and we are absolutely certain it's true—that quite as good training can be had in America as in Europe. We have splendid teachers here, the best opera in the world, the greatest artists in every line come to us every year, or make their home among us; we have our own musical atmosphere, too. Yet, in spite of all these things, in spite of all our native talent, and the really fine artists we are producing, the managers make their annual trips to Europe just the same. We must have foreign conductors, foreign trained singers and instrumentalists. Even now the native artist must adopt in many cases a foreign name, French, Russian or Italian, in order to secure suitable recognition. Ever and anon when this fact comes home to us with fresh force we feel moved to cry out, "How long!"

We are told so often now that the great war is leveling all ranks; that Americans are cured for all time of their foolish admiration and imitation of all things foreign; that they are ready to accept and encourage home talent; that they have become tremendously patriotic, and acclaim everything American, also, that native talent has come into its own—and all the rest. If we are comfortably credulous we settle down to the belief that native artists at last have more than equal chance and are recognized at their full value, and are paid accordingly. Not so the managers; they regard the situation with different eyes.

### The Public's Taste

The writer had a recent talk with two prominent managers, who look at the matter from different angles. Said one:

"The likes and dislikes of the public are often very hard to account for. I have just returned to my office from a long booking trip, during which I have seen and talked with many local managers. Especially have I visited quantities of Musical Clubs all over the country. We hear so much about the good work the clubs are doing. Well, it is true, in many things. They are a wonderful source of musical culture wherever they flourish. But—and here comes in the "but"—they should be the first to support worthy native talent, and that is just what they do not do. If they arrange for several recitals or concerts for the season they always want to secure the biggest artists for those concerts. If it is a choice between a native violinist, let us say, and a foreign player, they will choose the latter every time. We have some splendid native violinists, both men and women—masters of their instrument. But the clubs would rather have one of the Auer pupils, and Auer has been teaching in America for a year. Is it the lure of the sensational, do you think? Then there is the young American woman pianist; it is almost impossile to book her in small cities and clubs. It is hard enough to find any recognition for the American man artist; for the woman there seem few opportunities.

"But this question of clubs turning down the American artist in favor of the foreigner makes me hot whenever I think of it. I have talked and preached about it—all to no purpose. I wish you could arouse some interest in this vital subject. It is a wonderful opportunity, the clubs have in their hands to support and encourage worthy native artists. How are they using this opportunity?"

### A Business Point of View

The second manager looked at the situation from the angle of the salability of the artist.

"I speak from a purely business point of view," he said. "We must sell the talent of the artist as we do any other commodity. It is the person who can deliver the goods who secures the engagement every time. No matter whether it's a man or woman, native or foreign. If a native artist has a big repertoire and really knows the things, not merely pretends to, then we can depend on that artist. Pianists come here, show the length of their repertoire, and say they have played everything that was ever written. But call upon them in a hurry to play any one of the concertos on their list, and they would want a week's practice on it before they would be willing to appear; whereas we might need a pianist to play it the next day. It's the same way with singers. I could mention a singer who, at the beginning of her career, answered a hurry call to substitute in the *Messiah.* The fee was nominal, but she took the engagement because she was ready. She went to that city and sang so beautifully that she was re-engaged for another occasion at three times the salary. That's what it means to be ready. And that is the great trouble with American girls; they are not thorough enough, as a rule; they are not sufficiently prepared to measure up to the demands of the best managers. I could tell you of another singer, a most admired artist in concert, who, though her position with the public is well assured, is constantly studying; she never lets up. When a new work appears, by a good composer, she at once procures a copy and studies it; so she keeps up with the times in every way, besides constantly adding to her financial assets, from a managerial point of view. It's the same with the pianists. The other day a pianist—scheduled for an orchestral concert—was unable to appear. Here was an opportunity for an unknown player to come to the front. We appealed to several; some of them had offered us lists of pieces a mile long, but it was almost impossible to secure a substitute. The majority were not ready. It is well to look at the subject sometimes from the manager's point of view."

### Are You an American?

It is, indeed. Here we have two glimpses of the question; both invite serious consideration. It is doubtless much more difficult to make engagements for native artists, especially women pianists and violinists, than it is for men. Also, the foreigner generally has the preference over the native, in nine cases out of ten. Clubs want big names for their concerts. They might help amazingly to foster native talent, but they decline. What can be done to improve this condition? If you are an American here is an opportunity for splendid work.

We also hear that an artist who is entirely capable and ready is likely to secure the engagement, irrespective of whether he or she be American or foreign. This is encouraging and inspiring to the really gifted native workers in Art.

For, as *Hamlet* put it—"the readiness is all."

# What Do You Want, Big Names or Real Music?

There is a story told of a famous Virtuoso, who, when in his cups, thought that he would have a great joke upon the unknowing American public. Therefore he started his program (which called for a Beethoven Sonata), with a Cramer etude. The second group was a set of Chopin etudes—but our playful virtuoso substituted Czerny. The moral is that he was gently but firmly escorted from the stage before his mad career had continued more than five minutes. The audience was not dissatisfied, because it had something to talk about for the rest of its musical life. The American career of the virtuoso was cut short—very short. He thought that the American people didn't know—but they did.

Mr. Josef Hofmann's recent laudable effort to program works of American composers at his recitals brought the merited applause from patriotic music lovers—but goodness knows, we don't want American music unless it is very fine music. The point is, that we have very fine music and very fine performers. Let us help them and enjoy them for what they are worth. We want the great musicians from all the countries of the globe—we can not get too much of the best. At the same time let us sanely determine whether we are being bamboozled into paying for cheaply-made publicity, "billboard" and "press-notice" greatness. Why can't we judge for ourselves and let our ears, minds and souls decide whether it is more enjoyable to hear Mischa Sapiniefkoffsky or plain William Brown? Perhaps William really plays twice as well, if we will only be open-minded, or rather, open-eared.

# Memorizing Your Piece

By Frederic W. Burry

*[The writer quotes the case of a famous pianist who memorizes "four measures at a time." A great many students and teachers do this regularly, and apparently with great success, where every other method has failed. It is only fair to* Etude *readers, however, to tell them that the latest experiments of the psychological experts seem to point to the fact that the best and quickest plan for memorizing poetry and recitations is to go over and over the work as a whole and not to pull it to bits and memorize it in that disjointed fashion. Perhaps this also applies to music, but we do not know of any scientific pyschological tests having been made in the musical field.—Editor of* The Etude.*]*

First thing, it takes time to memorize a piece, therefore, patience.

A pianist of some renown once told me she could not memorize more than four important pieces a year, and that she had never met anyone who could. She was accustomed to practice daily for hours, and she had a wide experience with music and musicians. No doubt her standard was high. She would hardly be satisfied with results that did not at least approach perfection. The pianists before the public seldom play anything that has not been worked at for two or three years.

In memorizing one should first see and take the piece as a whole, then in detail. First, the universal, then the particular. Divide the piece into sections and sub-sections, giving extra attention to any awkward or difficult phrase—one hand at a time—both hands together—from many angles, viewing and reviewing.

Some of the signs may be overlooked at the very first—such as expression marks, pedal directions, fingering; or such features can be supplied subconsciously out of the performer's own brain as he goes along. The composer's intentions in these matters are by no means to be ignored. But, broadly speaking, a good composer and a good executant naturally supply very similar notes of expression.

Primarily, then — technic. Measure by measure, phrase by phrase, build up by endless repetition. To relieve the monotony and tedious routine and in order to gain a wide grasp of the piece play over the whole composition or a generous portion, at intervals, always seeking further improvement, constantly giving added attention to the little details—watching for curves and strokes and dots and figures that may have been overlooked at first. If the composition is a good one—a classic—everything should be noticed and no changes made.

Some think they may put in their own fingering, or their own bass here and there—why be fussy? The better way is to memorize a few pieces thoroughly—one by one— paying respect to careful editings, rather than to take up a number superficially. The lady pianist, to whom I have referred above, said she would take four bars—no more, no less—repeat them ten times—no more, no less—then proceed to four more, and so on. This may appear to some a mechanical procedure; nevertheless, it begot fine technical results in her case at least.

And it is technic we are after. It is all very well to disparage velocity and mechanical agility, declaring that the æsthetic side of music is the main thing. This may be true enough, and technic only a means to an end. It is, however, the means that requires a quantity of attention—calling for much time; the artistic part—the expression—belongs rather to the realm of space—and to a quality of attention that is very much a matter of life and experience.

Memorizing is not merely the photographing of the printed page on the grey substance of the brain. You must absorb the composition into your whole being. The finger-tips contain little brains, so to speak. The piece actually sinks into you. It becomes part of yourself.

A piece thus thoroughly learned is never forgotten. After a while, you may lay it aside. Then when you want to take it up again, you will always find it on the great shelf of the subconscious, stored away in some pigeon-hole of your cranium, ever ready for service. It may require a polishing up; you may have to review it a little; but you will discover that the time and labor formerly expended have not been wasted.

Nothing is ever forgotten. Concentration helps to dig the subject in—it also aids its resurrection. And concentration does not imply any strained pressure on the brain. It is the calm, attentive, receptive attitude that counts. We live and learn by absorption. "Try easy" rather than "try hard."

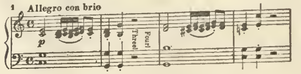
# The Most Powerful Effect in Music

By Edwin H. Pierce

Mozart is said to have declared that the most powerful effect in music was—*no music.* That is to say, a skillfully placed rest, or perhaps more specifically, a "grand pause."

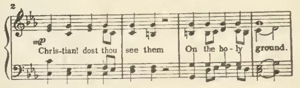
It is strange that this fact is so little appreciated by the ordinary run of musicians; the cutting short of rests, especially those intended by the composer to be of dramatic significance, is so common as almost to pass without comment, although the earnest observance of them would add immensely to the effectiveness of the performance. This fault is not entirely confined to amateurs; professionals whose work is almost entirely of a solo nature are likewise prone to it in many cases. The best cure for it is habitual practice in ensemble playing, or in orchestral playing under a really good conductor. Lacking this, much may be achieved by a resolute counting of time.

One of the most familiar examples is found in the opening measures of Beethoven's Sonata, Op. 2, No. 3.

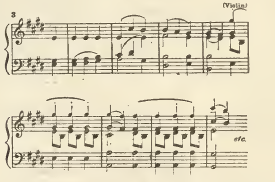


Here the rest on counts "three" and "four" serves to fix the opening motive on the mind and arouse expectancy for what follows, but if the player yields in the least to a careless tendency to cut the rest short, the only impression made is that of uncertainty and rhythmic deformity.

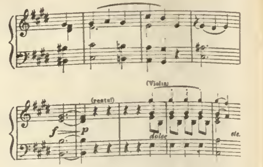
An almost parallel case is found in the well-known Lenten hymn, *St. Andrew of Crete,* which suffers mutilation at the hands of many careless organists.



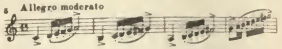
As we have quoted Mozart's opinion in the first paragraph of this article, it seems but fair to furnish an example from his works, and we present an excerpt from the minuet of his violin sonata in E minor. (No. 4). Here a charming little melody which first appears with a half-close (just before the entry of the violin) in the following inconspicuous form:



is greatly enhanced in beauty on its later appearance by the enlargement of the half-close and the introduction of rests. One should observe these rests with most minute accuracy.

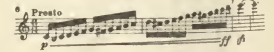


Analogous to the effect of actual "rests" is the conscientious rendering of a group of staccato notes, for a staccato note is really nothing more than a very short note *followed by a very short rest,* the two together making up the exact nominal value of the printed note. A very common failing is to omit the "rest" (if we may so term it) which should come after the *last* note of a staccato group as certainly as between the previous notes. It would be well if piano teachers more commonly gave the same attention to this small, but important detail that is observed by good violin teachers. In Kreutzer's Fourth Etude, great stress is always laid on the fact that there *must* be a decided break between the last sixteenth note and the half note which follows:



(For the benefit of those unfamiliar with violin technic we should explain that the curve used in this example is not regarded as a legato sign, but merely as an indication that the notes are taken in one bowing, the staccato remaining as decided as ever.)

Sometimes a great artist may produce a wonderful effect by the skilful insertion of a very minute pause in a place not specifically indicated by the composer, yet wholly in sympathy with the composer's idea. The writer still retains a vivid memory of such a proceeding on the part of the great Russian violinist, Adolf Brodsky (now residing in England). Although unable at the present moment to verify the source of the quotation, he is able to give it from memory with sufficient accuracy to illustrate the principle:



A perceptible break after the last sixteenth note caused the long note which followed to have the effect of being wonderfully and powerfully accented—an accent so intense, that any attempt to have produced it *merely* by the force of the bow would have resulted in an unlovely harshness of tone.

There are some passages which admit well of this treatment in the Finale of Beethoven's Quintet in C major, but space will not permit us to present an example from the score.

We have chosen several illustrations from violin music because small points of phrasing are more distinctly audible as rendered by the violin bow, but they are equally important in piano music. It is a very common fault with pianists, both old and young, to slur the last note of a staccato passage. Remember that the last note marked staccato is every bit as staccato as the others.

# Gaining the Pupil's Sympathy at the First Lesson

By Ellen Fairborn

Here is where true understanding and sympathy with the little pupil is most necessary—at the very beginning.

I happened to be in a house where the first music lesson had just been given. The teacher was hoarse from loud and continuous talking, and the small pupil looked bewildered. I have always tried to make the first lesson a happy one. It is not wise to give too much information, and always some little thing which the child will be able to do easily and enjoy. I often talk about other things in a casual, friendly way and try to get some idea of the little mind and character with whom I have to work.

A sensitive child looks forward to a new teacher with a certain amount of dread, and a quiet, friendly and informal manner will go far to reassure her and make the next lesson one to be looked forward to.

It is better not to insist upon much depth of tone at first, where the hand is small, as there is great danger that the first joints of the fingers will bend in, and a habit be formed which is very hard to break. As the fingers become stronger the tone can be increased, and until then let the tone production keep pace with the ability of the fingers to remain in the proper curved position.

---

# Secrets of the Success of Great Musicians

By CHEV. EUGENIO di PIRANI

## Anton Rubinstein

*This is the Third Article in this Interesting Series by Chev. Pirani. The Former Ones Were Devoted to Chopin (February) and to Verdi (April).*

Some days ago a distinguished musician was discussing with me the title of these essays: "Secret of Success of Great Musicians." "How is it possible," he said, "to discover their secret? If that were the case then everyone could become a great musician."

That is a mistake! To unearth and analyze the secret does not mean that everybody could repeat the trick. Sometimes it is the magnetic personality; sometimes the wonderful inspiration; sometimes the suave, fascinating touch—and so on. One can possibly find out the reasons for success. An ambitious musician can, also, to his great advantage, try to imitate those peculiarities; but imitation, even exact reproduction, very seldom revives the original. It becomes, at the best, a good copy, but never the real thing. Such gifts as are responsible for success are either inborn (and, in that case, cannot be acquired,) or they can be reached only through a whole life of study and toil, like the marvelous technic of some virtuosi. The mere mentioning of it as one of the reasons of their success is by no means sufficient to render other musicians capable of doing the same. Even granted that some would-be imitator is possessed of the necessary predisposition for developing certain abilities, he must add to his own initiative all the application required for the attainment of that high aim.

This preamble is necessary to dispel the assumption that I am going to put into the hands of the student, a magic wand which will open to him the golden portals of fame.

*Rubinstein,* to whom to-day's article is devoted, offers to the investigator a wealth of dazzling traits which can be esteemed as guiding stars to the ambitious musician.

He was (like many other renowned musicians) a "wonder child," a fact which ought to silence the critics who decry "les enfants prodiges." There have been enough of them who have developed into world-famous men, as in the case of *Beethoven, Mozart, Bach, Handel, Chopin, Mendelssohn, Liszt, Hofman, Busoni,* etc., to justify the belief that genius is in most cases precocious.

Little Anton Rubinstein's debut was at the age of nine years, at Moscow. After the performance he was put on a table in order that he might be seen. In 1841 he set out on his first tournée with his teacher, Villoing, and in Paris he was brought in contact with that glorious circle, *Heine, De Musset, George Sand, Chopin, Liszt,* who had such an inspiring influence on each other. Liszt attended Rubinstein's first concert and embraced the then eleven-year-old boy.

RUBINSTEIN'S SALON AT PETROGRAD

On *Meyerbeer's* advice the young artist then made serious study of composition under the famous *Dehr.* What an inspiring teacher this man must have been is proved by the fact that (besides Rubinstein) *Glinka, Kiel, Kullak* have been among his pupils. This circumstance, that Rubinstein had an excellent teacher, should not be forgotten.

Rubinstein's first compositions had, however, a very ludicrous end. He took them with him to Petersburg in the year 1848. Unfortunately, the Russian police, always suspecting the smuggling of seditious matter, confiscated the trunk containing the manuscripts and, after some months, instead of returning them to the owner, sold them as wrapping paper to various green grocers and butter merchants in Petersburg, as later the young composer found out, to his disgust. No need to say that these, his first efforts, were never heard of.

### At Kamenol Ostrow

In 1852 he found a gracious protector in the Grand Duchess Helène, who invited him to her palace in Kamenoi Ostrow, where he could leisurely attend to his favorite studies as pianist and composer. The two well-known melodies (one of them in F major) dedicated to the Grand Duchess, were composed in that time.

In 1854 he undertook a tournée in Germany, and in 1858 returned to Russia, where he became the leading spirit of the Russian Music Society and founded the Petersburg Conservatory. In 1862 he was again engaged in a triumphal concert tour, and 1872 he visited America, on which occasion was laid the foundation of his subsequent wealth.

He delighted in telling of many strange experiences he had here. Among others, after one of his concertos, where he had played various selections from Chopin and Schumann, a prosperous looking American came up to him and, patting him condescendingly on the shoulder, said patronizingly: "Waal, you hev played well, Mr. Rubinstein, but why don't you play something for the soul?"

"For the soul?" replied Rubinstein, puzzled. "Well, I *have* played for *my* soul, if not for yours."

He did not like the long sea voyage. "To *look* at the sea, that is delightful, but to *be* on it," he said, "*horrible!*"

At Peterhof, in his enchanting summer home, Rubinstein kept open house, and one evening he, *Davidoff,* the great violoncellist, and *Auer,* the eminent violinist, who now sojourns among us in New York, made music together. Large as the villa was, it was always too small to hold the multitude that sought admission, and out on the lawns that surrounded it, under the trees, on the steps of the terraces, everywhere, were groups of people listening in silence to the sounds that floated out to them from the open windows of the music salon.

### Rubinstein's "Sacred Operas"

Rubinstein's dream was the establishment of "sacred opera," that is, of oratorio produced on the stage, like the "Passion Play" at Oberammergau. He wrote on this subject: "The best known masterpieces of this form (not during the study of them, but when hearing them performed) always left me cold; indeed, often positively pained me. To see and hear gentlemen in dress coat, white cravat, yellow gloves, holding music books before them, or ladies in modern, often extravagant, toilets, singing the parts of the grand, imposing figures of the Old and New Testaments has always disturbed me to such a degree that I could never attain to pure enjoyment."

The gigantic task he set himself with the great historical concerts remains unique in the annals of music. These series of concerts were given in Berlin, Vienna, Petersburg, Moscow, Paris and consisted of seven piano recitals, whose programs included the most important works of classic and modern composers. The first was devoted to the old, including *Bach;* the second to *Beethoven* (eight sonatas), the fourth to *Schumann,* the greater part of the fifth to *Liszt;* the sixth and part of the seventh to *Chopin.* The whole program was played from memory, a prodigious feat.

He was, indeed, above criticism as a pianist. I had the privilege of hearing this series in Berlin. Who could describe his fascinating, velvety touch and sweet caressing of the keyboard, his awe-inspiring impetuosity suggesting the thundering of infuriated elements. His exuberant temperament even sometimes overmastered him, but just this overwhelming temperament made the great splendor of Rubinstein's genius. He could sing on the pianoforte with all the beauty of a human voice and again dash into enormous difficulties with a fire and passion that carried away all before it in its astonishing grandeur.

### A Great Teacher

But all this superior ability did not come from Heaven alone. The student should not forget the thousands of hours Rubinstein devoted to study especially to find a peculiar softness and delicacy of tone and how long he was working at the problem. Also the enormous sonority he could extract from the piano was a peculiarity of his own. In every concert it was said he broke several keys, and a second piano was always in reserve on the stage, but never, even in the most tremendous fortissimo, did his touch become rough or harsh.

He was also a great teacher, and in spite of his impetuous and capricious nature, he possessed those qualities required of a good teacher: patience and gentleness. He never lost his temper as Bülow did and, in contrast to Bülow, he was absolutely objective in his lessons. While Bülow "revised" the classics and sometimes indulged in distorting phrases and accents (see f. i. the G minor Gavotte of Bach). Rubinstein was against revised editions of the classics, as he considered it execrable taste that some of the present day artists should presume to present the classics after their personal ideas. "I want Beethoven, I want Bach, I want Chopin as they gave themselves to us," he often said, "they are good enough for me; and for my pupils they must be good enough too." Nothing with him could be done for mere effect, no change made to suit the individual taste. His lessons were studies of poetry in the conception of the ideals of the great masters. Technic, of course, the pupil had to possess before coming to him. The first and last composer Rubinstein presented to his pupils was Bach.

Some externals of his playing ought not to be overlooked. His trick of tossing back his hair, his way of raising the hands high above the head, his leonine, Beethoven-like head—had, especially with the public, a certain share in the deep impression he made.

In private life Rubinstein was what one calls a good fellow. He was fond of a good story, especially when highly flavored, and he was always happy paying compliments to a pretty woman. On one occasion in London the Princess of Wales sent for him. Rubinstein, when bowing, was about to kiss the hand of the princess, when she hurriedly withdrew it, saying it was not the custom in England. "With us" (he should have said with *me*), replied Rubinstein, "it is a *law*."

### Personal Memories

When I was in Petersburg in the year 1888, I became acquainted with the master at the hospitable home of Mr. *Petersen*, the owner of the world-renowned Becker piano factory. Then and there he invited me to visit him. Rubinstein led, at that time, a retired life in the greatest simplicity. He was very taciturn and appeared as though lost in thought. He would let minutes pass without uttering a single word, and now and then he hummed over a musical phrase to himself, and in the air or on the table he carried on fantastic exercises with his fleshy, muscular fingers as though yearning for a piano. At all events Rubinstein was never much of a talker. Music was the language in which he preferred to express his thoughts. As a straightforward friend of Italian cooking, he had engaged an Italian cook who often prepared his favorite dishes such as macaroni de ravioli and other Italian specialties, which I was delighted to find at Rubinstein's home, in the "fatherland."

He lamented, even at that time, the vanishing power of sight, and this was one of the reasons for his dejection. I say *one* of the reasons, for another and perhaps a deeper one soon became evident to the attentive observer. He spoke mainly with bitterness concerning the injustice of people who praised him only as a pianist. He regarded as a great misfortune the fact that his world-wide celebrity as a pianist diverted public attention from his works as a composer. Perhaps he was right in that respect, for the world is little inclined to acknowledge the preëminence of a man in different realms, on the assumption that versatility generally precludes thoroughness.

Cunning directors and managers recognized Rubinstein's peculiar position, and offered to perform his operas only on condition that he would bind himself to appear in one or more concerts. He was, therefore, rather offended if one spoke to him of his triumphs as a pianist. It pained him also that the works which, in his own opinion, were the most important, were neglected, and only his less momentous compositions were popular. As a matter of fact, Rubinstein has created works of great importance and beauty in all branches of composition, but very few appear now on the opera stage or on concert programs. Who knows to-day of his operas: *Lalla Rookh, The Dæmon, Makkabeer, Nero, Lulamith;* of his sacred operas, *The Tower of Babel, The Lost Paradise, Moses;* of his symphonies, *Oceana, Eroica,* and all his other numerous works for orchestra and chamber music?

Rubinstein must have been in his best years an eminent conductor, but when I saw him direct a concert of the Imperial Russian Musical Society I was astonished to notice how poorly he handled the baton. Afterwards some of the members of the orchestra told me they took care never to look at him during the performance, for Rubinstein—whether because of nervousness or absentmindedness—was usually wrong in indicating the entries of the instruments. The musicians assured me that the best way of avoiding catastrophes was to pay no attention to his signs.

The growing affliction of his eyes compelled him soon after this to relinquish his position as conductor of the Imperial Musical Society, as well as the directorate of the conservatory, and in the year 1904 he suddenly died of apoplexy.

### Anecdotes and Bon Mots

March, 1881, I had to give a recital at the Philharmonic Academy, in Bologne. The program, which I had sent several days in advance, included a number of Anton Rubinstein's. The president of the academy, however, informed me that Rubinstein, being still among the living, could not be considered as a classic, and requested me, therefore, to cancel the number. The day of the concert a telegram from Paris announced that *Nicholas Rubinstein* (the renowned brother of Anton) had suddenly died. The president of the academy then hastened to inform me that Rubinstein having just died he became *ipso facto* a classic, and I could consequently replace his number on the program. I, of course, had to call the attention of the overzealous president to the fact that it was *Nicholas* and not *Anton* who had passed away, and the number was again expunged from the list.

How often public recognition is delayed, or altogether denied for this same reason. Envy, jealousy, hatred, business considerations, are often seemingly unsurmountable obstacles to success. In that case the secret of success lies only in . . . *death!*

That reminds me of one of my publishers who confessed to me recently that, if I were dead, my compositions would prove much more commercial. I replied that, for the present, I had to forego this effective advertising medium, as it would prove prejudicial to my . . . health!

The well-known writer, *Eugen Zabel*, a friend of Rubinstein, has published an interesting study on the *hand* of the great pianist. Leopold Auer, knowing Zabel's admiration for Rubinstein, sent him from Petersburg a plaster cast of his hand. Zabel wrote, concerning this dear relic: "It grows out of a very robust wrist. It develops afterwards full and fleshy, strikingly enlarging almost in the shape of a quadrate. The first impression, upon looking at the plaster cast, is not of great sensitiveness, but rather of unusual physical strength. Similar was the impression one received of the personality of Rubinstein. Anyone who did not know him would have supposed him to be accustomed to carry heavy weights, the more so as he walked in a stooping posture and with shuffling gait. The shape of Rubinstein's hand suggests a claw improved to human form. Marvelous in the strong development of the small finger. Rubinstein used to say that through a simple pressure of this finger on the key he could break any hammer of the piano."

A lady once asked Rubinstein what *city* he liked best. "This is difficult to say," he answered. "It would be easier if you had asked, what *country* I like best. Then I would reply: In *Russia I live, in Germany I think, in France I enjoy, in Italy and Spain I admire, in America I do business, and everywhere . . . I love.*"

### Success Traits

1. Study only with great masters. The time you employ with an inferior instructor is wasted. The happy choice of a teacher is half guarantee of success.

2. When you are developed into an artist do not care for the praise of the vulgar and ignorant. Be your severest critic, and seek to come as near as possible to your ideal. Pursue this ideal even when it is in contrast with the common taste.

4. Set for yourself some colossal task. Even if you do not succeed in attaining it, the effort alone will benefit and improve your art.

5. Do not forget that great mastery of any subject is obtainable only at the price of long and persistent study.

6. Specialize, if possible, in one thing. The world does not give credit for too many accomplishments.

7. When you have accomplished something in the world and you are anxious to get recognition *die* as soon as possible!

8. If you are not in a special hurry for fame take care of yourself, have a good time, and manage to live a hundred years, for, as the Italian saying goes: "*Meglio un asino vivo che un dottor morto*" (in English: "Better a live donkey than a dead doctor.")

## From An Old Musician's Wallet

Both Handel and Bach were not above helping themselves to another composer's melodies when they felt like it. Bach composed numerous fugues and fantasies upon themes that were not original with him. Handel went further and took bodily passages of considerable length. This was due in a measure to the exigencies of the times, when it was not unusual for a noble patron to demand a certain composition by a certain date, and the poor musician had to furnish it or risk disfavor. Accordingly, Handel kept a book of themes that he liked, although written by other composers, and used them in his own works with a naiveté that was—to say the least—audacious. Nevertheless, this does not belittle Handel's ability, because he was quite equal to writing works far finer than those he pilfered when the circumstance of the moment urged haste.

*"Play always as if a master were listening," said Schumann. The trouble is that most pupils play as though they were themselves deaf, to say nothing of the auditor.*

Three things mark Chopin's individuality:

1. He was the first composer of Polish birth to become internationally renowned.
2. He was the first composer of renown who was specifically pianistic.
3. He was the first great composer to give extended consideration to the smaller forms.

There is no more persistent dance than the waltz. Child of the Ländler, it is said to have appeared first in an opera, "Una cosa rara," of Vincent Martin (1787). They were German in origin but became, afterward, wholly international. Mozart, in fact, called his first waltzes "Deutsche." With Weber's "Invitation to the Dance," the art-form developed. With Chopin the waltz became a classic. How its popularity swept everything before it, is indicated in the following couplet of Byron:

*"Endearing Waltz! to thy more melting tune*
*Bow Irish jig, and ancient Rigadoon.*
*Scotch reels, avaunt, and country dance forego*
*Your future claims to each fantastic toe!"*

Here are some musical names that are often mispronounced: Berlioz (Bair-li ose not Bair-li-oh); Carreño (Cahr-rain-yo, not Car-renn-oh); Cramer (crah mer, not Cray-mer; Cui (Kwee, not Koo-ee); Czerny (Chair-ney, not Zer-ney); Delibes (Deh-leeb, not Dee-leebs); De Reszke (Deh Resh kay, not Deh Res-kee); Dussek (Doo-shek, not Doo-sek); Eames (Aims, not Eems); Fauré (Foh-ray, not Fower); Gade (Gad-deh, not Gahd); Kjerulf (K'ay-roolf, not Jur-ulf); Liszt, List, better than Least); Massenet (Mass-nay, better than Mass-sen-nay); Moszkowski (Mosh-koff-shkee, not Mos-kow-skee); Saint Saëns (San(g)-Sah(ng), not Sane-Sanes, the French nasal "n" must be suggested in the correct pronunciation).

Keep at it. Terrance used to say that "Nothing is so difficult but that it may be found out by seeking." The most difficult piece usually responds to persistent practice—when the practice is properly directed.

Have you ever noticed that whole notes are written in the middle of the measure in orchestral works (scores, etc.) whereas in most piano music the whole note is written at the beginning of the measure?

Is the work you have chosen worthy of your best efforts? There was a man named Charles Eulenstein (1822-1890) who became a noted performer on the *Jewsharp!* Contemporaries estimated that similar application might have made him a virtuoso pianist or violinist.

## Neglected Opportunities

*"Alas for those that never sing*
*But die with all their music in them."*
—Holmes.

We meet many grown persons who go through life harboring a constant regret that they refused or neglected opportunities for musical education, and that it is too late to remedy the fact. One such man we knew who used to joke about it with affected gayety, saying, "I'm chock full of music: I *must* be—because none ever came out!" but he really nursed a painful regret. Think of this when you are tempted to neglect your practice or postpone lessons for some trivial cause.

---

# Building Up an Octave Technic

## How to Play Octaves Smoothly, Rapidly and Tirelessly

### By CONSTANTIN von STERNBERG

Many piano players—and not amateurs only—find great difficulty in playing octave passages, especially when such passages demand a rapid tempo and great endurance. Such passages some performers find so fatiguing as to be unable to carry them through without experiencing a lameness in the wrist amounting almost to a feeling of being momentarily paralyzed. The word "paralyzed" is used here purposely because that which is so often taken to be *fatigue* is in reality a temporary or momentary *paralysis.*

We know that a muscle, when put to an unusual strain, accumulates a lot of blood which causes that muscle to expand. The muscles of the wrist, when put to an undue strain will thus expand and by this expansion press against the many large and small blood vessels which nourish and stimulate the finger nerves. This pressure makes the circulation difficult and by forcing matters this difficulty increases more and more, until finally the circulation of blood in the hand is stopped—which produces a condition of partial or temporary *paralysis!* The hand becomes in reality paralyzed; but this word need not frighten anyone, because this particular paralysis is not only temporary but admits of an instantaneous cure by dropping the wrist. Through this dropping the muscles relax—it might be said, *collapse*—the pressure against the blood vessels is thus released and the circulation of the blood is reestablished. This cure works *instantaneously,* whereas it would take from five to ten minutes, if not more, to restore the force of the hand if its inability to continue a lengthy octave passage were really due to *fatigue.*

This supposed fatigue is often accompanied by a pain which is felt about two inches above the wrist, but this pain only proves that the blood that was intended to nourish the finger nerves has been stopped in its course; that it has accumulated where it found no outlet and thus exerted that pressure which caused the pain.

This is the physiology of the difficulty and it had to be made quite clear here in order that the reader may understand that the means to conquer the difficulty, as suggested in the following, are entirely in line with the physiological aspect of the matter.

### Gripping the Octave

The most common error committed in playing prolonged octave passages consists of playing them—or endeavoring to play them—with one and the same set of muscles, instead of distributing the passage over four different sets. It would be well to understand that the octave technic comprises:

1. Wrist octaves;
2. Arm octaves;
3. Shoulder octaves;
4. Finger octaves.

Nos. 1 and 4 are more difficult to acquire than Nos. 2 and 3, because Nos. 2 and 3 are used only for *forte* and *fortissimo* places and never long in succession, while Nos. 1 and 4 are much more frequently used and demand a very attentive and time-consuming study.

The study of wrist octaves should begin—as Kullak suggests in the masterly first book of his "Octave School"—by striking an octave on white keys in such a way as to *grip* it, somewhat in the manner of the tongs which our summerly friend, the iceman, uses. The thumb and the fifth finger should show in their position a tendency to "face each other." While thus *holding* this octave the wrist should be alternately elevated as high as possible and dropped again; this "dropping," however, should not be a "depressing" but an actual dropping, that is: *falling.* The arm that had lifted the wrist should suddenly become, practically, devitalized and allow the wrist (as well as the arm itself) to *fall; to fall instantly* and to fall so low that the finger tips are in danger of losing their hold on the keys. Of these two motions each one should be made *quickly but,* at first, *very far apart* so that the wrist, whether high or low, should remain at least four or five seconds in the same position in order that the player may make sure that the fall is not a masquerading *depression.* In this "fall" the arm should be as if it were dead.

*This first study is the most important in the whole matter of octave technic.*

Assuming now that this first study was made on the keys of C, the next move will be a slight spreading of the hand while the wrist is lifting and the thumb and *fourth* finger reach for C sharp. Here the fingers should be *astraddle* of the black keys. In going then back to C, the wrist should again *fall* and the fifth finger and thumb take their C's as before. By and by, the study may progress chromatically to E and back again, always taking the black keys with the thumb and *fourth* and with a highly raised wrist, which must promptly *collapse* again when the white keys are retaken, while the thumb and fifth finger resume their *gripping* attitude.

When the chromatic scale is extended over an octave (of octaves) the shifting of the thumb and fifth from E to F and from B to C should be done (slowly at first) by lifting the wrist very slightly and *throwing* the hand upon the next white key. In all these motions the hand should endeavor to lean a little toward the thumb and *beware* of leaning toward the fifth finger.

### Avoid Speed at First

The student should keep up this slow practice for a week at the very least, however much he may feel that he could do the lifting and dropping of the wrist more quickly. The essential point in the beginning of this study is *not speed,* but the *forming of the habit* of suddenly devitalizing the arm that upheld the wrist. *A premature reaching for speed is very likely to produce a failure and preclude all future speed.*

The next step will be the repetition of each octave while the hand retains its position. Play the C octave twice; after a while thrice to the same time beats, then four, six and eight times with a low, hanging wrist. Then do the same on C sharp with a high wrist and the fingers *astraddle* of the keys.

When this has been accomplished, play the *diatonic* scale of C in such a way that C, E, G, B have the wrist low while on D, F, A, C the wrist is high. Use always the thumb and *fifth* finger and *throw* the hand from key to key without losing sight of coming as nearly as possible to a *legato.* The time for throwing the hand from key to key can be so minimized as to make the breaks in the *legato* inaudible, if the hand—at first—remains long enough on each key for a complete *mental* preparation of the next motion. Here again—it has to be repeated—the motions are to be made quickly, but *not in quick succession* until the motions have become habitual. And even then the increase of speed should be made very gradually. How soon the speed may be increased is a question which every student must decide for himself, but long abstaining from speed and the greatest self-restraint cannot be too highly recommended.

Assuming now that the foregoing advice has been punctiliously followed, other scales may now be practiced with the fourth finger and a high wrist on black keys, even when there are two or three black keys in succession. (If the hand stretch is wide enough the *third* finger may be used on the first of two or three consecutive black keys, as in the scales of E, B, A flat, D flat, e. a.)

### Finger Octaves

Coming now to "finger octaves" (No. 4 of the foregoing statement), it may be said that they are not, or only in exceptional cases, used in passages that move on white keys only; this manner of octave playing is used in scale or arpeggio passages that contain a number of black keys on which the fourth—if not also the third—finger is employed. Such passages should be practiced with the fifth and fourth (or also the third) finger alone (without the thumb) while the hand retains the outstretched position as if it were playing octaves. When the upper notes of the octaves with the fifth and fourth fingers are so well learned that they can be played in the required speed, then—and not until then—the thumb may be permitted to "trolley" along; to make the keys speak and thus to complete the octaves. In case of necessity the thumb may practice its notes separately, but while so employed the hand must retain its outstretched octave position. These "finger octaves" are very useful in passages that require great rapidity.

"Arm" octaves are used only where great strength is needed, while "shoulder" octaves should be used only for *sforzato* moments, where one or two octaves or heavy chords form the climax of a passage which, in itself, was to be played *forte.* Of these two manners nothing more need be said than that the "arm" octaves should engage the arm up to the elbow only, while the "shoulder" octaves employ the entire arm, deriving their strength from the shoulder muscles *and* that these two manners should not be confounded with each other but be considered as distinctly separate; for, *they employ two entirely different sets of muscles.*

### Prolonged Octave Passages

Prolonged octave passages played with one and the same degree of strength would be as monotonous as any other passages that were devoid of dynamic shading. It is to the dynamic undulations that the student should now pay the greatest attention, because they will show him the places where he may change from one manner of execution to another. It would be useless to say here that soft octaves should be played in the manner of No. 1 and No. 4, because the choice would depend upon whether the octaves are to be played *legato, non-legato* or *staccato.* Nor was the purpose of the foregoing to furnish a "recipe" which the student could follow without doing his own thinking and experimenting. The purpose was, on the contrary, to stimulate his thinking and experimenting after having made him acquainted with the fact that there *are* four distinct manners of playing octaves and explaining how these four manners can be acquired.

In the course of his pianistic experience the student may find that—once in a while—the various manners may form combinations, *e. g.,* the arm and wrist may work for moments together or that the wrist may help a little in the finger octaves. Such experiences, however, are granted to those only who have a very clear conception of the four manners stated before. If they are not *thoroughly* understood, the student may by chance hit upon a combination that may be of momentary help to him, but, as it would be mere chance work, it would be more than likely never to help him again. Hence it is best to learn and understand the four fundamental manners so thoroughly that, in case of any combination suggesting itself, the student should know *what* he is combining.

### Your Musical Magazine

**We think that anyone who reads Mr. Sternberg's article and tries out the exercises will surely benefit from them.**

**Some of the best articles in THE ETUDE have been suggested or requested by our readers. We want you to feel that this is your magazine in fact, and we are always glad to have our readers write us and tell us what they most want to read in THE ETUDE. Perhaps we might hit upon just what you have been waiting years to learn.**

# Hints on the Study of Octaves, Thirds and Sixths

### By Mrs. Noah Brandt

The performance of pure legato octaves is undoubtedly the greatest stumbling block in the path of a pianist striving for virtuosity. This is surprising, as with proper placing, correct use of the down-up motions of the wrist, and relaxation of the muscles, octaves may approximate the speed, depth and equality of single notes. Pure, perfectly even, resonant octaves cannot be acquired when muscles are rigid, hands misplaced, and a faulty principle applied.

The ear plays a very important part in octave playing, as it requires constant listening to each tone, in order to discover inequality. All previous training of the fingers and muscles for scales, chords and arpeggios has been a splendid preparation for octaves, although the latter should be a daily study even for comparative beginners, as they are a great aid in developing strength and giving elasticity to the first and fifth fingers. In the case of children unable to reach an octave, use sixths in place of octaves, in the early exercises.

One case, of a very gifted girl who performed in public the Rubinstein *D Minor Concerto,* comes to mind. The task was accomplished only by applying the principles for octave playing to which I have so often referred, as the young girl had little mechanical development or capacity. With a very short thumb, and no stretch between the latter and the index finger, she certainly had enough to contend with, but added to that the fingers were stiff and the hand not large by any means. By means of dogged determination and patient application of the correct principle, she was enabled in six years (from the time she received her foundation) to make her debut, performing an entire program of extreme difficulty, winning encomiums from press and public. That convinced me how unimportant comparatively, a fine hand was, and how much could be accomplished by musical and intellectual gifts, when combined with perseverance and correct guidance.

## White Key Octaves

When performing on white keys only, the hand should remain over the margin between the front of the keyboard and the black keys, always using the *straight lines* for scale and arpeggio passages, but when using black and white, never move in and out, but invariably remain inside. The rules for octaves are as follows: Play in a straight line; use even pressure; observe regularity of the up-down motions and complete devitalization when pressing down the octave.

The chromatic scale in octaves should be a daily study. Assign one study weekly of Kullak's *Octaves* (*Book 2*), in order to prepare for staccato. In the chromatic scale (played in octaves) use the slow, deep clinging legato touch, bearing down from the triceps, but never growing rigid. Never play with the arm (when using the triceps muscles) as only the pulsation of the latter is felt, and the arm, although relaxed is perfectly steady.

In performing thirds and sixths, the main difficulty lies in the connection of both tones when passing under and over the keys. Most performers retain only one note of the thirds or sixths, thereby destroying the equality and perfection of the passages. By using the same rules laid down for scales, relaxing the wrist when crossing over and under, and retaining both notes until the last moment, a perfect connection is assured. The Chopin *Berceuse in D Flat Major* is an exceptionally fine work for developing thirds and other intricate passages, and some editions have a set of preliminary studies to prepare for the difficulties. However, if all the technical rules have been carefully observed studies will be unnecessary, and thirds or double notes of any kind will glide smoothly and perfectly, to the complete satisfaction of the performer.

## A Modern Course

When students once understand the importance of sound conscientious training and faithful adherence to study, they will find that absolutely nothing is beyond their reach and that even those ordinarily talented attain surprising results. Modern methods are so infinitely superior to the old-fashioned routine hammering formerly in use, that results are accomplished in half the time, and without the torture of hours spent in endless books of unnecessary studies, as everything can be developed in the solos. The few necessary studies to be recommended are Berens, *New School of Velocity;* Loeschorn, *Op. 66 Book 3, First Studies in Octave Playing;* Cramer, *Books I and II* (*Von Bülow Edition*); *Inventions, Preludes* and *Fugues* of Bach, *Gradus ad Parnassum* (Clementi-Taussig) and the *Etudes* of Chopin, *Op. 10* and *25*. Phillipp's *Octaves* are also to be commended.

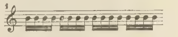
The above mentioned cover the entire ground from foundation to finish, as the use of studies depends entirely upon the pupil. Often I have dispensed with all but the most important, developing the technic in the solos. No two pupils can be trained exactly alike, either technically, tonally or musically. Each one has individual faults; hands are formed differently, and temperaments in particular, are totally dissimilar. While the principle of technic and tone is alike for all, the faults are different, consequently it is the instructor who must be ingenious and find what is amiss in order to correct it.

---

# Do Not Condemn Music of Futurists!

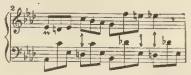
### By Edward Kilenyi, M.A.

One must always be careful in condemning the music of new composers. These, on account of their novel ideas, are often called revolutionary, ultra-modern, and futuristic. We should think of our great classical masters who suffered neglect because their contemporaries could not understand and did not want to give credit to new ideas. For instance, in 1601 orchestra violinists refused to play this passage from Monteverde's *Orfeo,* which they said was unplayable:

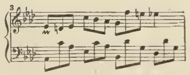


A similar fate befell Schubert's *C Major Symphony,* which was laid aside after a few rehearsals as "too difficult to play." The simple beauty of Gluck's music was considered by his contemporaries and enemies as "of little melody and refinement, with harsh harmonies and incoherent modulations which are drowned in noisy orchestrations." Even Beethoven's great Symphonies were condemned as "monstrosities," and were characterized by Weber as music "without clearness or force, spirit or fancy." The antagonism and even laughter aroused by the music-dramas of Wagner are well known. Even his melodious *Flying Dutchman* made contemporary critics "seasick."

But nothing is so dangerous to the music-student and teacher as taking out single passages from contemporaneous compositions, criticising and condemning them, and trying to show how they "ought" to have been written by the composers. Nothing could better illustrate the absurdity of this method than the following quotation from Leopold Fuchs' quaint text-book on Harmony (published 1840), which reads as follows: "In using a variety of passing notes in the upper parts, one should be very careful to avoid such harsh progressions as occur in connection with their bass in the following example, taken from a composition of modern times, in which the dissonances are not mitigated by even a very rapid tempo:



It would sound much better with this accompaniment:



Dear old Professor Fuchs was so contemptuously superior, that he did not even deign to mention the name of the composer—*who happened to be Chopin!*

---

# Pre-Practice Paragraphs

### By W. F. Gates

The person who advertises a "method" with a patent double-humped-interlocking name may catch many pupils; but the teacher with the largest supply of old-fashioned common sense is the one who will give the best instruction.

Don't worry about the world's necessity for another symphony. Write another "Spring Song" or "Polish Dance" or "Humoresque" first. When you are successful at those, then is time enough for the symphony.

The imagination is the great creative mainspring Without it there can be no originality. Yet, imagination, uncurbed by judgment and discipline, simply results in a wreck of good intentions.

A child's musical education consists of 20 per cent. teacher, 60 per cent. mother and 20 just plain child. The mother holds the controlling majority. Lucky the child where the mother exercises her majority to the best advantage.

We enjoy best that which we understand. The exercise of the full mental powers gives the mind its own joy in activity. Consequently, the better we understand music, the better we enjoy it.

The army may be strong and eager, the commanding general able; but if the lines of communication between the two are uncertain, no victories can be obtained. So with the musical performer. It is not only mind and muscle; there must be a well-drilled nerve system to carry the orders to the fingers. Absolute coördination is essential.

Godowsky says that music is at least two-thirds scientific. That would mean that every musician is at least two-thirds scientific. Is he?

Maybe that unprogressive pupil of yours is a square peg in a round hole. Maybe she never was intended to be a musician. Maybe it is your business to tell her so. In future years she may think more of you for so doing.

A tack is more pointed than a big nail. The more caustic and defamatory the mind, the smaller it is. Don't worry about the fault-finding and vitriolic remarks of the small-souled critics. If you worry about what they say, you are simply doing what they want you to do.

The wise woman will "keep up" her music after marriage and not make the house duties an excuse for neglecting it. The mother's music is one of the inherent rights of the child, to say nothing of the husband.

Many a girl has passed a soured, disappointed life because she did not look herself squarely in the eye before she essayed the career of a professional singer or pianist. The use of the mental looking glass is a good thing for the would-be artist.

Good tone depends, more largely than anything else, on the demand for it. In other words, the player must think good tone before he can produce it. Here enters attendance on the recitals of artists, where good tone is the usual thing. If one gets the idea of good tone well photographed on the mind, one will require it in his own performance.

And the same idea applies largely to technic in general. Technic is more a matter of mental concept than it is of physical agility. The quicker the music student arrives at the realization that music study is mind study, the quicker will be his advancement.

---

# Nothing New Under the Sun

Thoughtless persons who insist on talking during a musical performance, marring the pleasure of those who would listen to the music, we have always with us It is curious to note that this particular pest was already extant more than two thousand years ago. In the ancient book "Ecclesiasticus" we read, "Speak, thou that art the elder, for it becometh thee, but with sound judgment, *and hinder not music.*"

---

# Society and Musical Success

## How Social "Savoir-Faire" Helps the Young Music Worker in the Upward Climb

### By CAROL SHERMAN

"Simple Simon went a-fishing
For to catch a whale;
All the water he had got
Was in his mother's pail."

Of course poor Simple Simon did not get even a minnow. Are you a Simple Simon fishing patiently in some pool where there will never be any fish if you go on fishing for a thousand years? Are you trying to get the kind of pupils you want where there are no such pupils? Are you eating out your soul with ambitions and doing nothing to better yourself materially? These are questions that young musicians must ask themselves constantly. There are great opportunities in music teaching. Thousands of happy people are earning fine incomes in the field. Thousands of others equally well-prepared technically and artistically, are just merely "getting along." Who and what is to blame for this? In nine cases out of ten the teacher is himself to blame for lack of foresight and the good sense to sail into the right seas where the fishing is worth while, and then, having reached the right sea, so to navigate his boat that he does not run counter to the obvious rocks, winds and currents that lead to ruin. Social navigation is an art and a science which every living being must understand to a given extent no matter how short his life voyage may be.

The shams of society are so distasteful to the sincere, the earnest—not to say the honest—individual that music workers with their minds focussed upon the big things in life, fail to make a right estimate of the value of social finesse in making a success in life.

After all, every individual is dependent upon some social condition, fenced about by some social customs, and promoted or ruined, as the case may be, by the society in which he seeks his livelihood.

To attempt to ignore one's social surroundings is to invite possible disaster. The degree of indifference ranges from a few slight breaches, to absolute anarchy in which the individual feels himself supreme, and all society (organized or disorganized) inconsequential.

## An Interesting Case

A few years ago in New York, a musician who had been struggling along with a very poor patronage of workaday pupils on the outskirts of the city found himself a widower with one child. His wife had tried hard to help him in his work, had saved and had sympathized with him in his bitter struggles. How was he to do without such a faithful helpmeet? Two years thereafter he married another woman. Unlike his first wife she was not a musician. His friends deplored the fact that he had apparently married a girl whose first thought was social prestige. They predicted a married life that would shortly result in separation.

This is what happened. Wife number two, realizing that her husband's income and position were not to her liking, resolved to better things in many ways. She sought out an uncle who was trustee of a church in a fashionable district. She knew that her husband was a fine organist, and that with better material, a better organ, and a more intelligent congregation, her husband would be encouraged to do better work. She actually landed the position for him and did it by arranging to give a tea in the studio of an artist friend who was "in" with the scheme. The studio was a beautiful one, and the artist had reputation. The whole afternoon was stage-managed as though it were a dramatic production. The wife borrowed a sum of money from her uncle and with it fitted out her husband, her step-child and herself, with new clothes of the type which she estimated her husband's future patrons would approve. Her husband secured the position, and in one year from that time he was established in a beautiful studio in a great music center in New York, earning more than he had ever dreamt of earning.

The social "know how" the "savoir faire" had done the trick.

## Not a Matter of Trickery

At first thought the reader might conclude that the success of the musician we have described was due almost entirely to the wire-pulling of an ambitious woman. In a certain limited way, it was. Remember, however, that the musician himself was a most worthy man and really had something to sell which his former patrons were not able to appreciate. They, in many instances, thought more of "rag-time" and "Jazz" than they did of Bach, Beethoven or Debussy.

What the second wife did was to "sell" the products of her husband in the right market, in the right way. She had a knowledge of human nature and a way of meeting people that engendered confidence.

The "savoir faire" is, after all, a most important and valuable asset. It is the thing which lifts the bushel measure from the proverbial candlestick and permits the artist's light to shine afar. It is the ability to discern what the public wants, and then to be able to purvey what is wanted at the right time in the right way.

Stress those words—"the right way." The writer knows of one case of an ambitious musician who had an adjoining studio to his own in a fashionable Fifth Avenue district in New York. The rental of the studio was $150.00 a month. The musician tenanted that studio and advertised by means of circulars for fifteen months, and at the end of that time had not nearly enough pupils to make the venture worth while. He was a capable, gifted man, and anxious to give his best. What was the difficulty? He had moved into the right district geographically, but had not moved into the right society.

## He Did Not Know "the Right Way"

What, then, does social betterment depend upon? First of all it depends upon the individual's capacity for fitting in with the social situation. Society accepts what it wants and rejects what it does not want. It usually puts a premium upon

**Evidences of Ability.**
*Intelligent understanding of your art,*
*Accomplishment (good technic),*
*Capacity for expression.*

**Personal Character.**
*Sincerity of purpose,*
*Integrity,*
*Prompt, regular, business methods.*

**Evidences of Prosperity.**
*Good management,*
*Good clothes,*
*Good surroundings.*

**Sociability.**
*Affability,*
*Sensible deportment,*
*Desire to be an active participant in the social progress of the world and your circle in particular.*

## Heredity and Fate

When we speak of society in America, we realize that, in the minds of many, heredity plays a significant part. Many of us navigate in social waters that are mere puddles, and we are there because our ancestors did not have the strength and courage to swim out to larger streams. We accept our social status in the manner in which we accept our religious and political beliefs—from our fathers and mothers. Do you wonder that some people seem hopelessly stuck in the mud when they are content to take what fate has placed before them, and never reach out for better and nobler things?

With many musicians this is unfortunately realized far too late in life. There comes a time when the "savoir faire" can be acquired only as a veneer, and a very thin veneer at that. We know of one music teacher in a western city who suddenly acquired quite a sum of money through the death of a relative. He decided to better his business conditions by investing his inheritance in his professional work. This to him was a purely material matter. Accordingly he fitted out a fine studio, bought a piebald automobile, advertised extensively, and announced rates four times as large as his previous rates. The expected business never came. Why?—the man was socially impossible—notwithstanding the fact that he was a clever actor. Everything he did and said shouted "newly rich." If he had invested his money in himself by patiently seeking the environment of cultured people in some college where he might have improved his mind and his manners, to say nothing of his viewpoint in life, it is conceivable that he might have evolved his fitness to attain a new social stratum.

## Evidences of Prosperity

The young musician starting in upon his professional career should take a lesson from the cruel behavior of animal society. The sick and dejected animal gets little consideration from its fellows. It is left alone to recover or be destroyed. Only rarely is this otherwise. The human animal is much more considerate, especially where the afflicted individual openly invites charity. Otherwise we seem to be guided instinctively by evidences of prosperity. This is a mean, but very human trait.

Society that is progressing has a characteristic fondness for things that point successward. Lord Rothschild's pitiless epigram, "Have nothing to do with an unsuccessful man," is more a matter of the creed of society than most people realize. Society takes you at the valuation you establish for yourself, just as our grandmothers went to the market and picked the best and discarded the worst.

On the other hand, we are—thank goodness!—sufficiently advanced in our social mentality in America to accept the ambition to succeed, even before we accept the material evidences of prosperity. We know of a musician who called upon a prominent man recently with the view to getting one of his works published. He was poor, and his clothes were decidedly shabby. The famous man's stenographer noted this and was inclined to sneer at it. "Ah," said the business man, "but did you see how clean his hands were, and how clean his handkerchief and his frayed cuffs were? Did you note his quiet, gentlemanly manners, the sincerity of his eyes, his carefully chosen remarks? That is the reason, Miss ———, why I invited him to my home to dinner, when I could not think of having some others there under similar circumstances."

The stenographer masticated her gum at forty miles an hour, and did some very introspective thinking that afternoon.

## Social Events

No matter how small the community, the value of social events should not be underestimated by the musician. Society is naturally gregarious, and the individual who chooses to avoid or neglect social events, is apt to find himself in the possession of a very small, and not very select, following.

Studio gatherings, where the refreshments are nothing more than tea and nabiscos, are often better means of acquainting a community with the teacher's pupils, than pages of advertising in the local papers. Make these events as interesting and significant as possible. Get your best-appearing and best-mannered pupils to help you entertain. Train them how to do it. Splurge in flowers; nothing adds to the charm of such an occasion as beautiful flowers. Endeavor to have one or more especially interesting people (not necessa musical people) present. Write to friends in surro ing communities to find out from them who would make a helpful guest. It is not necessary that such a guest should speak or take an active part.

We know of one teacher in an eastern city who has gained a very desirable clientele by such methods exclusively. She has never bought a single line of advertising in a paper—never. She contends that her pupils are her best advertisement. If your business is a purely local business, and you have no desire to be known beyond your little circle, this is the best form of advertising.

### Playing the Game

Affability and deportment mean far more than most young musicians realize. Society is a game; and one must know the rules of the game to play it. This does not imply hypocrisy or sycophancy. Nor does it refer solely to the society of civilized peoples. None knows better than the explorer how dangerous it is not to know the social customs the social ritual of the barbarians. If society decrees that certain implements instead of the fingers shall be employed at the well-ordered table, it recognizes a breach in usage, and the malefactor is at once classed with another and lower social order. Some young musicians pay far too little attention to deportment. A beautifully rendered solo, followed by some conspicuous breach of deportment, may pass with a Beethoven or a Dvořák, whose genius is so great that it towers above social amenities; but with the young musician entering his chosen field, there will be the surprising discovery that he has not played the social game according to rule. Learn the rules of the game. Good manners exist for the common pleasure and comfort of all, and it pays to know what society demands in this matter. It is usually selfish and boorish not to observe the little niceties which have been established to make social matters as frictionless as possible.

Just as the snarling, snapping dog is avoided, so the pessimistic, fault-finding person is rarely welcome in any social group. It pays to be affable, if only for the sake of one's health. Where there is any kind of business relation, optimism, cheerful manners, polite tolerance, are imperative. The writer has seen musicians behave at times in a manner that would cause their instant discharge if they were clerks in a department store. Don't worry others with your own troubles; don't fail to greet people cheerfully; don't be suspicious of others; don't forget that only angels are without faults; don't expect everything from everybody you meet; don't be thin-skinned and assume that every remark made about you is intended to insult you; don't be dismayed if your playing is criticized; perhaps you deserve criticism; don't be disagreeable, unless some one is deliberately doing you an injustice. Greet newcomers with a smile they won't forget—thousands of social successes are due to that. Make others welcome, and make yourself welcome.

---

# New York State Music Teachers' Association Examinations for Teachers

The New York State Music Teachers' Association, founded 1888, possibly the largest and most significant of the state organizations, has just issued the following list of requirements for its proposed examination for fitness to teach.

In a letter from Frank Wright, Mus. Bac., President of the Association and Chairman of the Examination Committee, it is stated that this examination has been patterned after the examinations of the American Guild of Organists and other examining bodies abroad.

In commenting upon examinations in the past, The Etude has always pointed out that the importance of the examination and the worthwhileness and significance of whatever title or certificate awarded depended upon the character, proficiency and earnestness of the examiners and the exactions required by the examination itself. If the examiners merely lend their names to the scheme, for a consideration, or if the examination is merely a camouflage for some money-making scheme upon the part of a commercial enterprise, then the examination and everything connected with it stands in the same class with those medical degrees which once upon a time in America, could be purchased for anywhere from $5.00 to $100.00.

The writer recollects that the initial steps to establish an examining and crediting system in the New York State Association were taken at least six years ago. Many enthusiastic and able men have been at work upon the matter ever since. The gentlemen connected with the Association, who have supervised this work, have been men of character, interested in scholarship and giving their time without remuneration for the betterment of the profession.

If these examinations are conducted through succeeding years in the same spirit in which they have been conceived, the possession of the "Certificate of Associate" for teachers of pianoforte playing, for instance, will possess credentials in some way more valuable than a degree from an educational institution in which he has previously studied. He will have appeared before an impartial board of examiners and made good. No one should be able to question his ability to teach. He is at once removed from the "pin money" class and becomes identified as a regularly accredited member of the profession.

The success of the examinations will depend largely upon the persistence and enthusiasm and care with which the system is carried out in future years. There have been a great many fine altruistic workers in the New York State Music Teachers' Association and with the same spirit much good will be accomplished. The examinations will be adjusted to new conditions every year and the whole scheme is thus relieved of any suggestion of proprietory influence.

The following is the list of requirements for the examinations associateship in June of this year as sent to The Etude by the Association. The requirements for Fellowship have not been forwarded as yet.

THE NEW YORK STATE MUSIC TEACHERS' ASSOCIATION
Founded 1888
Frank Wright, Mus. Bac., Chairman of Examination Committee, 46 Grace Court, Brooklyn, N. Y.
Requirements for the N. Y. S. M. T. A. Examinations for 1919 to be held in the month of June

*For the Certificate of Associate*

FOR TEACHERS OF PIANOFORTE PLAYING

Candidates must be prepared to play from memory or notes the whole or any portion of the following:

PRACTICAL WORK AT THE PIANO

Compositions to be played from memory or notes:

Sonnetto del Petraca No. 123 .................... *Liszt*
Dreams of Love No. 2 .................... *Liszt*
Fantaisie Impromptu op. 66 .................... *Chopin*
or
Impromptu in C sharp minor .................... *Reinhold*
Prelude and Fugue in D, No. 4, Book 1 .... *Clavichord*
Etude in F minor op. 25, No. 2 .................... *Chopin*
Pedal Study on "Home Sweet Home" (with one finger) .................... *Mason*

Technical Work:

- Any major and harmonic minor scale called for, moderate tempo.
- Common chord, dominant seventh, and diminished seventh arpeggios of any key called for, moderate tempo.
- Chord study No. 112, book 4, Mason "Touch and Technic," played forte, also staccato.
- Chord study No. 106, book 4, Mason "Touch and Technic," to be played as written, also in half notes legato, bringing out in turn the melody in the soprano, alto, tenor, and bass.

Sight-Reading:

- Some compositions selected by the examiners.
- Simple modulations.
- Harmonization of a simple melody.

PAPER WORK

1. Fingering and phrasing of a short passage.
2. To a figured bass add soprano, alto and tenor parts.
3. To a given melody add alto, tenor and bass parts.
4. Counterpoint in two parts in various species. Three examples will be set.
5. Ear Tests: Write down from dictation two brief melodies, of which the keys will be announced and the Tonic Chords struck. Each passage will be played three times.
6. Questions in Form and in General Music Knowledge.
7. Questions in Pedagogy.

*For the Certificate of Associate*

FOR TEACHERS OF SINGING

To be eligible for this examination, candidates shall have had three years' experience as a teacher in the art of Voice Production and the art of singing.

1. Candidate will be required to sing one Italian song, and one song in English. (Songs to be of moderate difficulty, or even easy, and to be approved by the examiners.)
   The examiner's judgment will be based upon: Tone Production, Diction, Phrasing and Interpretation.
2. Singing at Sight, words and music. (A Hymn Tune may be given.)
3. Playing of a simple accompaniment.

PAPER WORK

1. Question on the Physiology of Tone Production, including Breathing and Resonance.
2. Questions on the Art of Singing as set forth in standard works on the subject.
3. Dictation (as described in piano examination).
4. Analytical Harmony through chords of the Seventh
5. Questions in General Musical Knowledge, including History of Oratorio, Opera and Song.

*For the Certificate of Associate*

FOR TEACHERS OF VIOLIN PLAYING

Candidates must be prepared to play from memory or notes the whole or any portion of the following:

1. Ability to perform satisfactorily any etude in Books 1 and 2 of Mazas Op. 36, and certain etudes in Kreutzer, Rode and Fiorillo with ability to analyze the purpose and worth of given etudes.
2. The ability to play a movement from a standard concerto (such as the DeBeriot 9th), or a concert number (as the Romanze of Svendsen), style and general detail to be taken into consideration rather than technical accuracy.
3. The ability to read at sight an unfamiliar movement of the grade of Viotti's, Spohr or DeBeriot's duets for two violins.

PAPER WORK

1. Fingering and Bowing of a short passage.
2. Analytical Harmony through chords of the seventh.
3. Dictation (as described in Piano examination).
4. Questions in General Musical Knowledge, including the History of the Violin.
5. Question in Pedagogy.

CONDITIONS

Candidates for the Associateship must be Colleagues of the Association, and Associateship must be attained before proceeding to the Examination for Fellowship.

Candidates for either of the certificates must secure 70 per cent. of the total marks in each section of the examination, *i. e.*, Practical Tests and Paper Work but the Examination Committee reserves the right of decision in the case of any candidate who fails to obtain one half of the awardable marks for each item.

The fees for examination (payable in advance to the Chairman of the Examination Committee) are as follows:

Associateship .................... $10.00
Fellowship .................... 15.00
Certificate, either class .............. 5.00

Candidates failing in either section of the examination may, upon payment of half fee, be re-examined in that section, provided that such candidates re-enter for the next ensuing examination.

All correspondence should be sent to the Chairman of the Examination Committee.

Frank Wright, Mus. Bac., Chairman of Examination Committee, 46 Grace Court, Brooklyn, N. Y.

## Honest Standardization

**THE Etude wants Abundant Data upon what is being done in all parts of the country in the matter of such Standardizing Examinations as are outlined on this page. Please write us what is being done in your district, and your opinions upon the prospective success of the scheme. We are firm in the conviction that any examination based exclusively upon the proprietary publications of any one publishing house is wholly Un-American, and will not be tolerated by thinking musicians. With our National Courts dissolving monopolies, what must we think of mercenary attempts to create them in Art?**

---

# 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 Question and Answer department.*

*Full name and address must accompany all inquiries.*

### Nine Lives

> "1. Is the hammer stroke style of piano playing obsolete?
>
> "2. Is the pressure touch the only accredited one among artists?
>
> "3. One of my teachers taught the wrist staccato; the next one taught that stacacto should only be picked up with the fingers. Which is right?
>
> "4. My first teacher taught an absolutely quiet hand and arm in legato. The second, a so-called Leschetizky exponent, says this is not correct, but that motions of various kinds are necessary for tone and effect. Is this true?
>
> "5. Is not the pressure touch too difficult for a very young child just beginning? Should I allow any movement of hand and arms with my beginners?"
>
> "6. Do you think the *Little Preludes and Fugues* of Bach too difficult for a third or fourth grade pupil? Is Bach only used for exercises?
>
> "7. Is the Op. 299 of Czerny too difficult to follow the *Fifteen Progressive Studies* of Duvernoy?
>
> "8. Please recommend some good duets for the third and fourth grades.
>
> "9. What do you think of absolute pitch?"—M. J.

1. The hammer stroke is not obsolete, but it is not used as in former years when it was the only finger stroke. Complete control and mastery of the playing mechanism demands that every possible sort of action be learned. There are many passages where the finger stroke action is necessary. A complete control of the hammer-like action of the fingers is of great assistance in securing a good pressure touch.

2. The pressure touch reigns more universally than it did. The term is practically synonymous with weight touch concerning which we hear much in these days. There is monotony in the hammer stroke touch. There is infinite variety in the weight or pressure touch. The accredited touch among artists is every imaginable sort of touch for every possible effect that it may be desired to produce. When you get around to it, procure the four volumes of Mason's *Touch and Technic* and study them for ideas. If you cannot afford all, buy the first volume.

3. Both are right. Here you can study your Mason to advantage. It would take us too far afield to discuss the question now.

4. Both are again right. The question is sufficiently answered in the foregoing for present purposes.

5. Very small children have not sufficient strength in their fingers to play the heavy action of a modern piano with only their finger strength. They must be allowed to use the arm pressure motions at first, gradually teaching them to acquire definite finger motions as they gain strength. After a time, as they advance, they will begin scale work, and as much finger motion as possible must then be gradually taught them. Very little should be said to small children about touches. It means nothing to them. They should be shown how to play and how to move their hands and fingers, and then shown how they can do it better; then how they can hold their hands and move their fingers better, etc. Keep your recondite explanations for those who can understand them.

6. *The Little Preludes and Fugues* of Bach may be used in the fourth grade, but not too early. They should not be used as exercises. No pupil will ever be taught to like Bach who thinks he is practicing an exercise.

7. Czerny's Op. 299 may follow the Duvernoy. Meanwhile you will find Liebling's selected studies of Czerny in three books far superior to them as usually bought. Liebling has brought together the best out of an enormous number that Czerny wrote.

8. There is a very rich field here Ask the publisher to send you a list such as you desire "on selection." You can then pick out what you wish for pleasure purposes.

9. Absolute pitch is one of the most desirable assets in a musical nature. Unfortunately it does not spontaneously show itself in every person who would like to possess it. It may be cultivated to some extent, however, and many maintain that it can be taught to anyone. This may be true, but I would not be too sure of it, knowing, as I do, how difficult it is to teach some people even to carry a tune of the simplest nature. I have known musicians, however, who did learn it by hard work under direction, and who maintained they had had no vestige of it when they began its study.

### A Recital of Spring

> "My class is made up of little tots from six to ten. My most advanced pupil can play *Narcissus* nicely. I want to give a little recital with them in May and would like to have it all on Spring, so as to have it unique and different. Can you send me a list of little pieces that would be appropriate? Four play in second grade and four in third."—C. G.

First grade—*Red Roses Waltz*, Kern; *Maypole Dance*, Bugbee; *Maytime Revels*, Bugbee; *Sing, Robin Sing*, Spaulding; *Signs of Spring* Rowe; *The Oriole's Lullaby*, Hipscher; *The Robin*, De Reef.

Second grade—*A May Day*, Rathbun; *May Dance*, Renard; *The Cuckoo*, Van Gael; *To A Daisy*, Steinheimer; *Waltz of the Flower Fairies*, Crosby; *June Morning*, Foreman; *Rose Petals*, Lawson.

Grade three—*The Skylark*, Tschaikowsky; *Cherry Blossoms*, Engelman; *June Roses*, Spaulding; *Springtime Coming*, Ludebuehl; *Softly Sings the Brooklet*, Wenzel; *Golden Meadows*, Wenzel.

We gladly print the foregoing as it may give a suggestion to other teachers who would like to vary the routine of their recitals by devoting one to a single subject. Possibly you could yourself play Sinding's *Rustle of Spring*, and Godard's *Renouveau*. Mendelsohn's *Spring Song* should not be forgotten, which is in the third grade.

### Six Items

> "1. What elementary book do you suggest as a self-help to harmony?
>
> "2. Do you advise a student of piano, harmony and dramatic art to study voice culture also?
>
> "3. Should a vocal student understand the piano?
>
> "4. What does M. G. mean when printed over a note in the treble?
>
> "5. Please tell me something about Sidney Smith.
>
> "6 I have a pupil of twenty-five, in the fourth grade, who wishes to become a teacher, but is very slow at learning. Are her chances small?"—S. M.

1. By all means Orem's *Harmony Book for Beginners.*

2. There is a limit to physical endurance. Yet if your time is not too strenuously filled a knowledge of voice culture will be of value to you, especially the ability to sing if you make use of dramatic art. Furthermore, as an all'round well educated musician, you would also find it valuable if it should come in your way to direct a choral society.

3. It would be a good thing if all singers were compelled to study piano. The colossal musical ignorance of singers is the wonder of the profession. Many vocal teachers are not able to play even a simple accompaniment for their students. In the majority of cases their knowledge of music as an art is far less than that of a cultivated amateur. Their opinions are of no value, and yet the public will listen to them in preference to the most educated musician, simply because it has enjoyed hearing the singer in a song which was taught him or her by rote. There are many splendid exceptions to this.

4. An abbreviation for the French words *Main Gauche*, which means left hand.

5. An English composer, whose compositions (entirely popular in character) enjoyed an enormous vogue from twenty-five to fifty years ago. They were invariably brilliant and showy in character, and melodious. There has been an attempt to revive some of the best of them of late.

6. She may learn to become a sincere and earnest teacher of pupils in the elementary grades, but her possibilities are doubtless limited.

### Music and the Farm

> "Is the effect upon one's piano technic of two and a half hours of daily manual labor (odd jobs about a farm) injurious or not? If injurious, why? And if harmless, why?
>
> "Also do you think that a teacher should consider it a duty to himself and his work to put in some daily practice at the instrument? If so, what do you think a reasonable amount of time?"—A. D. L.

This depends entirely upon the nature of the jobs. If they are such as to cause one to hold the hands tightly grasped upon some implement they are decidedly detrimental, as this stiffens the muscles, and if persisted in will prevent any high degree of technical skill ever being attained. Exercise is good and healthy for the player, and any work that does not demand a close grasp on the part of the hand will be excellent. Years ago, during the bicycle craze, I found that I had difficulty in breaking myself of the unnecessary habit of grasping the handles, acquired by nervous fear while learning, and soon found that unless I stopped it I should soon be unable to play at all, so stiff and rigid did my hands and fingers become. I gradually forced myself to discard grasping the handles, until finally I was able to ride all over town, like the small boys, without touching the handle bars. If your farmer pupil can acquire a similar skill with the farm implements, his work will be harmless.

A teacher should consider it a duty to keep up his ability to play by practicing a moderate amount. If it is merely to preserve acquired technic, a half hour may suffice. More will be required to increase that technic, and still more if one's repertoire is to be increased. The "reasonable amount of time" will doubtless vary with the individual.

### Sight Reading Again

> "Beyond the daily practice of reading new music, what is the best and quickest way for piano pupils to acquire sight-reading? I have a second-grade pupil who memorizes at second reading, but stumbles constantly when reading."—A. C.

This question comes in so frequently and has been answered so many times in the "Round Table" that I must infer that the circulation of The Etude is increasing at a rapid rate, resulting in a new list who have not seen past answers. Stumblers are of two kinds. Those who stumble in everything, whether learned and memorized or not. This is a mental trouble akin to stammering. The second kind stumble from inability to grasp the musical idea or quickly decipher the notes when reading the page. To overcome this spend as much time as possible playing duets with the pupil, selecting those simple enough so that the pupil may be forced to play them up to time. In order to keep up with you she cannot stop for errors, her interest will at once become enlivened and keen, your jolly companionship while playing will keep her good humored, and cause her to enjoy the work, and gradually she will acquire facility in recognizing the notes and their places on the keyboard, and an ability to grasp the musical phrase. Then urge her to keep up this work by herself in simple pieces, at least a grade simpler than she can learn by study, and even simpler, playing constantly at tempo and stopping for no mistakes. For a time she will need help in this also, which you can give by setting aside five or ten minutes of the lesson hour, or even adding a little until she shows that she understands the game.

# On Recent Improvements in Piano Teaching

### By ERNEST R. KROEGER

The observant teacher of experience, who contemplates the progress of the teaching of piano playing, cannot fail to be struck by the trend towards systematization. The standards established by educational institutions whereby "credits" can be obtained, are largely responsible for this development.

Many a teacher, long accustomed to a purely individualistic method of instruction, has found it necessary to conform to the prevailing "standardization" in order to keep up with the times. This has compelled him to experiment in fields previously unfamiliar, and he has seen that he has effected improvements by doing so. The writer has had occasion to observe this movement, for during the past three years he has conducted piano classes during the summer sessions of a great Eastern university. Students (most of them teachers) came from far and near to attend these classes, in order to become acquainted with the very latest ideas in modern piano teaching. With most of them, the logical development of a plan, was an impelling desire. They wished to see the kernel eventually become the flower and fruit by a natural process. They were keen to detect any omissions in the way of explanation, and they followed with the most minute attention the exposition of the subject in hand. They were eager for practical illustrations on the piano of the text material. These were often even more convincing than the explanation or the elucidation.

The fact is that the old haphazard style of teaching piano playing, selecting studies or pieces at random, irrespective of the needs of the pupil, and giving no information whatsoever, is obsolete. Proper instruction involves a thorough acquaintance on the part of the teacher of the pupil's especial needs, and a careful planning of his work along these lines. This involves a knowledge of human nature, as well as of music. The teacher must perforce be a psychologist. Then he must develop the pupil along the path of musicianship as well as along technical lines. A feature—long neglected in piano teaching—absolutely vital, is ear-training. It is sometimes pitiful to witness failure on the part of teachers of long experience when they are asked to define some simple intervals. They know when anything is right or wrong, but they cannot indicate just what it is. Dealing with an art whose appeal is to the ear, they are almost tone-deaf. It is the fault of their early education.

Teachers a generation ago did not drill their pupils in ear-training. In fact, such a thing was unknown. To-day it is a matter of primal importance. There are many pianists whose playing lacks rhythmic accuracy. They have had no well-defined work in rhythm. The result is an uncertainty of performance most distressing to the lover of exact rhythm. So nowadays the piano teacher takes pains to teach rhythmic exercises, and to develop the various kinds of meter so that there will be no more lack of surety in piano playing than there is on the part of a reader in interpreting Byron or Longfellow. Clapping hand exercises or marching to metronomic ticks is helpful in developing accuracy of time. Formerly only those pupils who studied harmony could place notes on paper. It never occurred to piano teachers that notation of music could belong to piano lessons. Now, dictation is a commonplace. Only a few piano students are able to write music correctly. Good teachers to-day encourage sight reading. It cannot be a part of the lesson to be mastered upon the keyboard, because proper practice demands concentration for a long time on a small quantity. The hands are taken separately and go over passages twenty, fifty, one hundred times. That is the sort of practice which makes the artist. But it is not advantageous to sight-reading. There is nothing better for making a good sight-reader than duet practice, and this should be done regularly, aside from the day's work. With duets, one must be particular about the time being exact. in order that he shall play accurately with his comrade. Then it is advisable to study first the treble part and then the bass, so that the clefs shall be thoroughly mastered. Accompanying songs or violin pieces is good practice for sight-reading, but nothing is so good as playing duets.

Theoretical work such as a knowledge of definitions, some acquaintance with the laws of acoustics, elementary harmony, a comprehension of general features of form, are taught along with the study of piano playing. Some good editions contain annotations of the greatest value, and even include brief biographical accounts of the composers. All of these features lead towards musicianship, and this is the tendency of the new musical education. The modern student knows something more than merely playing a certain number of notes at a given metronomic tempo. He obtains a perspective of his chosen art, and is able to discriminate. He is even better able to arrive at a correct viewpoint of his own work, and can criticize and analyze his practicing. He really aids the teacher by his method of work during the week, so that when he receives his lesson he is commended, not only for the accuracy of his playing, but also for the intellectual mastery he has displayed. Such being the trend of the modern way of practice, it is not too much to hope that the great majority of piano performers in the future will have a quality about their work which they have never attained in the past.

---

# Playing from Memory

### By FRANCESCO BERGER

**Professor of Pianoforte Playing at the Royal Academy of Music, London, England**

No terms that I could employ would be too strong to express my complete and absolute disapproval of the modern craze for playing from memory. To see, as we do, an announcement in the syllabus for examination at our public music-schools, that "credit will be given for the performance from memory of at least one of the test pieces" fills me with impotent rage, so inconsistent do I consider such an exhibition with *true* artistic endeavor. And it is strange that while such an exhibition of empty virtuosity is exacted from those who play a solo, no such demand is made upon those who take part in concorded music. Why this why-ness?

Let me not be misunderstood. If the pianist has played his solo so often that he feels he *no longer requires* to consult the music-pages which face him, feels that he *can dispense* with them, there is no objection to his doing so. What is objected to is: that he should be required *to make efforts* to achieve so poor an end. That he should be invited to devote precious hours—"memorizing",—hours, which he could far more profitably employ in "reading" new music, or in perfecting old.

"Reading" is an accomplishment which bears fruit. The more one "reads" the easier it becomes. And facility in "reading" is desirable because it enables one, in a given number of days or years, to become acquainted with a far greater number of works than if the process were slow and laborious. But playing from memory bears *no* such fruit; it is barren of any profit.

The act of memorizing is waste of time, waste of energy, a fruitless tax on the brain. It has no more relation with aristic performance than the material of which the seat at the piano is constructed has with the fingers. Indeed, in some cases, not to say in many, it retards and interferes with the highest obtainable executive result; for, while the pianist is making the mental effort of trying to remember what comes next, he cannot possibly give *undivided* attention to his *rendering* of the music.

I have *not* sat by Liszt when he played either in public or in private. But I think it highly probable, great *virtuoso* as he was, and gifted with an exceptional memory, that he did not trust himself to "playing by heart" except in his own pieces. But I *have* sat by most of the greatest pianists of the past (in many cases turned the pages for them), and I know that Moscheles, Mendelssohn, Sterndale Bennett, Rubinstein, Halle, Clara Schumann, Thalberg, Jaell, Pugno, Sophie Menter, Carreño and Essipoff did not play from memory, excepting their own music, or in a concerto. Bülow *may* have done so, but his was an exceptional memory, and he was an eccentric man.

Exceptions and eccentricity do not establish precedent, in music, any more than in poetry or any other subject. There have been persons who could mentally add up figures extending to four ciphers as quickly as they could be called out. But that does not mean that others should train to do likewise. The specially gifted ones may make use of their special gifts without detriment to themselves; the effort which others would have to make to obtain similar results is indefensible. And there is this additional reason why playing from memory is undesirable, viz: it frequently leads to inaccuracy of text, as well as to scrambling. Something very like the composer's music may be presented, but in nine cases out of ten the detail will not be quite truthful.

Raoul Pugno was a distinguished pianist, whose performance, when he played with his music, as he habitually did, was marked by extreme neatness, gradation of tone, and perspicuity of outline. But, on the one occasion when he departed from his custom by playing from memory (Chopin's big Polonaise in A flat, at a Philharmonic concert in London), he played atrociously. This can only be accounted for by supposing that his anxiety to remember the piece led to complete loss of control of fingers,—in fact he lost his head! Halle, who was a most conscientious and fastidiously correct player when performing with his books, on one occasion, when not doing so, forgot his text, and was compelled to take refuge in an extemporized "repeat" in order to gain time in which to recover himself. I need not belabor the point by enumerating other instances of similar disastrous results.

And after all, what can the advocates of playing from memory say in its defense? Nothing truer, nothing more convincing than "it looks well". Granted. "Does it sound any better?" No. "Is music a question of looks or sound?" Surely of sound. Did Charles Dickens *read* his books in public, or *tell* them without book? Do most preachers preach from written out sermons, or not? A few, a very choice few, who are born orators, do not require a written out text, the majority do. Extempore speaking is but very rarely equal in logic, in eloquence, or in convincing force to that which has been carefully prepared, weighed and selected. I have heard such commonplace stuff, such trite conventionalities uttered in what was credited with being extempore delivery, as made me wish the speaker had taken the trouble to prepare and read his speech. Had he done so he would probably have realized how little there was of originality or of any other value in his remarks.

And again, playing from memory is *no* indication of higher musicianship. If he labors at it long enough, any fool can commit a piece to memory. It is the *true* musician who disdains such drudgery. He refuses—very wisely refuses—to tread the same limited bit of ground over and over again, until, like the blind horse at the kiln, he cannot go wrong from sheer habit. His artist's soul revolts from such a cramping occupation. Long before he has committed it to memory he is weary of the piece, sick of the composer, slams the piano-lid, upsets the stool, flies from the room into the fresh air!

Playing from memory is one of the inane phases of that modern abomination "virtuosity," an abomination which it is devoutly hoped future generations may hold so cheap as to discourage in others and discard in themselves. It is the fifth wheel of the coach: it serves no useful purpose and encumbers the machine. To throw peas at projecting needles till a peck of them is impaled on hundreds of needles, is but to throw peas at needles. And so thought that Roman Emperor who, as a reward to the performer of this feat, presented the performer with a sack full of, *not gold*, but peas.

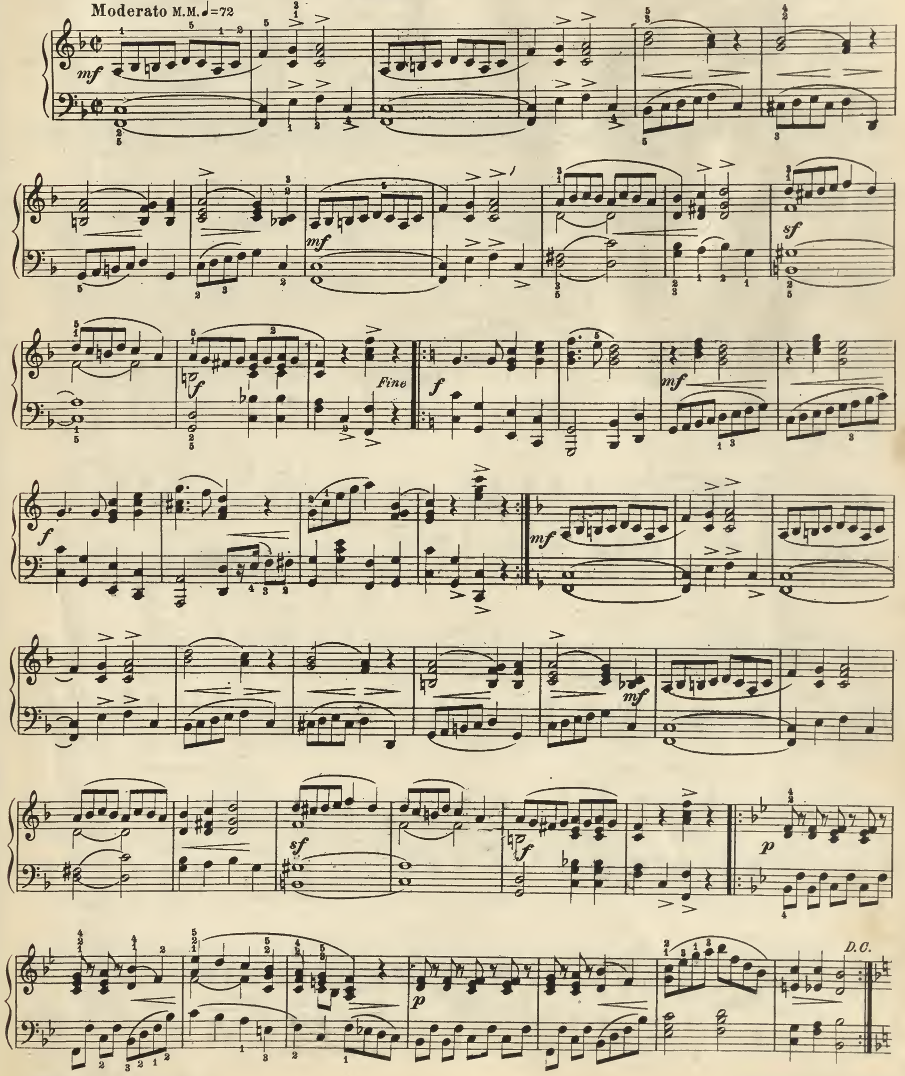
All who wish only the highest forms of our art to be practiced, should combine to stamp out the silly fashion of playing without the book. At best it is *un jeu qui ne vaut pas la chandelle*.

---

# FIRESIDE TALE

LEON RINGUET, Op.107

A useful teaching or recital piece, in characteristic style. Grade 3.



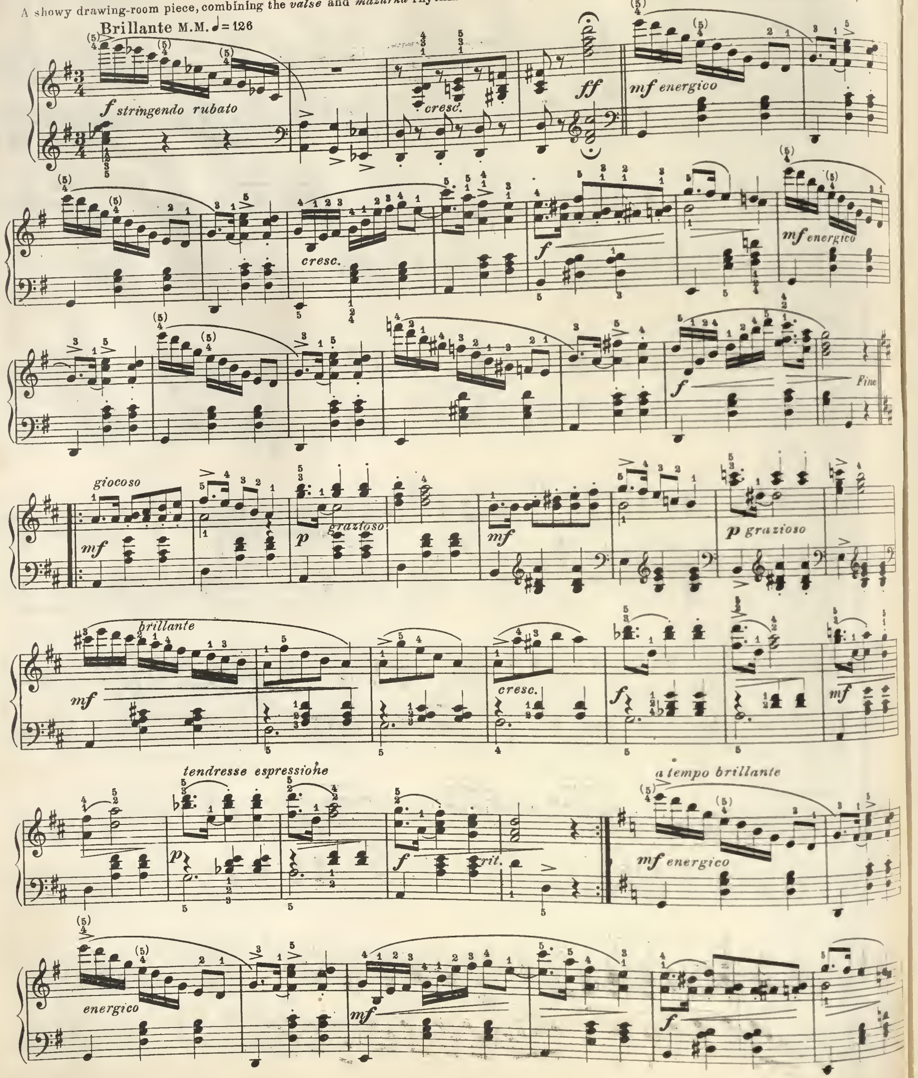
British Copyright secured

# MAIDS OF POLAND
## VALSE-MAZURKA

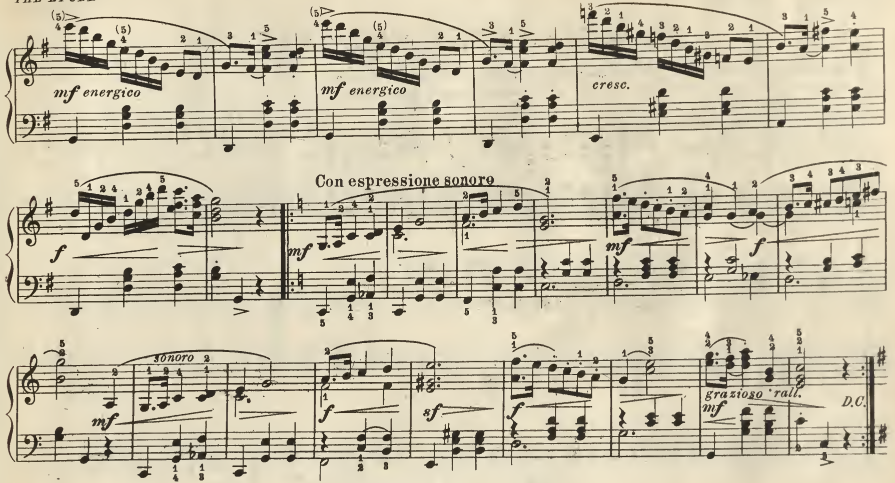
LEO OEHMLER, Op. 310

A showy drawing-room piece, combining the *valse* and *mazurka* rhythms. Grade 3½

Tempo di Valse Mazurka M.M. ♩.=126


Brillante M.M. ♩=126
f stringendo rubato
cresc.
ff
mf energico
cresc.
f
mf energico
f
Fine
giocoso
mf
p
grazioso
mf
p grazioso
brillante
mf
cresc.
f
mf
tendresse espressione
p
f
rit.
a tempo brillante
mf energico
energico
mf
f

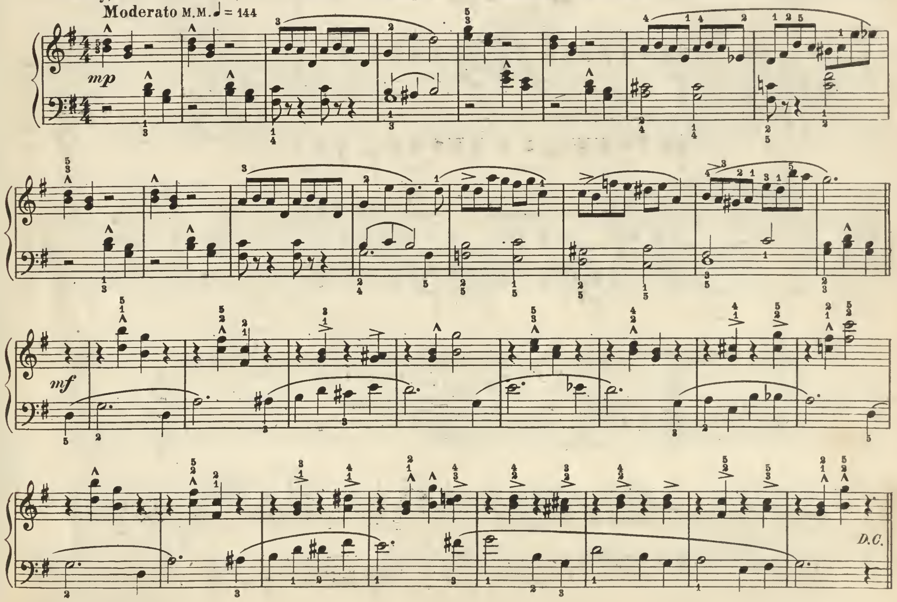
British Copyright secured


mf energico
mf energico
cresc.
f
Con espressione sonore
mf
mf
f
sonoro
mf
f
sf
f
grazioso rall.
mf
D.C.

# CUCKOO SONG

HARRY SIMPSON WOOLER

In this country, where we do not have the real cuckoo, our knowledge of its characteristic call is confined to the numerous "cuckoo clocks". Grade 2½

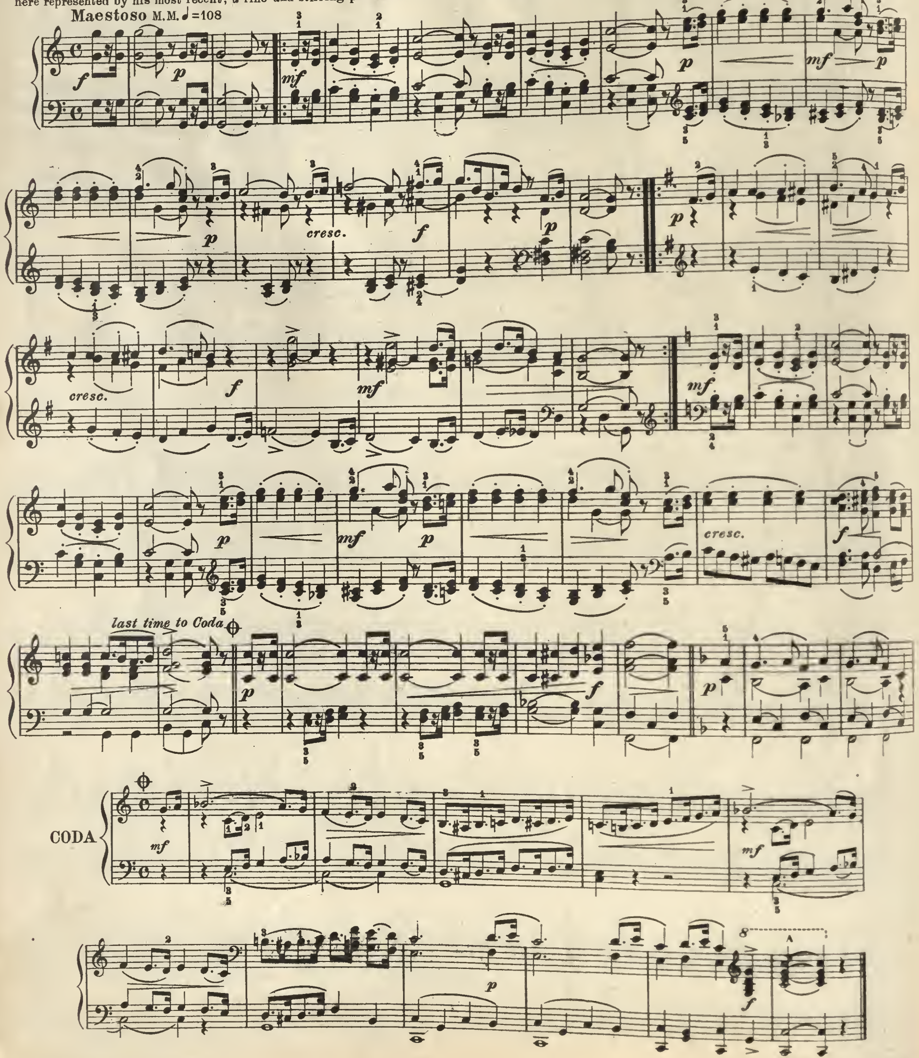

Moderato M.M. ♩ = 144
mp
mf
D.C.

British Copyright secured

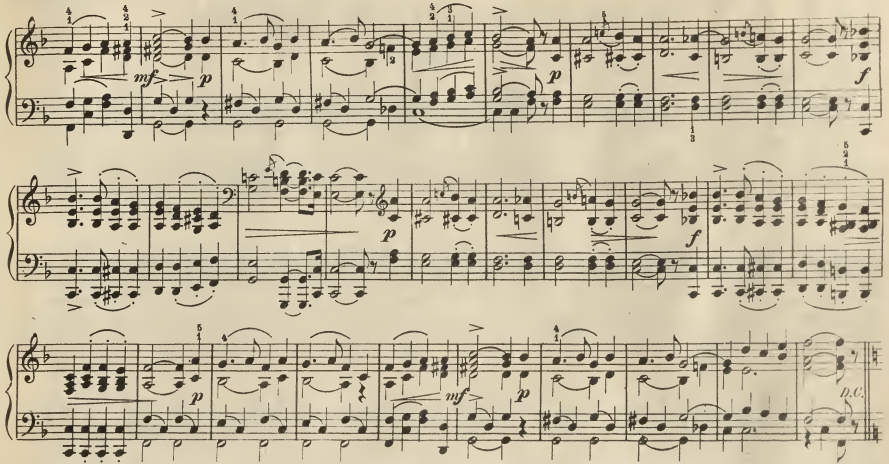
# MARCH OF THE VOLUNTEERS

A. SCHMOLL, Op.169

The distinguished French teacher and composer Mr. Anton Schmoll, whose works have proven so delightful and profitable to so many students, is here represented by his most recent, a fine and stirring processional march, written especially for the ETUDE. Grade III.


Maestoso M.M. ♩=108
mf
p
f
cresc.
last time to Coda
CODA

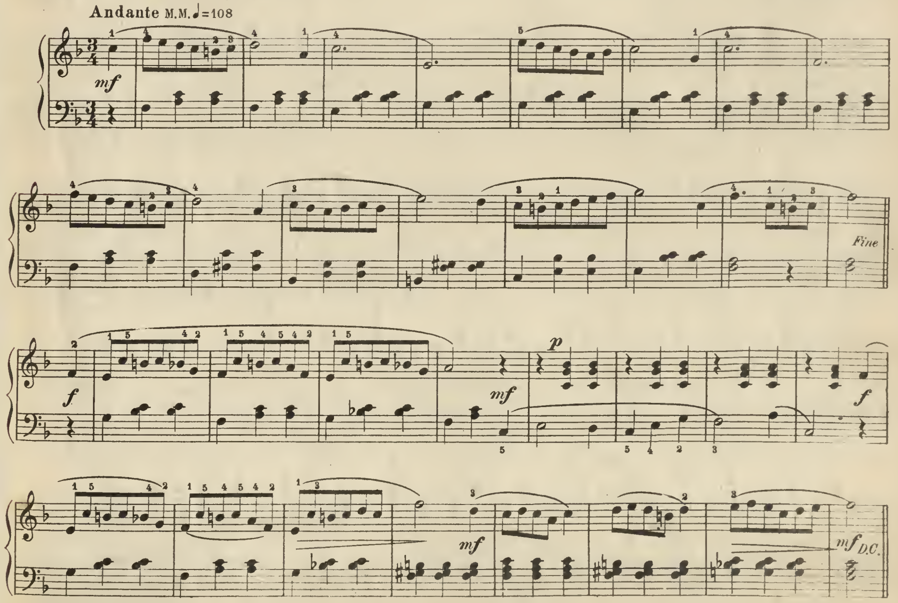
International Copyright secured



# BUTTERFLY'S LULLABY

JOSEPH ELLIS

A graceful reverie movement, easy to play. Grade II.


Andante M.M. ♩=108
mf
f
p
Fine
D.C.

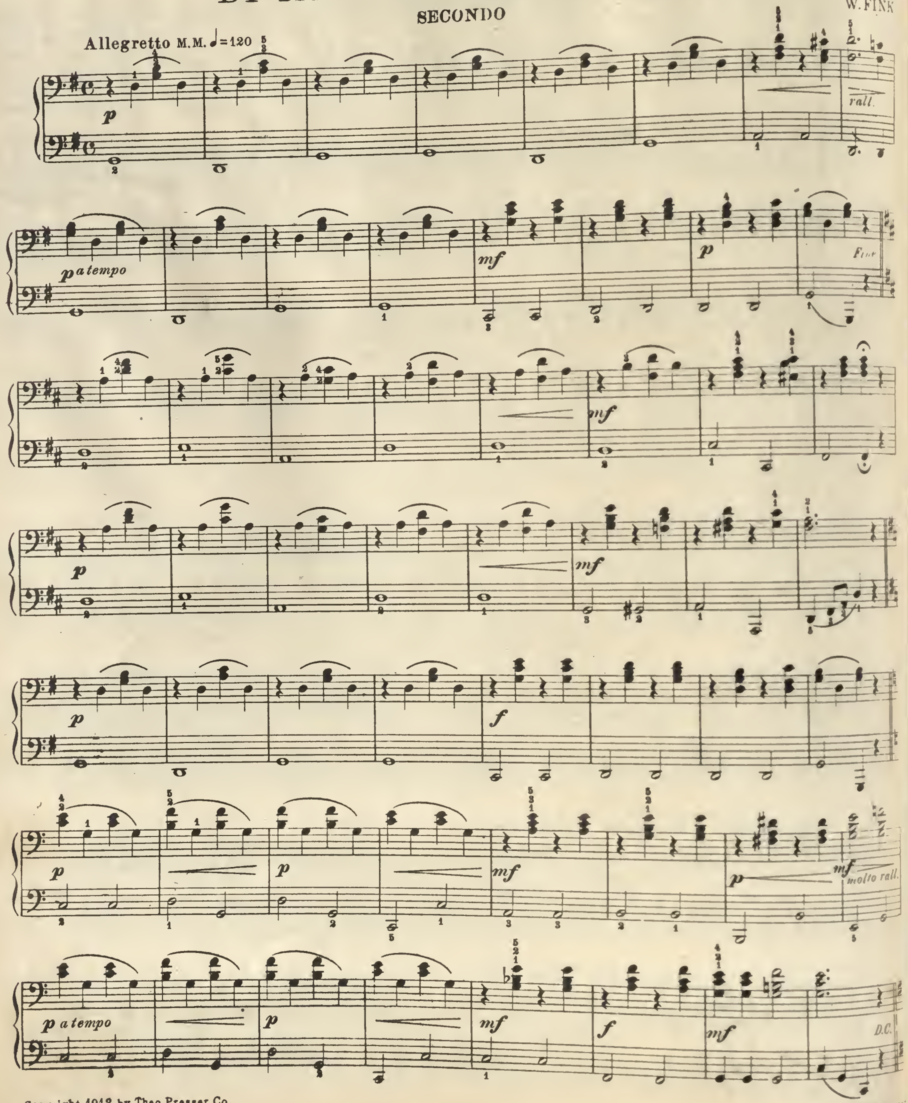
British Copyright secured

# BY THE WOODLAND SPRING

## SECONDO

W. FINK

Allegretto M.M. ♩=120


p
rall.
p a tempo
mf
p
Fine
mf
p
mf
p
f
p
p
mf
p
mf molto rall.
p a tempo
p
mf
f
mf
D.C.

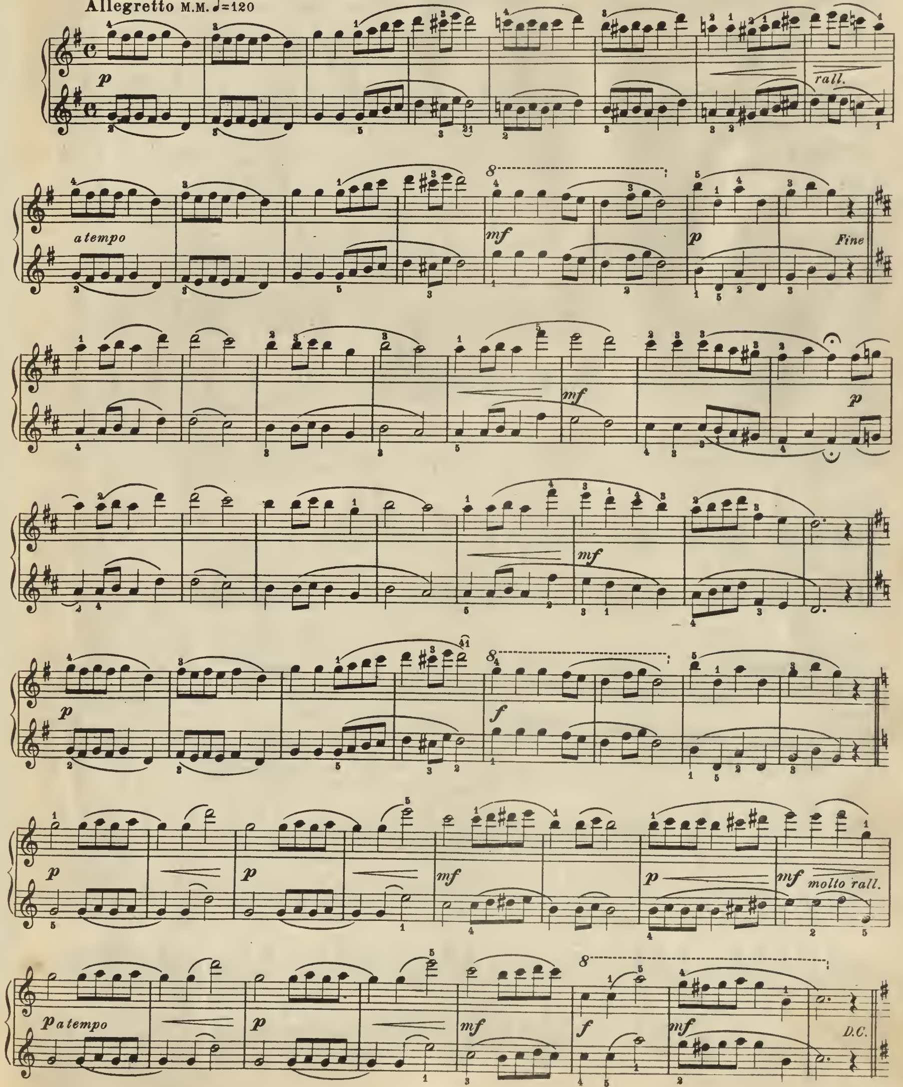
International Copyright secured

# BY THE WOODLAND SPRING

## PRIMO

W. FINK

Allegretto M.M. ♩=120


p
rall.
a tempo
mf
p
Fine
mf
p
mf
p
f
p
p
mf
p
mf molto rall.
p a tempo
p
mf
f
mf
D.C.

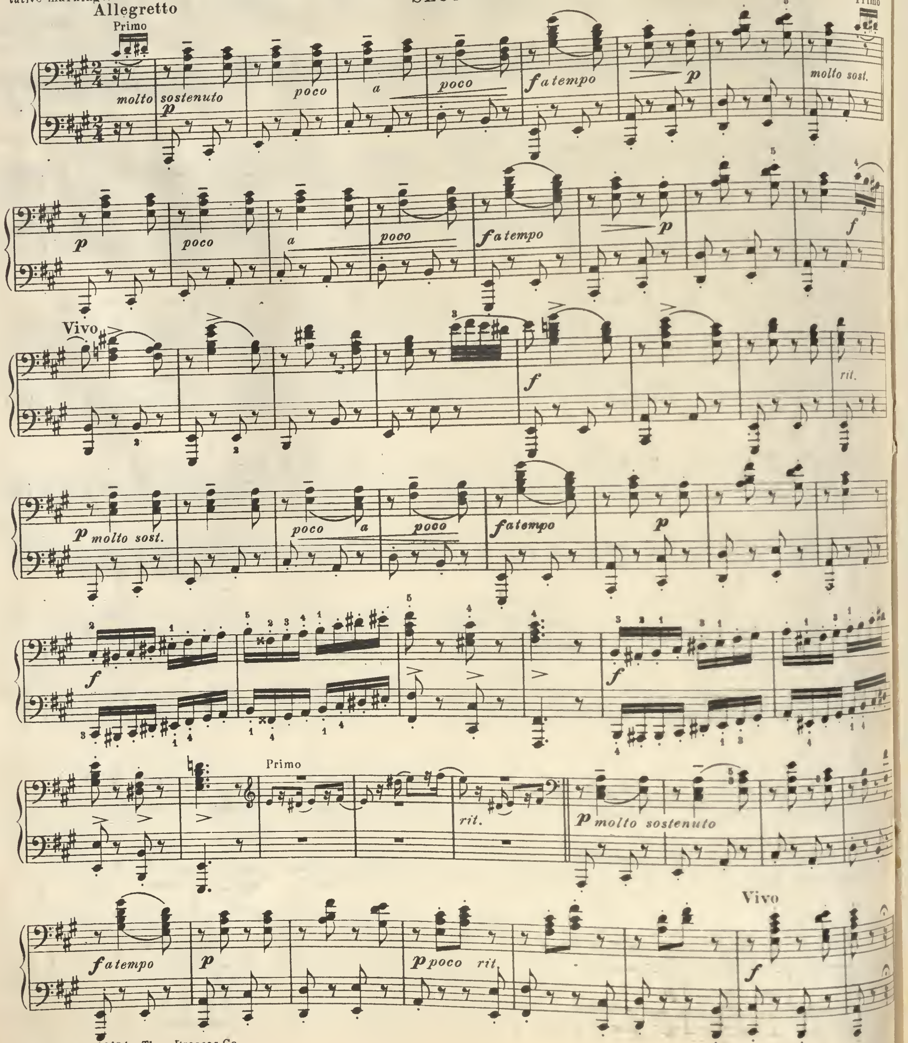
# HUNGARIAN DANCE

## No. 7

One of the most striking of Brahms' transcriptions of traditional Hungarian themes. Keep the time flexible, and follow all the interpretative markings.

J. BRAHMS

SECONDO

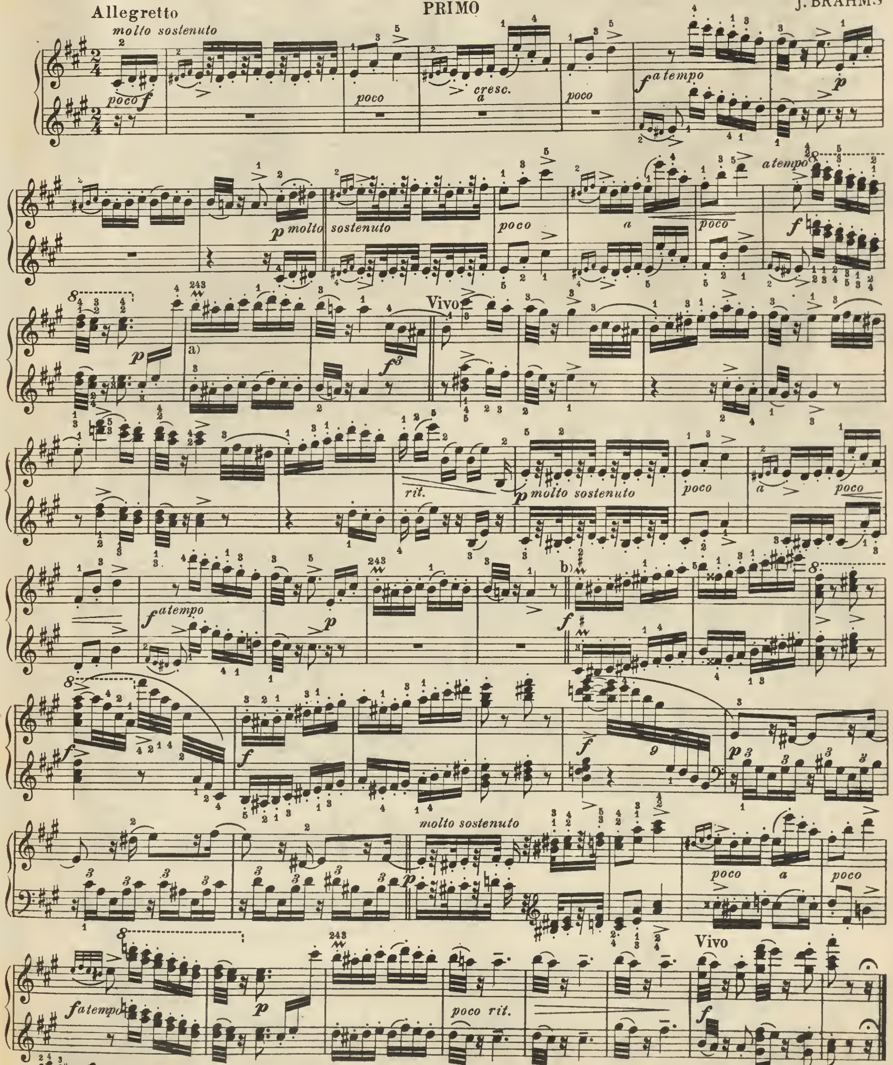

Allegretto
Primo
molto sostenuto
p
poco
a
poco
f a tempo
p
molto sost.
f
Vivo
f
rit.
p molto sost.
poco a poco
f a tempo
p
f
Primo
rit.
p molto sostenuto
Vivo
f a tempo
p
p poco rit.
f

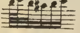
# HUNGARIAN DANCE

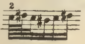
## No. 7

PRIMO

J. BRAHMS


Allegretto
molto sostenuto
poco f
poco
cresc.
a
poco
f a tempo
p
p molto sostenuto
poco
a
poco
a tempo
f
p
a)
f
Vivo
rit.
p molto sostenuto
poco
a
poco
f a tempo
p
b)
f
f
f
p
molto sostenuto
poco
a
poco
f a tempo
p
poco rit.
Vivo
f

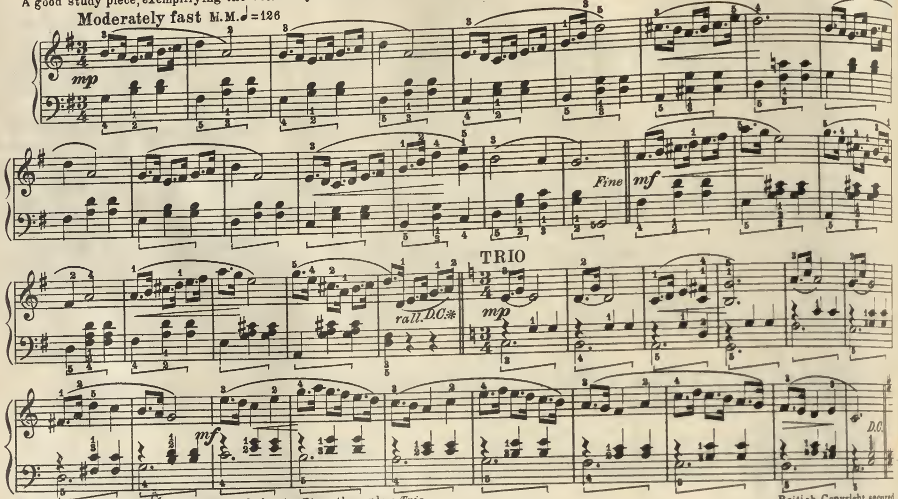
a) 

b) 

# BRIGHT SUMMER DAY

DAVID DICK SLATER

A good study piece, exemplifying the dotted rhythm. Grade 2.


Moderately fast M.M. ♩=126
mp
Fine
mf
rall. D.C.*
TRIO
mp
mf
D.C.

* From here go to the beginning and play to *Fine*, then play *Trio*.

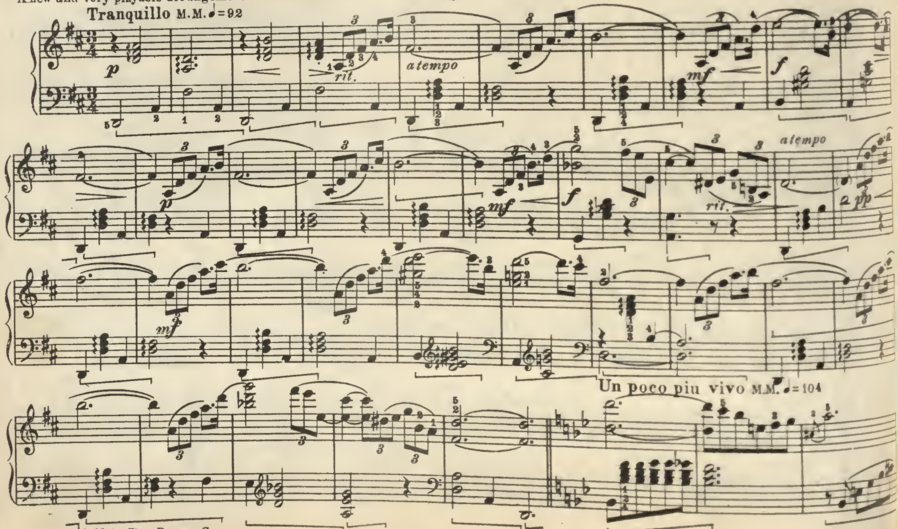
British Copyright secured

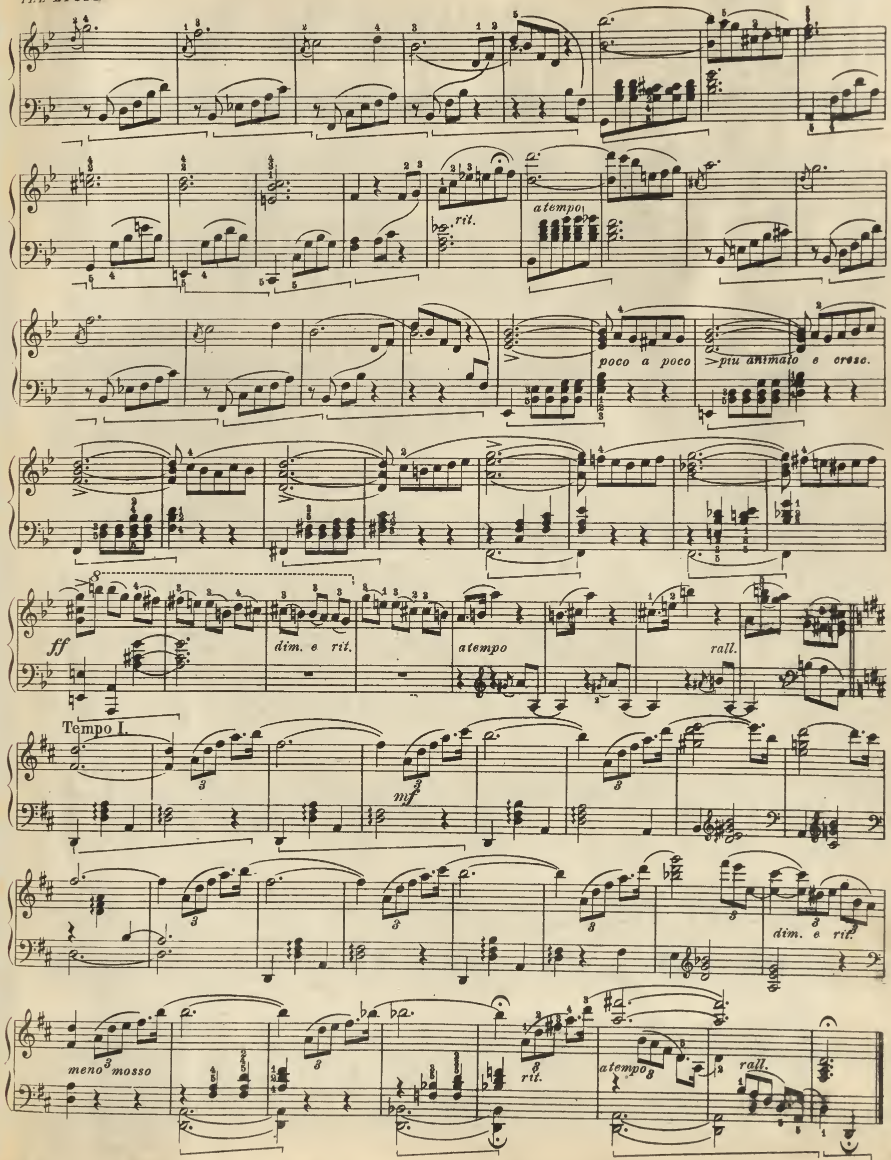
# SOUVENIR

Arr. by E. A. Mueller

FRANZ DRDLA

A new and very playable arrangement of this famous number. Grade 3½

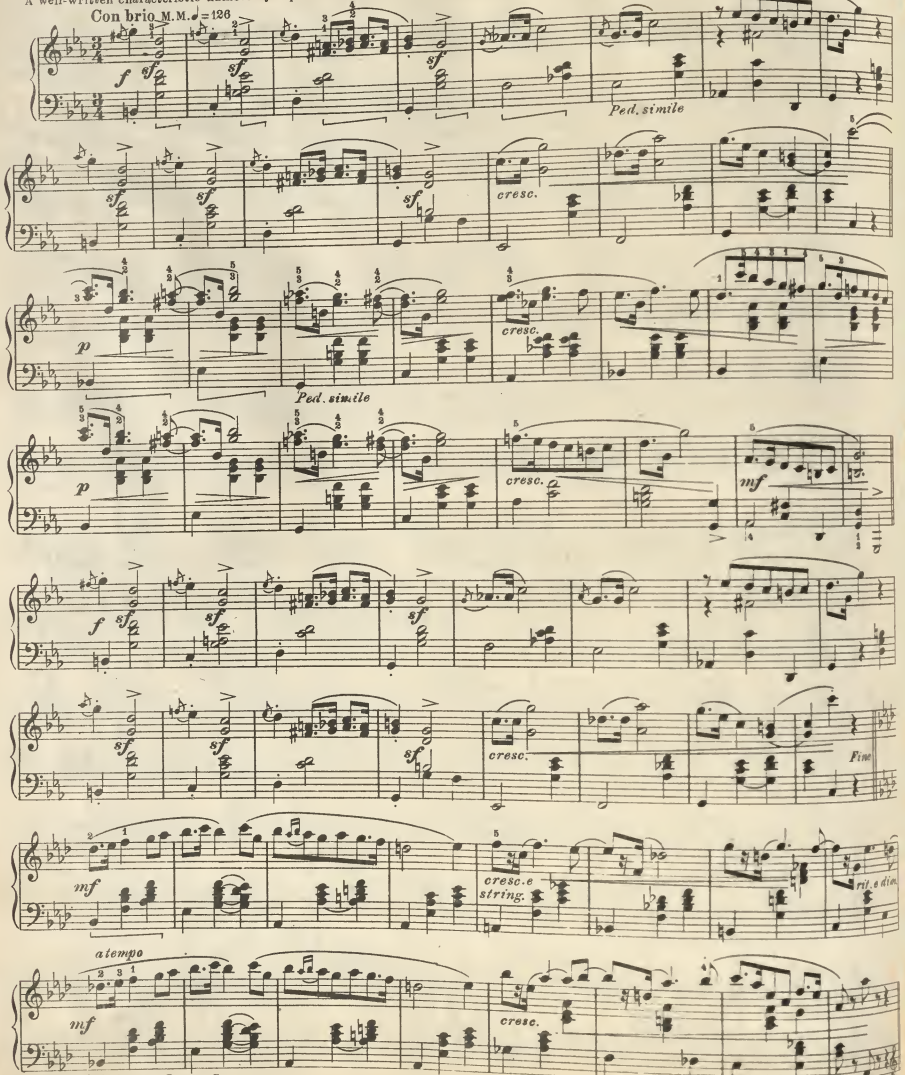

Tranquillo M.M. ♩=92
p
rit.
a tempo
mf
f
p
mf
f
rit.
a tempo
pp
mf
Un poco piu vivo M.M. ♩=104


rit.
a tempo
poco a poco
piu animato e cresc.
ff
dim. e rit.
a tempo
rall.
Tempo I.
mf
dim. e rit.
meno mosso
rit.
a tempo
rall.

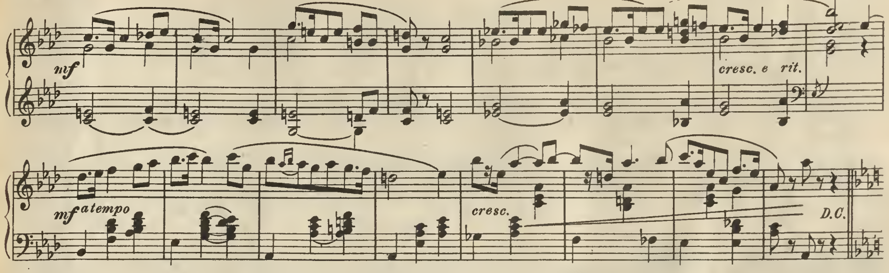
# OLGA
## POLISH MAZURKA

GEORGE W. ARMSTRONG

A well-written characteristic number by a promising young American composer. Grade 3½


Con brio M.M. ♩=126
f
sf
Ped. simile
cresc.
p
mf
Fine
cresc. e string.
rit. e dim.
a tempo

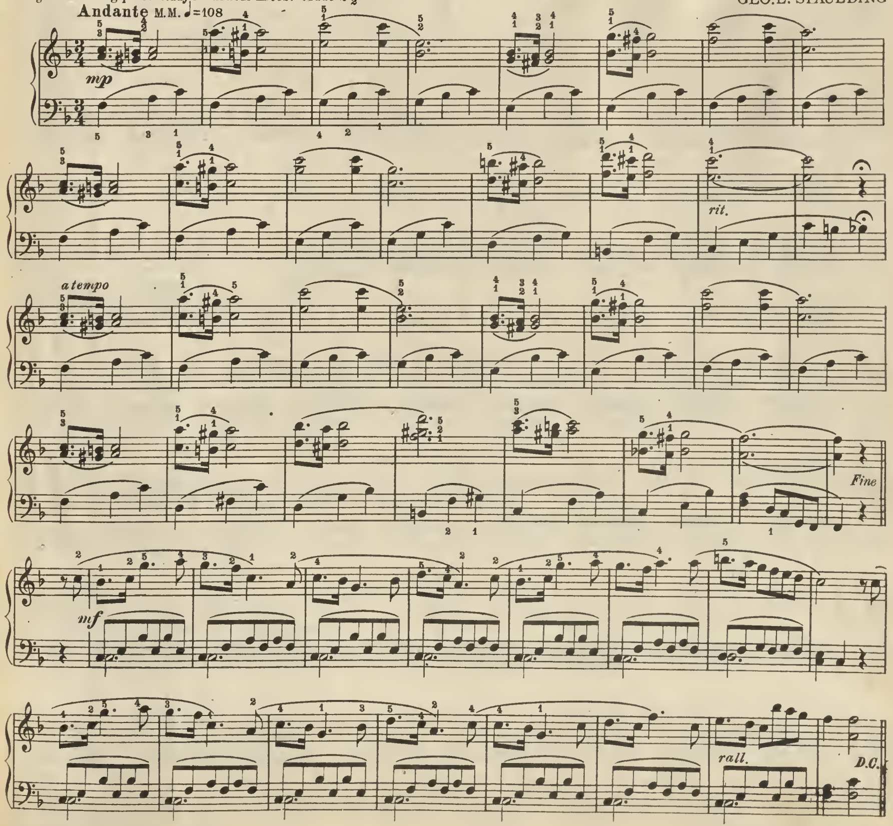
British Copyright secured


mf
cresc. e rit.
mf a tempo
cresc.
D.C.

# FAIRIES' LULLABY

A good teaching piece study in double notes. Grade 2½

GEO. L. SPAULDING

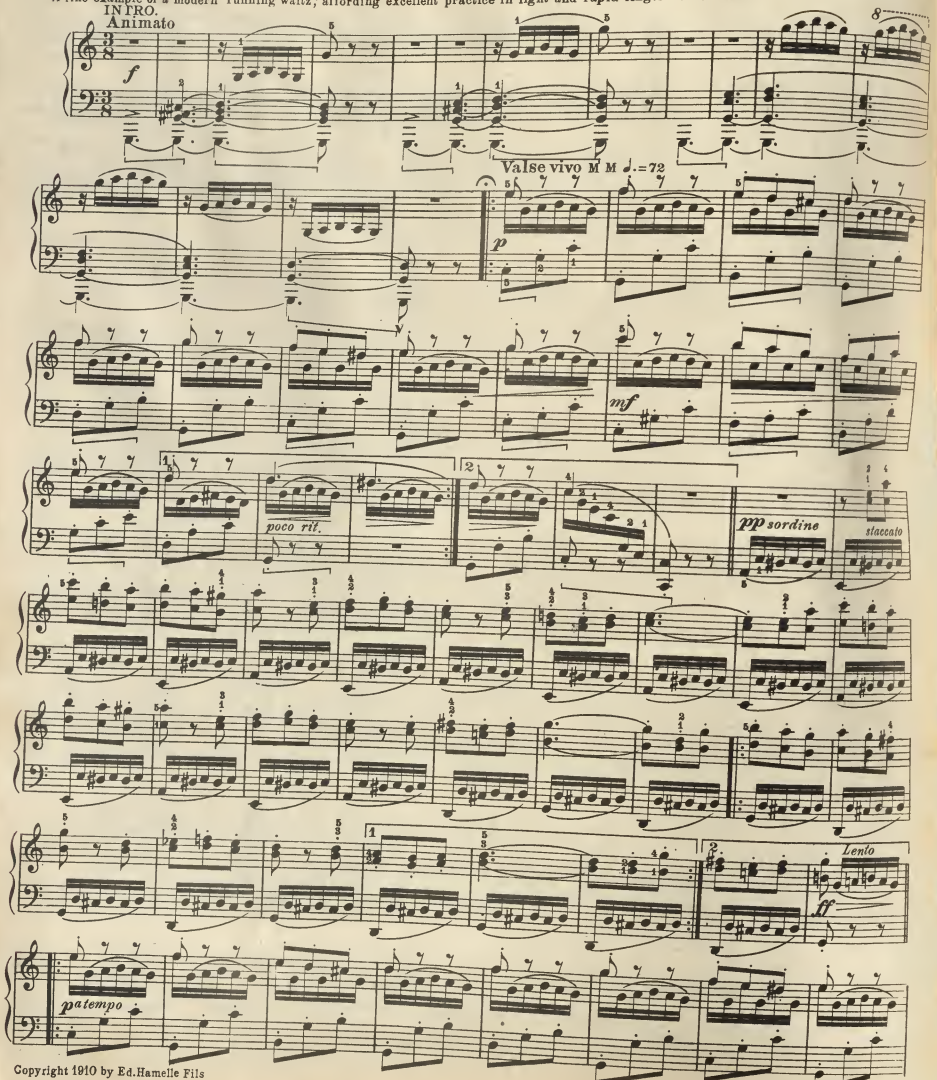

Andante M.M. ♩=108
mp
rit.
a tempo
Fine
mf
rall.
D.C.

British Copyright secured

# THE BEE
## L'ABEILLE
### VALSE

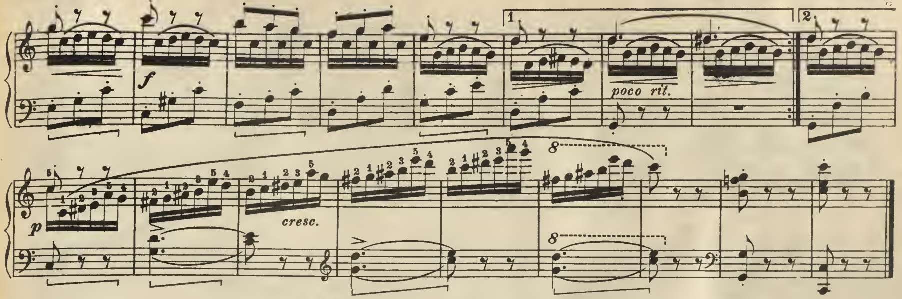
PAUL WACHS

A fine example of a modern "running waltz," affording excellent practice in light and rapid finger work. Grade 4


INTRO.
Animato
f
8
Valse vivo M M ♩.=72
p
mf
1
2
poco rit.
pp sordine
staccato
Lento
ff
p a tempo

Copyright 1910 by Ed. Hamelle Fils

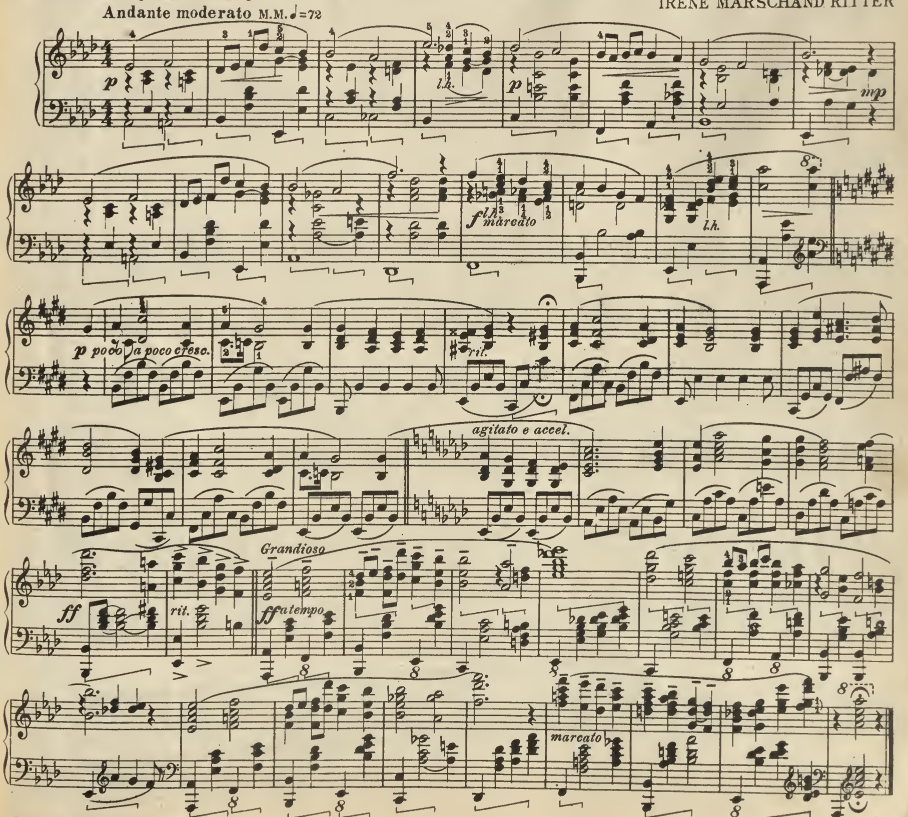
Copyright transferred 1918 to Theo Presser Co.


f
1
poco rit.
2
p
cresc.
8

# AMONG THE FLOWERS

A melodious salon piece, a real *song without words.* Grade 4

IRENE MARSCHAND RITTER

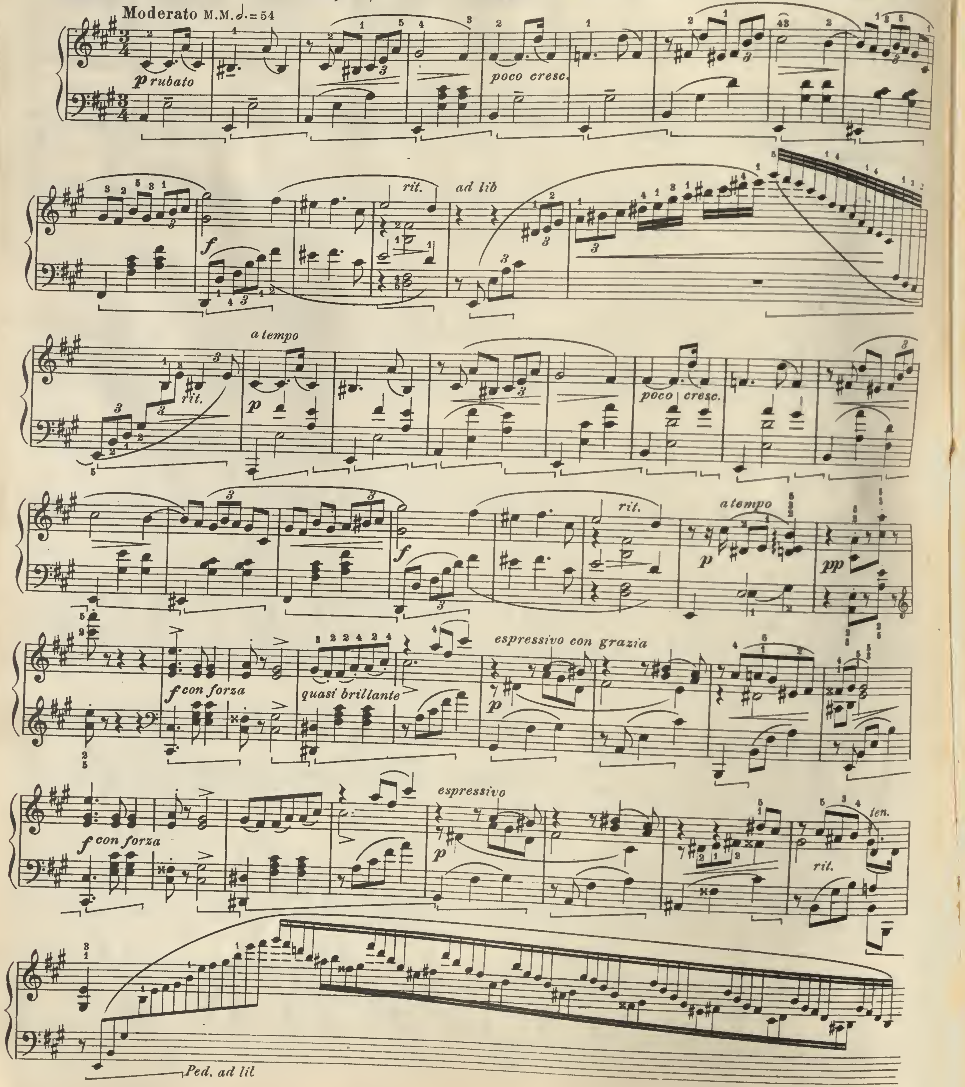

Andante moderato M.M. ♩=72
p
l.h.
mp
f marcato
8
p poco a poco cresc.
rit.
agitato e accel.
ff
Grandioso
ff a tempo
marcato

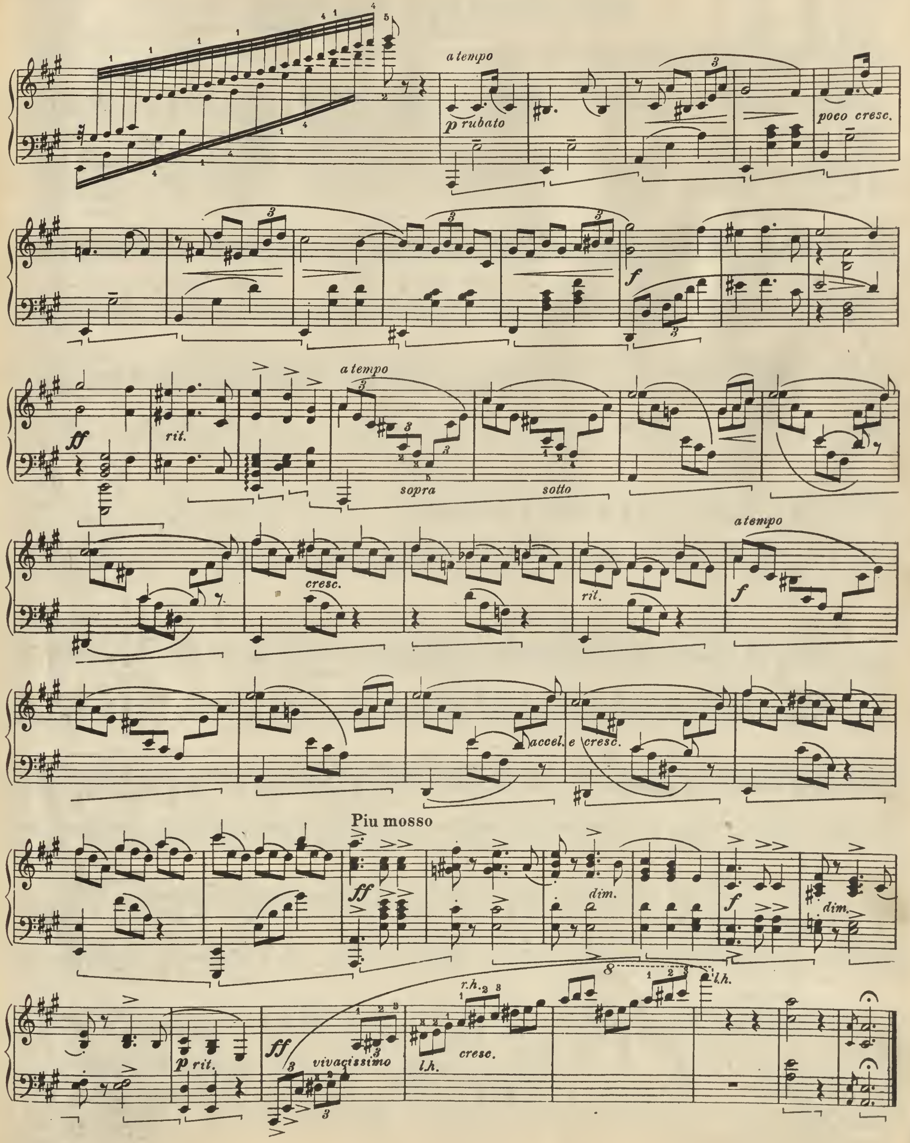
British Copyright secured

# VALSE CAPRICIEUSE

BOLESLAUS GRODZKI, Op.47

A brilliant waltz, by a talented Russian composer, Boleslaus Grodzki born in 1865. Grade VI


Moderato M.M. 𝅗𝅥. = 54
p rubato
poco cresc.
f
rit.
ad lib
a tempo
p
poco cresc.
f
rit.
a tempo
p
pp
f con forza
quasi brillante
espressivo con grazia
p
f con forza
espressivo
p
rit.
ten.
Ped. ad lib

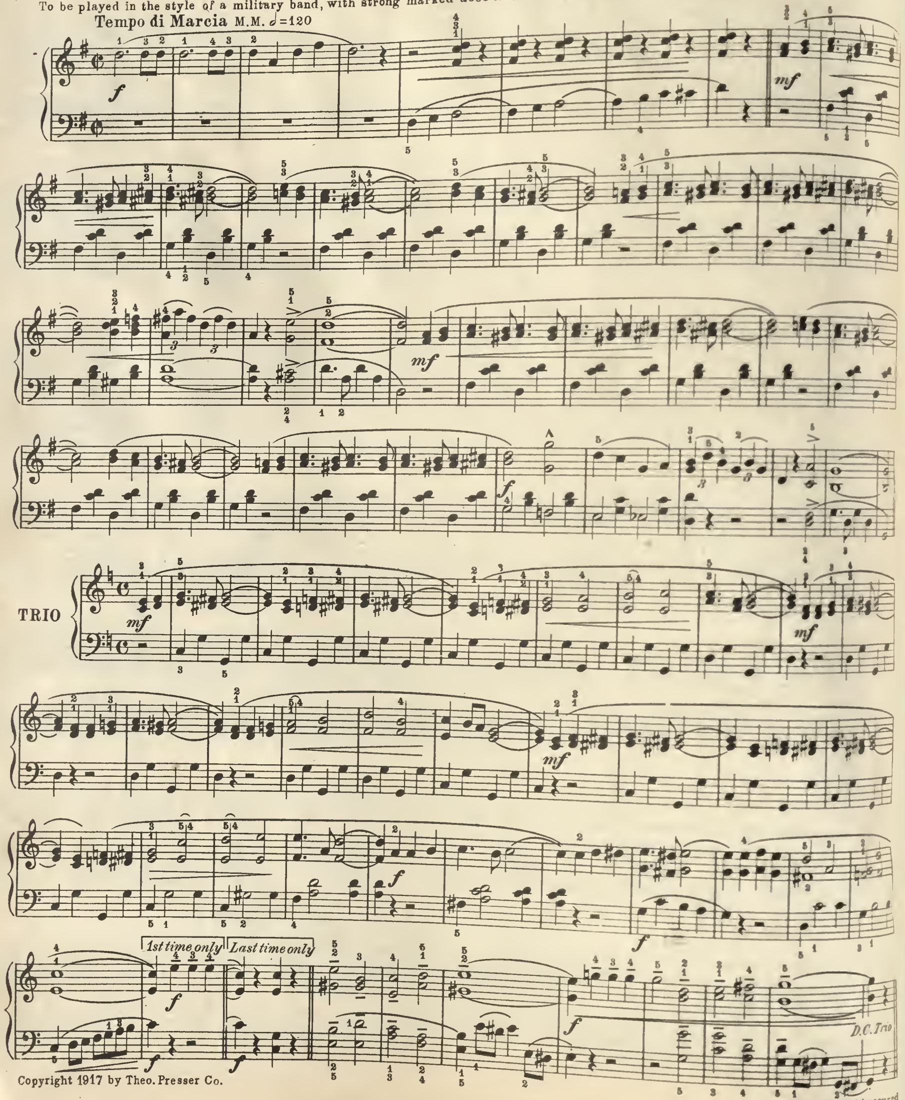

a tempo
p rubato
poco cresc.
f
ff
rit.
a tempo
sopra
sotto
a tempo
cresc.
rit.
f
accel. e cresc.
Piu mosso
ff
dim.
f
dim.
p rit.
ff
vivacissimo
r.h.
cresc.
l.h.
8

# THE PASSING PARADE

## MARCH

W.M. FELTON

To be played in the style of a military band, with strong marked accents. Grade 3


Tempo di Marcia M.M. 𝅗𝅥=120
f
mf
f
mf
TRIO
mf
mf
f
f
1st time only
Last time only
f
f
f
D.C. Trio

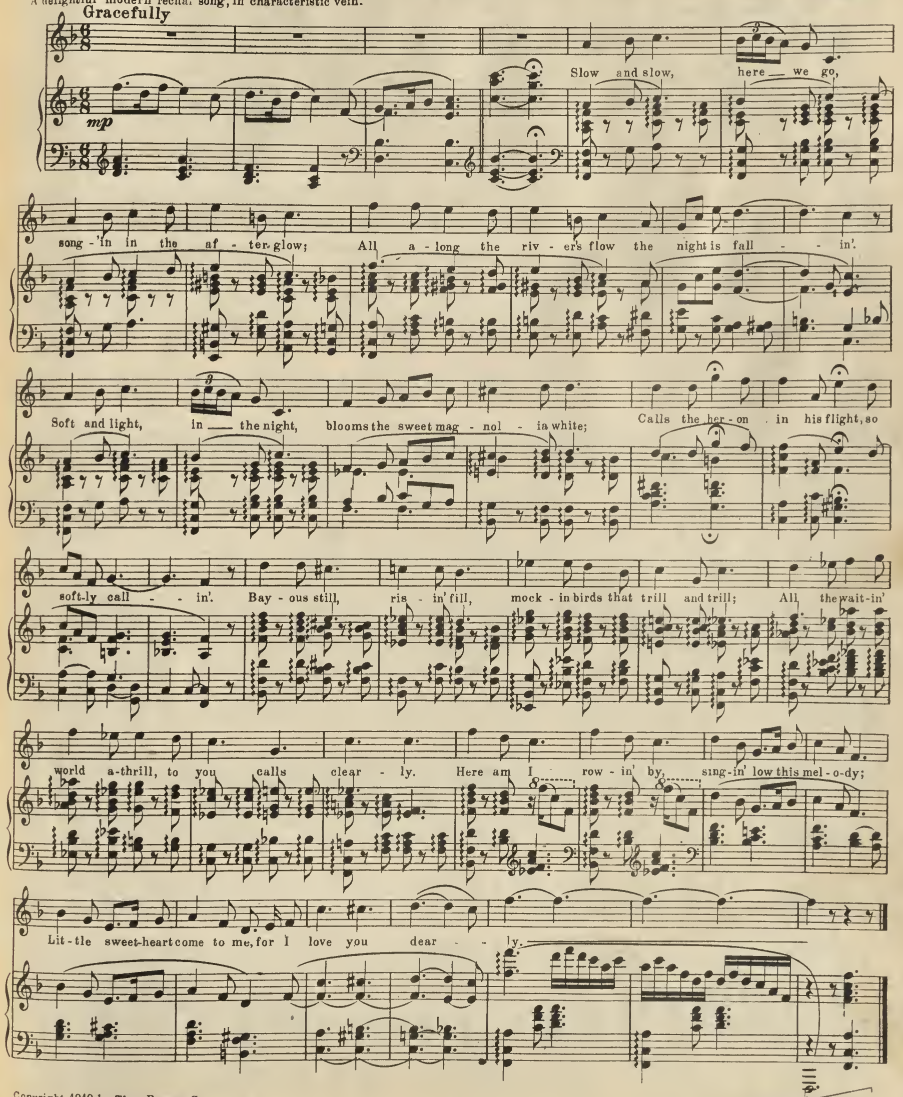
British Copyright secured

# BAYOU BARCAROLLE

ETHEL WATTS MUMFORD

WARD-STEPHENS

A delightful modern recital song, in characteristic vein.

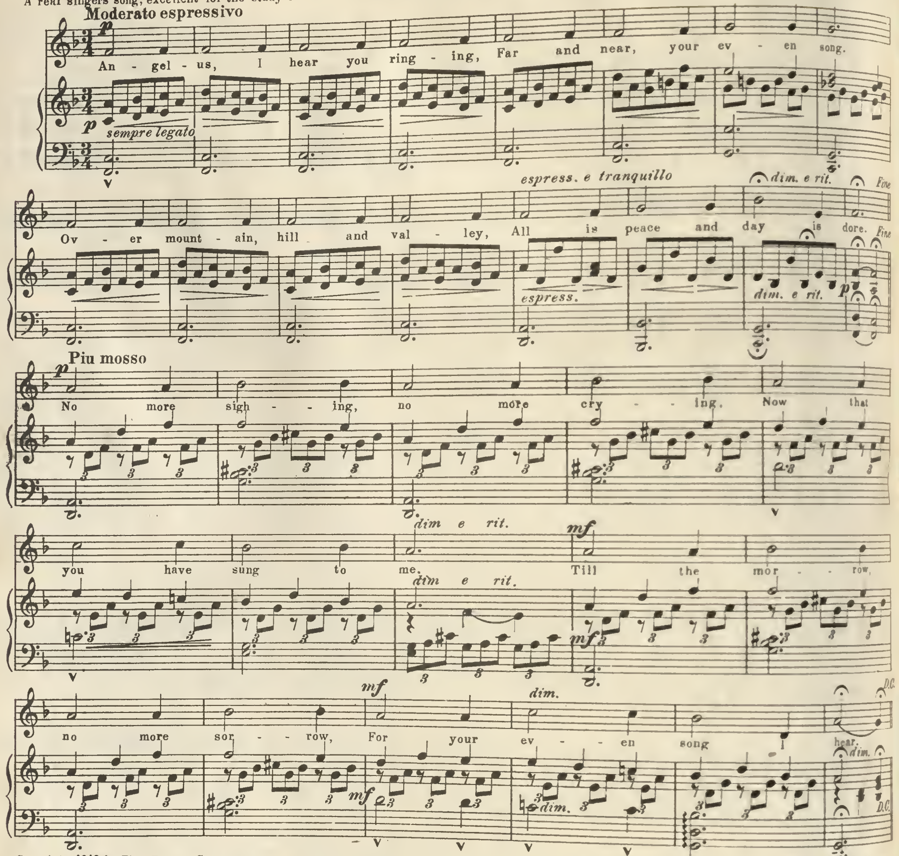

Gracefully
mp
Slow and slow, here — we go,
song-'in in the af-ter-glow; All a-long the riv-er's flow the night is fall - - in'.
Soft and light, in — the night, blooms the sweet mag-nol - ia white; Calls the her-on in his flight, so
soft-ly call - - in'. Bay-ous still, ris - in' fill, mock-in birds that trill and trill; All the wait-in'
world a-thrill, to you calls clear - ly. Here am I row-in' by, sing-in' low this mel-o-dy;
Lit-tle sweet-heart come to me, for I love you dear - - ly.

British Copyright secured

# ANGELUS

G. ROMILLI

A real singer's song, excellent for the study of sustained tone production.


Moderato espressivo
p
sempre legato
An - gel - us, I hear you ring - ing, Far and near, your ev - en song.
espress. e tranquillo
dim. e rit.
Fine
Ov - er mount - ain, hill and val - ley, All is peace and day is done.
espress.
Piu mosso
No more sigh - ing, no more cry - ing. Now that
you have sung to me. Till the mor - row,
dim e rit.
mf
no more sor - row, For your ev - en song I hear.
dim.
D.C.

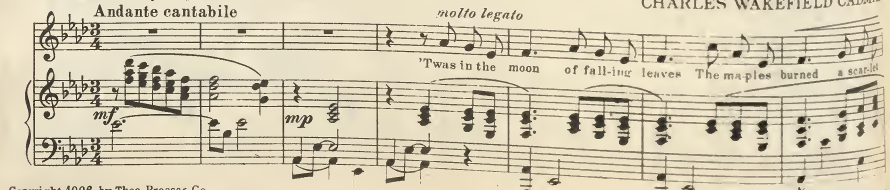
Copyright 1919 by Theo. Presser Co. British Copyright secured

Nelle R. Eberhart

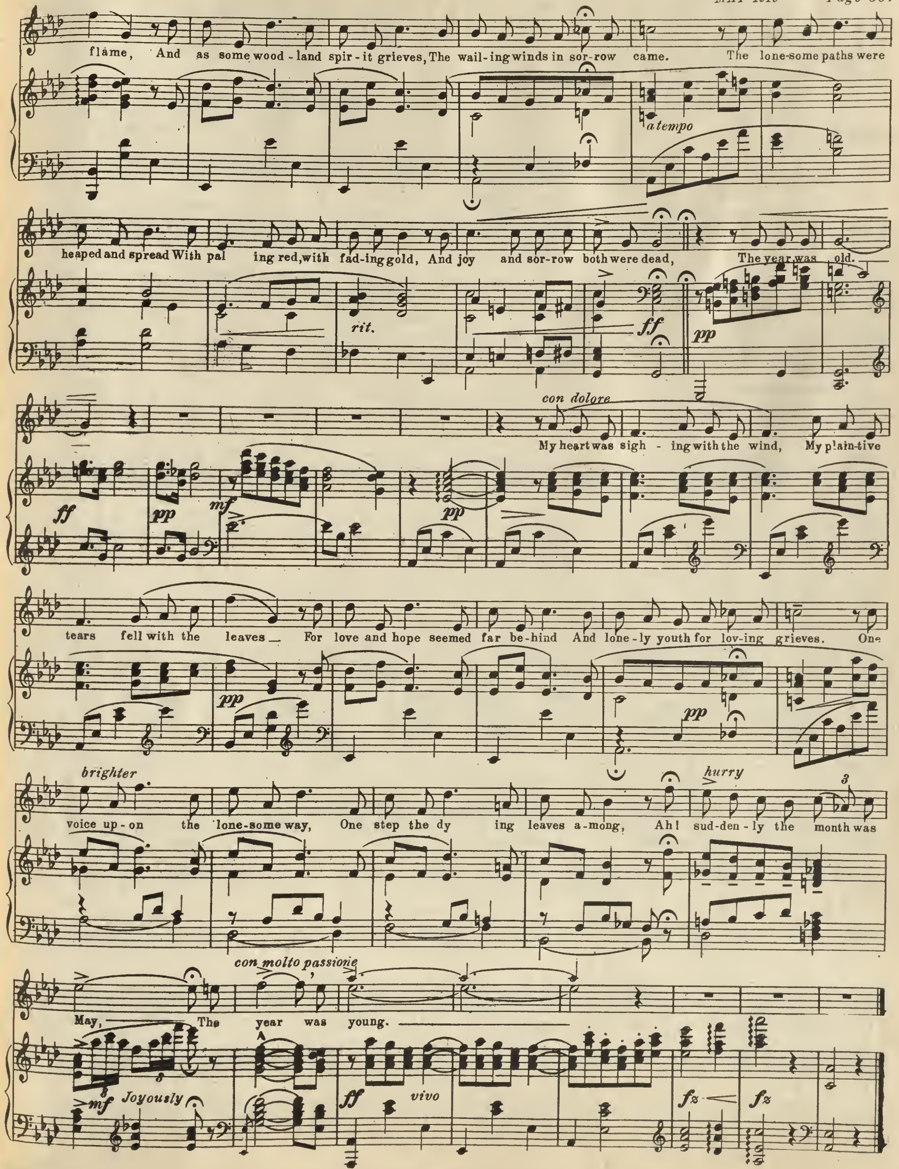
# IN THE MOON OF FALLING LEAVES

A refined and artistic lyric by a favorite American writer.

CHARLES WAKEFIELD CADMAN


Andante cantabile
molto legato
mf
mp
'Twas in the moon of fall-ing leaves The ma-ples burned a scar-let

Copyright 1906 by Theo. Presser Co. British Copyright secured

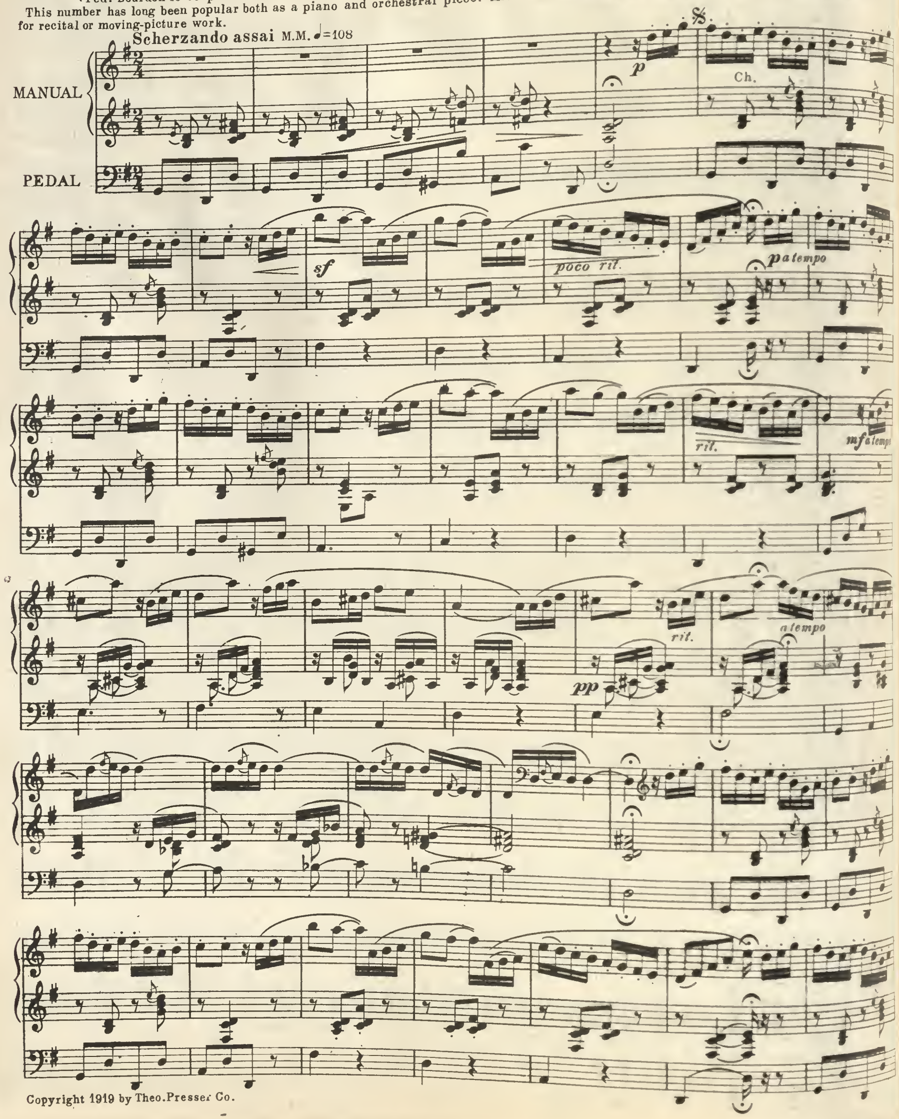

flame, And as some wood - land spir - it grieves, The wail-ing winds in sor-row came. The lone-some paths were
a tempo
heaped and spread With pal ing red, with fad-ing gold, And joy and sor-row both were dead, The year was old.
rit.
ff
pp
con dolore
My heart was sigh - ing with the wind, My plain-tive
mf
tears fell with the leaves For love and hope seemed far be-hind And lone-ly youth for lov-ing grieves. One
brighter
hurry
voice up-on the lone-some way, One step the dy ing leaves a-mong, Ah! sud-den-ly the month was
con molto passione
May, The year was young.
Joyously
vivo
fz

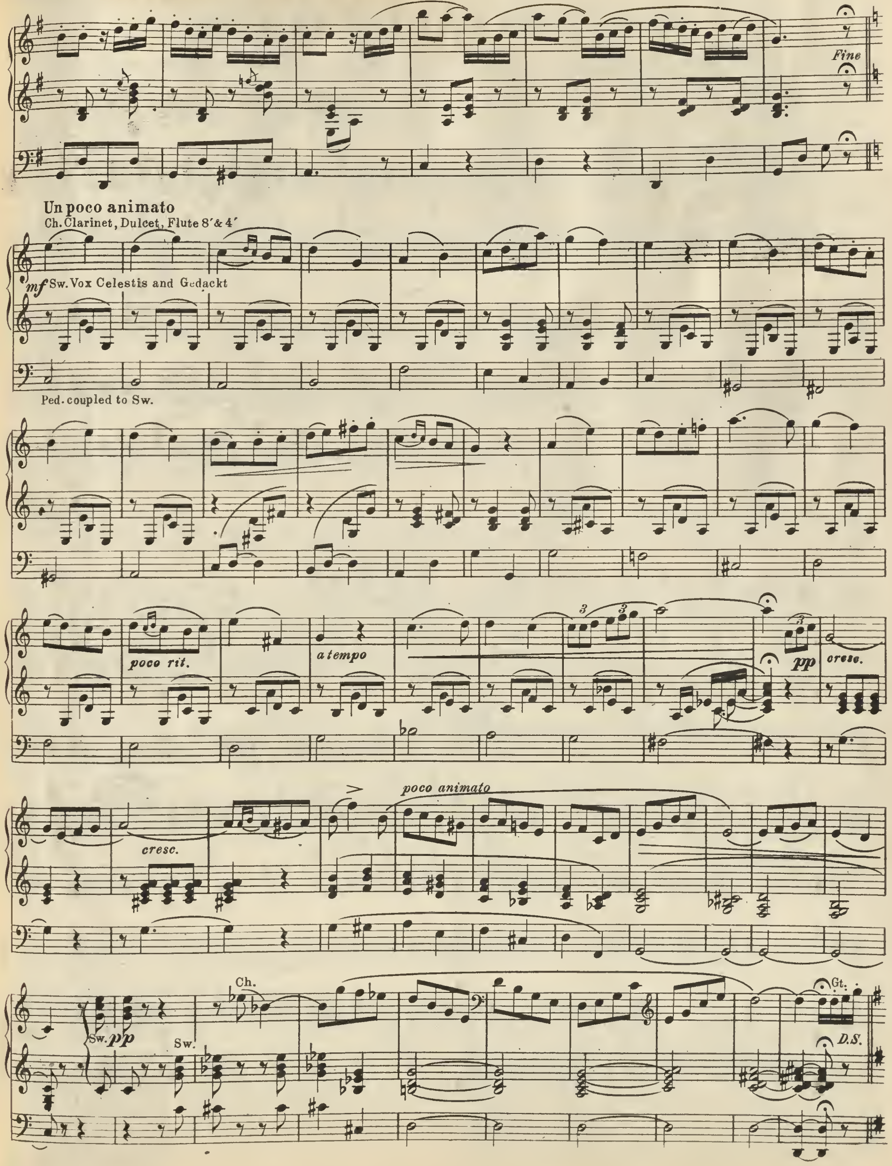
# SERENADE BADINE

GABRIEL-MARIE
Transcribed for organ by
EDWIN ARTHUR KRAFT

Prepare:
Sw: Piccolo, Gedackt 8', Bourdon 16'
Gt: Grosse Flute 8'
Ch: Concert Flute 8'
Ped: Bourdon 16' coupled to Ch.

This number has long been popular both as a piano and orchestral piece. Mr. Kraft has made a playable and effective organ transcription. Goo for recital or moving-picture work.


Scherzando assai M.M. ♩=108
MANUAL
PEDAL
p
Ch.
sf
poco rit.
a tempo
rit.
mf a tempo
pp
rit.
a tempo

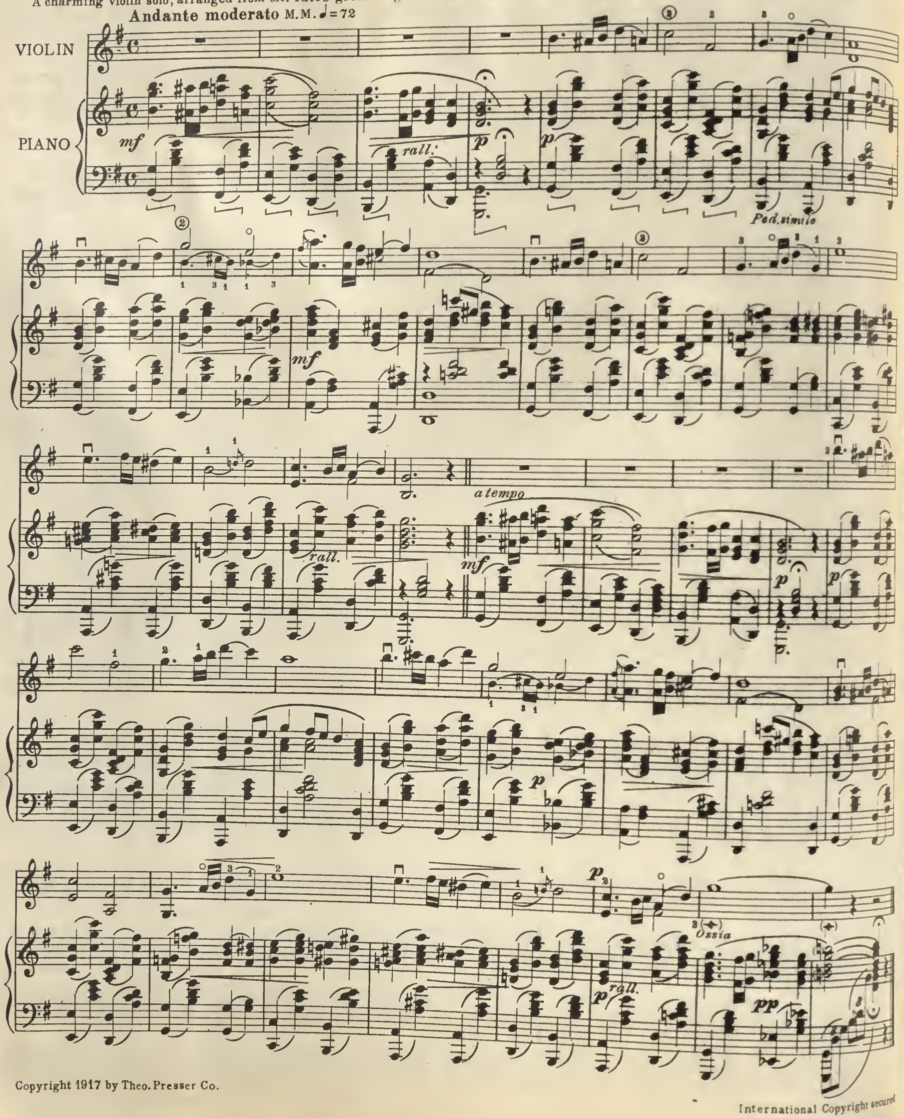

Fine
Un poco animato
Ch. Clarinet, Dulcet, Flute 8' & 4'
mf Sw. Vox Celestis and Gedackt
Ped. coupled to Sw.
poco rit.
a tempo
pp
cresc.
cresc.
poco animato
Ch.
Sw. pp
Sw.
Gt.
D.S.

# DREAMING OF LOVE AND YOU

ARTHUR F. TATE

A charming violin solo, arranged from Mr. Tate's great song success. If desired, the lower notes of the "double-stops" may be omitted.

Andante moderato M.M. ♩=72



Copyright 1917 by Theo. Presser Co.

International Copyright secured

---

## Etude Club Day

### By Viola Albright

In small towns The Etude is a veritable musical missionary. I am writing my method of conducting our club because it is a success, and there may be some whose plans are unformed. In Southern California teachers have to offer very interesting work if they wish to keep their pupils indoors, when ocean, mountains, and climate are inducing them to play in the open. Private teachers often lack the conveniences for giving hospitality to large audiences but this monthly club day has solved my social problems and given a stimulus to musical interest in our little circle. My pupils are not exceptional in disliking to perform in recital and they would not consider an afternoon of questions a recreation. Yet early each month I am besieged with "Have The Etudes come?"

As soon as I receive the first copy of The Etude I make up a list of questions upon the contents of each issue, including questions upon the music. These resemble the questions which used to appear in The Etude under the "Etude Day Page" some years ago.

#### Preliminaries

The magazines are distributed to the pupils as soon as possible, and as the date of our meeting is late in each month, they have ample time for preparing the answers. Each one is encouraged to bring visitors with her. I send invitations on post cards of composers or suitable quotations about music. One always has her own friends—old or prospective pupils to whom these are welcome. I make it a rule to continue a friendly interest in those who have discontinued their studies with me. Yet for no consideration would I personally make any advance toward another teacher's scholars. I do invite their teachers and feel their acceptance is a proof that competition is no cause for enmity or indifference. It is difficult steadily to interest girls between the ages of twelve and sixteen, but these are very popular ages for parents to have their children "take music."

#### Conducting the Meeting

On Etude Day we have the meeting divided into three sections. First, I read the questions and receive their answers. We often digress into discussions of other musical events, and this is another step toward knowledge. After finishing each group, I ask, "How many mistakes?" In this way grading can be done at once. Contrary to expectation, but much to my satisfaction, the visitors like the questions. Parents who would disapprove of a pleasure club endorse this with their attendance and their enthusiasm. I give a prize to the one having most correct answers. A bust of a musician is appropriate, but no reward has been more pleasing in our club than the motto on a brooch.

Part two is the recital in which we have playing from memory. The programs are our souvenirs. We have found it advisable to have two parts to the program and sandwich the refreshments between them. This gives the visitors an opportunity to become acquainted and relieves the danger of monotony. After the second half I thank our guests and announce the date of the next meeting.

Thus one can form a clientele of persons caring for good music. We are all concerned with those whose chances for hearing artists is limited, because of financial or geographical conditions. I advocate a teacher taking instruction from a still better musician if it be possible. Pupils are quick to appreciate virtuosity in their teacher and no better favor can she give them than for her to give half of the program. This puts her to the test, but why not?

#### Officers and Expenses

"Who are your club officers?" I am often asked. I am proud to say my club is too democratic to give one's voice more power than another's, but I lessen the probability of anarchy by being its absolute ruler, thus excluding jealousy. Our members pay the cost of their copy and five cents toward expenses. This does not defray all the cost, but the remaining share is not much for the value received.

#### Results

(1) The best personal advantage is the advertising. If our guests are pleased their praise is invaluable. Word-of-mouth advertising is the best to my mind. Monthly the local papers give an account and publish our programs. (2) My pupils acquire a broader knowledge of musicians and their requirements. I am convinced that in no other way would they so thoroughly study the important articles in The Etude even if they subscribed for it. (3) They hear others' work, and emulation is aroused. (4) The social and business advantage of meeting the parents and having them inspect the very field of my labors when it is not a distraction to have them, can best be appreciated by the teachers who have had their work upset by interruptions made with the best of intentions. (5) An opportunity is given to make corrections or suggestions that will be a help to all, and save the time of repeating them at each individual's lesson.

## A Painting Lesson

### By Dora Trafton Nye

"Now let's have a painting lesson," I say to my piano-pupils. Of course they immediately ask, "where are the paints and the brushes?" "Your ten fingers", say I, "each has a part in making our musical picture." Then we take an easy piece, such as *Rose Petals* by Paul, or a more difficult one, like *Forget-me-not* by P. Johanning. In the former case I have the pupil tell me what colored rose this piece best represents. If she says a red rose, we play the composition a little more brilliantly than if it is a pink rose. Then we speak of the wonderful and delicate shading Nature gives us, and it is splendid to have a rose at hand. After this appeal to the imagination, they seem to feel that simply to play loud or soft is not playing, but that we must have shade on shade. One can take up different kinds of touch to produce different shades, in the succeeding lessons.

It may also be made a point that one cannot use their "brushes" effectively, unless the technical work be done thoroughly. This always interests the pupils, and leads them before long to play with much better expression.

*That's a musical house*

I REMARK, "Don't you see they have a grand piano? Only the best homes have a grand; only the artistic esthetic, cultured folks own a grand."

"But *you* own an upright," is the response.

"That's because I think I haven't the room for a grand, and that I can't afford it," I timidly answer.

"Well, here's your opportunity," my friend suggests. "A grand which takes no more room than an upright and costs very little more."

KRANICH·&·BACH
Grandette
*59 inches long ONLY.*
*Scarcely more expensive than a good upright.*

It's only 59 inches long—measure your upright tonight. Change your upright and make your place as obviously a really musical home as the one in the picture above. The name of the makers guarantees you the satisfaction and musical excellence of the instrument

KRANICH & BACH
*Established 1864*
237 East 23rd Street 16 West 125th Street

Sweetheart, I'm Dreaming of You
WORDS BY CHAS. W. H. BANCROFT MUSIC BY RALPH KINDER
Price, 60 cents
*Dedicated by Permission to Mme. Alma Gluck*
PUBLISHED IN TWO KEYS: HIGH VOICE, E—LOW VOICE, D FLAT

SWEETHEART, I'M DREAMING OF YOU
SONG
CHARLES W. H. BANCROFT
RALPH KINDER

tempo ad lib.
There is a place that I know, And oft' in
dreams there I go Where you a - wait,
mf

THEODORE PRESSER CO. - - PHILADELPHIA, PA.

MUSIC ENGRAVERS AND PRINTERS
Largest Music Printers West of New York
ANY PUBLISHER OUR REFERENCE
RAYNER, DALHEIM & CO.
Estimates Gladly Furnished on Anything in Music
WORK DONE BY ALL PROCESSES
2054-2060 W. Lake St., Chicago, Ill.

Please mention THE ETUDE when addressing our advertisers.

# Department for Voice and Vocal Teachers

### Edited by Well-Known Voice Experts

*"Thank You for Your Most Sweet Voices."—SHAKESPEARE*

## A "Vade Mecum" for the Youthful Singer and Singing Teacher

By S. Camillo Engel

WHAT is a phonautograph? It is an expensive instrument difficult to procure, by means of which a sound can be made to produce a visible trace or record of itself. Experiments with it have proven that there are, in the human voice, only five or six tones—naturally and intrinsically—strong enough to imprint a vibratory impression upon it. Hence the conscientious teacher will start the training of the voice on these tones. The ones outside this restricted range can only be produced with an effort, no matter how unnoticeable at first which, in the end, is bound to react injuriously on the vocal organism. A phonautograph not being available to the average person, one is quite safe to assume that the foundation tones are found, as a rule, in the medium part of the voice. But this should, by no means, be taken for granted. Experience proves that there are exceptions. Each individual student's own voice only furnishes the solution of this very important problem and it requires a cautious and attentive voice trial to arrive at definite conclusions.

### The Beginner's Voice

The beginner's voice should be tried first on single tones, then on little runs, but always at first on the vowel which he prefers. Afterwards the teacher chooses the vowel by trying first one, then another and finally selecting the one on which—in his opinion—the voice sounds best and issues with the greatest freedom. Just as little as one can guess the nature of an object which is hidden under a covering, just so difficult is it to determine the foundation tones, unless the voice issue with, at least, approximate freedom. As there are a great number of combinations possible between five or six tones, by means of which the ideal "legato and Messa di voce"—the two subject matters first to be mastered—can be acquired, this limited range must suffice in the beginning. Only gradually, by half tones—to each two above, one below--should this nucleus, so to speak, of the voice be extended. Often the new tone is weak in comparison with the others. If so, it must be strengthened through the agency of one of the foundation series. First choose a tone above or below the one to be strengthened, as the case may be. Have it sung and followed by the new one without, however, slur--ring up or down to it. Not only must the second tone quickly and neatly take the place of the first one, but must in quality and quantity, be the very image of the first. Then choose another, wider interval between the two tones in question. Finally, as the range of the voice grows, one should also begin from the sixth, the seventh and the octave below or above, uniting with them the weaker tone. The mental image of this exercise, a requisite that also applies to all others that are made use of for the training of the voice, must be that of a simultaneous fifth, third, etc. It is not given to everyone mentally to hear two (or more) tones at once, though much can be accomplished also in this direction by insistent exercise. At all events, while one is singing the first tone of a given interval, the second is already reflected in the mind, and imperceptibly, full grown, takes the place of the one vacated.

Each tone, whether vocal or otherwise, has three characteristics; *i. e., intensity, pitch* and *quality*. The larger the masses of air set into motion by a tone, the louder the resulting sound. The quantity of air necessary to increase the *intensity* of the tone is found, not in the outside space, but in the ones within the chest, neck, larynx and the cavities of mouth, nose and head.

The coöperation of the first named three organs, chest, neck, larynx, is easily secured if they are not allowed to stiffen up. The cavities of the mouth, nose and head, however, must be made a special study of, in order to insure one's self of their valuable help, and to bring to bear upon the voice the air enclosed in them. Special exercises for the chest and neck are required to rid them of stiffness, and also for the jaw, tongue, pharynx to endow them with the indispensable elasticity so necessary for their instantaneous adjustment. An adjustment which differs with each vowel sound.

The variations in the tension of the vocal bands which, in their turn, necessarily cause corresponding changes in the shape of the glottis, the opening between the vocal bands, produce the *pitch* of the different tones in the compass of the voice.

### Exact Execution

When two or more tones follow each other, whether in the form of a trill, a gruppetto, a scale or a run, these then progressive variations in the tenseness of the vocal bands and form of glottis must be exceedingly exact, neat and rapid. I have heard students and those that taught them, sing from one tone to another, even on the next degree, dragging the voice through a number of indefinite pitches between them. This was caterwauling, bleating—but not singing. The *quality* of the tone depends on the perfection of the "composite" sound-waves set into motion by the vibrations of the vocal bands Sound-waves are composite if the ground tone evokes and embraces the overtones, commingling with them. Without overtones the quality of the voice is thin and reedy. But when there is perfect union between ground and overtones, the voice sounds full and vibrant. Under such a condition even a relatively feeble voice will travel a great distance. *Quality* has as much to do with the study of the resonators of the head, as that of *intensity*.

It is, therefore, the business of the teacher to see that the student shall acquire quality on each tone and every vowel sound through the entire compass of his voice. True, the physical shape of the different resonating cavities in different individuals has a great influence on the quality of the "natural" voice. conditions the voice can be greatly im- But even under the most unfavorable proved through proper attention given to them. *Vice versa* indifference to the resonating cavities and their function will, even under the most favorable physical conditions, impair the quality of the natural voice. By a "natural" voice I mean an untrained one. *Pitch*, the relative height of a given tone, is greatly influenced by the shape of the oral cavity, (one of the resonating chambers of the head) which must unconsciously adjust itself to a position in harmony with the pitch of each sound, whether high, medium or low. This is another reason why the lips, the jaw, the tongue and the pharynx must be developed by means of suitable exercises. Mancini, a celebrated teacher of the early eighteenth century says, "The more perfectly the pharynx, the tongue, the lips are developed, independently of each other, the more perfect will the voice be.'

### Vowel Study

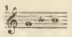
The different mouth positions for the different vowels should be studied with the aid of a looking glass occasionally and a mental picture be taken of each of them. Before they are sung, and that softly at first, they must be whispered. As in singing, the whispered vowel sound must not be initiated with a click in the throat. It must be emitted with just enough air to make it appear concentrated and not breathily diffused. Not only does the student, who learns artistic voice-emission by means of the whispered vowel sound arrive much sooner at his goal, he will also save much wear and tear to his voice and, indirectly, greatly aid his breath control. As said before, only after having attained some skill in the use of the whispered voice should one commence to sing. But for quite a time not above piano, this to be followed by a mf. degree of strength and finally by forte. There is all the reason in the world why the study of the consonants should go hand in hand with that of the vowels, and none whatsoever to leave it for the future or, as is so often the case, entirely to ignore it. If either the tongue, or the lips, or the teeth and the lower lip, or the tongue and the upper teeth obstruct the outgoing breath, imprisoned air impacts against the obstruction more or less violently. This causes a sort of explosive noise, the study of which must precede that of the consonants themselves.

Having written about this subject before, it suffices here to say that the lung air must be reserved exclusively for the tone and vowel sound and the air necessary for the removal of the opposing obstacles should be that of the oral cavity. The pronunciatory and articulatory organs must be developed quite apart and independent from each other.

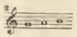
Why is it better first to aim at the perfection of each separate part of the vocal apparatus, rather than to follow the generally accepted one, to begin at once to sing? Singing is a function of the mind. The vocal apparatus is the machine carrying out its behest. An imperfect machine, or even one whose parts—one or more—are wanting in excellence, is unfit to accomplish the mind's mandate, which aims to be faultless. Music exists all around us. It is a divine idea and ever present. Its mental conception or vision is available to everyone who seriously desires it. But one cannot possibly give expression to it and simultaneously attend to the machinery, or its parts that produce it. Therefore, it is illogical and unreasonable to try to develop the instrument, i. e., the agency that effects the result, by singing, which is in itself the result. This is, indeed, putting the cart before the horse.

As before mentioned, the first exercises have to be practiced on the tones of the foundation series. This, however, does not mean that they should, at once, extend over all of the five or six tones constituting them. On the contrary, only two and three contiguous ones should be begun with. Following, is the outline of a general plan safe to adopt.

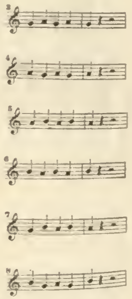
1. Softly sustained tones on say from



2. Combinations between the tones:



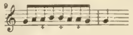
as for instance:



A bar and a fragment each.

They should be sung legatissimo; and as to what that means, I refer the reader to what I said before about the "progressive variations" in the tenseness of the vocal bands and appearance of the glottis. The student must learn to hear the *intensity, quality* and *pitch* of his tones. No piano, therefore, or other instrument, should accompany any exercises. If the student pitches the tone too

high or too low then the piano (the violin were better) can be resorted to. To correct an aberration from the true pitch strike, in the first instance, the tone an octave lower, in the second an octave higher. Otherwise the teacher and his voices is the best medium, and he should give the example by singing each tone or exercise himself. If he cannot do this he has no right to teach. 3. At this early stage the student must learn to sing on syllables, choosing at first easy labials and linguals like b, m, v. . . . 4. Having mastered exercises on three tones, a fourth one may be added, and so on; each newly gained tone opening the field to more numerous and varied tone combinations. 5. No matter how heavy the voice may be, it must be trained to trill after two or three months of study. 6. Do not overlook also to add new consonants to the old ones, f, i, „n," „g" (gold) „d," winning new syllables and incidentally new laurels. 7. After a few months' satisfactory progress, the study of chromatic progressions within a minor and major third should be begun and very gradually extended to larger intervals. 8. The grade of piano in which all these exercises are practiced should now yield to that of the mezzoforte; and the evenly sustained tone to the messa di voce. In some cases it will be found easier to begin this last mentioned exercise with its second half: >, adding the first half < (in one breath) later on, and finally arriving at the entire increase and decrease of the tones. 9. The staccato also must be begun at about this time by all students, even by bass singers. Again, of course, at first, only on a few tones. 10. Repeated tones also are to make their entrance now. A repeated tone is not a staccato one. It is written in this way



Though the first tone is separated from the second, the breath is not stopped as in the staccato. The repeated tone must be ever so little emphasized. An aspirate between the two tones is to be tabooed. The psychological aspect of the study of singing goes hand in hand with the physiological, that is, technical side of it. The ambitious student must never belittle his efforts, even if they are not always quite satisfactory to himself, because this too critical attitude breeds doubt and dejection. Both are a formidable obstacle to progress. Inspiration and strength for continued endeavor will be supplied by the true perspective which consists in looking backward and comparing one's present accomplishments with the different phases of inability at the beginning. On the other hand, it is good, occasionally, to mistrust one's self and constantly raise one's ideals of attainments. Many a student again is too timid for his own best attainment and has not enough confidence in his abilities. Such a one must be coaxed untiringly; he must be made to see that it requires frequent and patient repetitions under the most favorable conditions, even as in all other branches of music—to master what, at first, is difficult for anybody, but insurmountable for no one who has enough strength of character and trust in himself to persevere. Others, again, after only a few attempts, say: "Well, it is of no use—I can never do it." To correct the student's attitude in this respect is not easy, and it requires a great deal of patience and love on the part of the teacher.

Altogether, teaching is a great art and though much of it can be taught, its essence—its soul—is open only to those whose minds and hearts are capable of sympathetically vibrating with each and every student individually. The true teacher not only understands how to enthuse, but also in his turn can draw inspiration from each student in such a manner that it is often the latter who points out the way to the teacher showing how best to fill his individual needs.

10. The gradual addition of newly-gained tones to the already existing range enables the student now to extend his exercises and also practice the conventional scales, arpeggios, etc., all of which can be found in any good exercise book. A useful variety can be introduced into one's study by singing exercises legato, and staccato right afterward, or vice versa. The field of the messa di voce, too, may be broadened, nay, has to be, by increasing on one tone and carrying the increase (without portamento) to another tone, on which the decrease takes place. The second tone should include all the intervals counted, from a third up to an octave, not only from a lower tone upward, but also from a higher one downward. As a rule, the messa di voce need not be executed above the high G by sopranos, mezzo-sopranos and tenors; not above the fourth line D by altos; and not above the fifth line A by the lower baritone and bass voices. That the tempo—in which the little runs, scales and arpeggios are practiced—should be very gradually increased, goes almost without saying. In everything the student does, he must learn to hear with the mind first, then with the ear. The latter is merely the supervisor and inspector, whose duty it is to analize the mental product and eventually have it corrected.

### Proper Care of the Voice

It is important that proper care should be taken of the voice. This includes the "when" and the "how much" to practice. Outside the breathing—jaw—tongue—lip and pharyngeal exercises which demand daily repeated attention, one should, in the beginning, not sing beyond one-half hour per diem, and, if possible, always at the same time. Start an hour or an hour and a half after a light breakfast, practice ten minutes, rest twenty, then add another five minutes. Same to be repeated in the afternoon. Two hours should elapse after a heavier meal before one may sing. Naturally, as the organs become more and more seasoned, the time given to singing (with the proper rests) must be gradually increased to finally two hours distributed over the day. Never more. On lesson-days the length of the lesson must be deducted therefrom. Suspend the practice of singing (but not that of the other exercises) as soon as a cold overtakes you, or fatigue makes itself felt. Don't practice when you are hungry. Don't moisten the throat, if it feels dry (when singing) with a drink of water, but swallow a few times. Never allow icy or hot things to pass your throat. It is presumed that by this time the student is so far advanced that his tone-emission and articulation of a number of consonants, also the pronunciation of the five elementary vowels is well-nigh perfect. 11. Hence it is fit that he now not only increases his dynamic shading of the exercises to forte, but also commence singing solfeggios, at first easy ones, on the syllables do, re, mi, fa, sol, la, ti; or da, dah, me, ni, po lu, la, bé; not overlooking the dynamic shades of each solfeggio, which, in the better editions, are carefully marked. Having safely arrived so far, the foundation of a lasting voice is laid. The rest of the road is—comparatively—easy to travel, and even the worst and most ignorant teacher could not do any great harm. Choose your teacher well! Run from him who promises to land you in grand opera in two years or less. Also from him who exhibits you prematurely to ex-

---

* These notes being meant for soprano or tenor, lower voices will transpose lower, of course.

IVERS & POND PIANOS

*The Princess Grand*

A PIANO OF UNUSUAL MERIT

Short of a grand, the trained musician is never wholly satisfied. Among small high-class grands combining maximum musical qualities with reasonable price and space requirement, the *Princess* makes a strong appeal. In design, construction and tonal charm it has that touch of distinction which always marks an **Ivers & Pond.** It is not an experiment born of the present-day popularity of grands, but a *resumé* of our broad experience of years. Refinement after refinement has been added to the *Princess* until it has developed into one of the world's standards of grand piano value.

When you take up the matter of a new piano, you will want a grand. Why not start now by letting us mail you a catalogue showing the *Princess* and all our grands, uprights and players.

Wherever in the United States we have no dealer, we ship from factory on approval. Liberal allowance for old pianos in exchange. Attractive easy payment plans.

*Write us to-day*

Ivers & Pond Piano Co.
141 Boylston Street
BOSTON, MASS.

Please mention THE ETUDE when addressing our advertisers.

ploit his own selfish ends. Never take lessons from one who cannot sing himself. More than that, avoid him who cannot himself illustrate to you with his own voice your faults to be overcome, as well as the vocal virtues to be attained. Why should not an earnest student before engaging a teacher of singing, ask him most amiably, but also most insistently, to sing something for him? I don't see any plausible reason why not? Flee from him whom the French call a "poseur." He is generally built on large lines; his face just oozes self-imposed importance; and his attitude towards you is that of patronizing condescension, combined with unctiousness.

As I lay down my pen, I ask myself how many of the readers of THE ETUDE will pay more than passing attention to this article? We live in an age of feverish haste and hurry. It is "par excellence" the age of time and labor-saving machines. It is the age of "ready-to-eat" breakfast and other foods. And it is this spirit of our times which is imbibed by the baby already—not with its mother-milk—but with its bottle, another time-saving instrument. It extends to and withers even art itself. Add to this unhealthy condition the average mind, which is too indolent to investigate for itself, eagerly reaching out for new methods promising quick returns. Take, for instance, this false and misleading statement by not a few, that our knowledge of the function of the throat, that is, its different parts during singing, both facilitates and hastens the making of a singer. The mere fact that we know to a certain limited extent—and to that only—the working of the muscles and cartilages of the larynx does not add one iota to the skillful use of the singing voice, or take away from the time necessary to acquire it one day. As little as the knowledge of the muscles of the fingers, wrists and arms enables the budding pianist to complete his studies in half the time formerly demanded of him. On the contrary, the conscious knowledge of the function of the muscles during their activity can only retard perfection. And even though the great sage of Chelsea says that "perfection is under no condition attainable," he adds that, "on the other hand, no great thing was ever, or will ever be done with ease." Goethe tells us "he had nothing come to him in his sleep." And the history of all great men teaches us that their greatness lay in direct proportion to their patience and willingness to work hard. Carlyle tells us further that "even the article manufactured with no pains bestowed on it will be worthless always, or nearly so."

So it happens that never in the history of the art of singing (*i. e.*, since 1600) existed such a debasement of the voice as is prevalent in our days; and I am afraid that of the many who, perchance, read this article, perhaps none will be willing to learn, or to unlearn, and learn according to the lines laid out therein. Its fate probably will be that of so many photo-plays. We enjoy seeing them but in a day or two we have forgotten all about them.

## Some Big Voices

MERE bigness of voice in itself makes no musical appeal, but if accompanied by fidelity to pitch, is unquestionably exhilarating, even to fastidious ears. The record big voice of history unquestionably belonged to Stentor, a herald of the Greeks in the Trojan war, whose voice was as loud as that of fifty men shouting together. It is to be regretted that Homer tells us nothing of its musical quality.

Towards the end of the eighteenth century there was a bass at the Paris Opera, named Cheron, who in earlier life had been a blacksmith. This modern Stentor, by blowing into a drinking glass could crack it, and by singing into it his mighty upper D, could burst it. The biggest singing voice of the last century belonged to Luigi Lablache, the greatest bass singer that ever lived. His upper D, like Cheron's, was overwhelming in its sonority, and could dominate both chorus and orchestra at their full power. But he never confused bigness with beauty of tone, and could moderate his tones to the softest *pianissimo*. The biggest and noblest voice that this young century has listened to was Edouard de Reszke's, now, alas! forever silent.

## The Good Accompanist

THE essential quality demanded in an accompanist, besides precision and adequate technic—including the power of transposition at sight—is sympathy. But we believe that all artistic singers will readily admit that, while a certain measure of subordination is necessary, they by no means wish their accompanists to carry it to the extent of entire self-effacement. In the interludes and the opening and closing symphonies of many songs there is considerable scope for individuality, even for virtuosity. But apart from that, singers are dependent on accompanists to keep them from unduly slackening the *tempo*. The good accompaniment has a stimulating and inspiring effect on the sensitive artist, just as the wooden, inelastic player will abate his energy and damp his enthusiasm. In short, the co-operation is so close and vital that the best singers cordially recognize their debt to their accompanists, and it is a much more common occurrate accompanist is the biggest asset in a singer's success, next to his own magrence now than formerly for a singer in acknowledging a call to bring on his accompanist with him. The really firstnetism.—From *Post-Victorian Music*, by CHARLES L. GRAVES.

An Ideal
Medium-Size Grand

EMERSON
Style B Grand

This beautiful instrument seems as nearly perfect as skill, experience, and manufacturing facilities can make it.

Its tone is purely that of the Concert Grand, having great power and sympathetic qualities.

*Dealers in Principal Cities*

Emerson Piano Co.
Established 1849
Boston Mass.

THE HEAD VOICE AND
OTHER PROBLEMS
By D. A. CLIPPINGER

"It will be of the greatest help."—ARTHUR FOOTE.
"Interesting and of great value."—GERALDINE FARRAR.
"Ought to be read by every student of singing."—HERBERT WITHERSPOON.
"One of the most interesting treatises upon vocal music that I have ever read."—DAVID BISPHAM.

By the same author
SYSTEMATIC VOICE TRAINING
Either book sent on receipt of one dollar

Learn how TO TEACH as well as how TO SING. I have a long list of successful teachers to my credit. Let me help you.

*SUMMER TERM*
*June 26th - July 31st*

Mr. Clippinger trains singers for all branches of professional work

Studio, 617-618 Kimball Hall, CHICAGO, ILL.

The Vocal
Instructor

By EDMUND J. MYER PRICE $1.00

All Book Prices Temporarily Advanced Twenty Per Cent.

A PRACTICAL, COMMON SENSE SYSTEM
EXCELLENT FOR SELF INSTRUCTION

This instructor is based on nature's laws or demands and is excellent for the study or development of the singing voice. The work is born of the author's many years of practical and successful experience. It aims to give to the vocal profession the movements upon which the whole system is based; the singing movements, the necessary physical exercises and nerve calisthenics. Vocalists will find all the material and information in this book of the highest value.

Theodore Presser Co., Philadelphia, Pa.

TEACHING PIECES By MRS. A. M. VIRGIL
ATTRACTIVE, INSTRUCTIVE—FINE FOR RECITALS
GRADES 1 to 6. GRADED CATALOG
ORDER THROUGH YOUR DEALER OR DIRECT
THE VIRGIL PIANO CONS. :: 11 W. 68th St., NEW YORK

ZABEL BROTHERS
MUSIC PRINTERS AND ENGRAVERS
SEND FOR ITEMIZED PRICE LIST AND SAMPLES
THE MUSIC SUPPLEMENT OF THIS MAGAZINE IS PRINTED BY US
WRITE US ABOUT ANYTHING IN THIS LINE
COLUMBIA AVE. AND RANDOLPH ST. PHILADELPHIA, PA.

The Pick O' The World's Concert Songs

"LI'L GAL"
Southern Dialect Song
Words by Paul Lawrence Dunbar
Music by Rosamond Johnson
C (low) Eb (high)
Featured by David Bispham, Mme. Cisneros and other prominent artists

"IF YOU WERE THE OP'NING ROSE"
English Love Ballad
Words by Ruth Rutherford
Music by Thos. J. Hewitt
C (low) D (medium) Eb (high)
Sung by Mme. Eleonora De Cisneros and other celebrities

"ROBIN ON THE APPLE TREE"
Soprano Encore Number
C (low) Eb (medium) F (high)
Programmed by most eminent concert stars

Kitty Cheatham's
"PAIN IN MY SAWDUST"
Humorous Impersonation Song

JOS. W. STERN & CO., Department of Fine Arts
102-104 WEST 38th ST. NEW YORK CITY

Freckles

are "as a cloud before the sun" hiding your brightness, your beauty. Why not remove them? Don't delay. Use

STILLMAN'S Freckle Cream

Made especially to remove freckles. Leaves the skin clear, smooth and without a blemish. Prepared by specialists with years of experience. Money refunded if not satisfactory. 50c per jar. Write today for particulars and free booklet,

"Wouldst Thou Be Fair"

Contains many beauty hints, and describes a number of elegant preparations indispensable to the toilet. Sold by all druggists.

STILLMAN CREAM CO.
Dept 37 Aurora, Ill.

Make Music Rolls

Inexpensive Leabarjan Perforator makes player-piano rolls from any piece of music written. Music knowledge unnecessary. Pleasure or profit. Details free
LEABARJAN MANUFACTURING CO. Dept. C, Hamilton, O.

STUDY HARMONY and COMPOSITION by MAIL under the personal instruction of Dr. Alfred Wooler, winner of International anthem competition, 1911. A simple, concise and practical course. Send for prospectus and terms. Composers' MSS corrected.

ALFRED WOOLER, Mus. Doc.
A 322 W. Utica St., Buffalo, N. Y.

YOUR MUSIC IS TORN!
*It will Take One Minute to Repair it by Using*
Multum-in-Parvo Binding Tape
5-yard roll of white linen or 10-yard roll of paper. 25 cents each, postpaid.
Transparent Adhesive Mending Tissue
10 cents per package
If your music dealer does not carry it, send to
Theo. Presser Co., Philadelphia, Pa.
or
Multum-in-Parvo Binder Co.
624 Arch Street Philadelphia, Pa.

Nadine
Face Powder
*(In Green Boxes Only)*

Keeps the Complexion Beautiful

Soft and velvety. Money back if not entirely pleased. Nadine is pure and harmless. Adheres until washed off. Prevents sunburn and return of discolorations. A million delighted users prove its value. Popular tints Flesh, Pink, Brunette, White. 50c. by toilet counters or mail.
Dept. E.
National Toilet Co., Paris, Tenn., U. S. A.

Arranging and Correction of Mss.
A SPECIALTY
A. W. BORST, Presser Bldg., Phila., Pa.
*Composer of Cantatas, Songs, Pianoforte and Church Music*

Your Eyes

A Wholesome, Cleansing, Refreshing and Healing Lotion—Murine for Redness, Soreness, Granulation, Itching and Burning of the Eyes or Eyelids; "2 Drops" After the Movies, Motoring or Golf will win your confidence. Ask Your Druggist for Murine when your Eyes Need Care. M-13
Murine Eye Remedy Co., Chicago

---

# Gathering A Musical Library

By Ben Venuto

"PLEASE tell me something new to buy, Ben." This was not the speech of a spendthrift whose money burned in his pocket, but of a friend who was gradually acquiring a choice musical library, and who sought my advice from time to time.

Not every one is fitted by taste or circumstances to gather a large and complete library of music, but every student of music must have at least the nucleus of one, and should understand how to take care of what he has, and how to add to it discriminately as often as means allow.

A student of music who is disposed to be extremely parsimonious in the purchase of new music, will prove in the end to be a mere trifler, and not amount to much. On the other hand, I have known many earnest young musicians who spent money rather lavishly in filling up their shelves with pieces so ill-chosen as to be of little or no real value to them, showing that intelligence and good advice is needed. Again, I have known others who purchased liberally and wisely enough, but who took such poor care of what they had that many pieces would be lost, and many damaged almost beyond possibility of use. Allow me to offer a few hints which may prove helpful.

### Care of Sheet Music

Never under any circumstances roll your music—use a flat portfolio. The music roll is an abomination, a delusion and a snare.

Have some folders made of stout smooth manila paper, the proper size (some 22 x 14 in., some 20 x 12½ in., and some 18½ x 12½ in. (this last named size is now becoming much in use), and if you have any octavo choir music, some 10 x 14 in.),—and put each piece in such a folder, writing the name neatly on the outside of each, near the top edge. If you possess a regular music cabinet with shallow drawers you are fortunate, but if not, you can at least have one certain place to keep your pieces on shelves where you can always find them. Have some form of classification which will make it easy for you to find what you want without much hunting. I might tell you of my own, but it probably would be less suited to your particular needs than one which you would devise for yourself. But I will merely mention the fact that besides the regular classifications I have one shelf for music in actual immediate use, such as daily practice, duets with pupils, etc., and one shelf for keeping borrowed music or music belonging to pupils but left in my studio by mistake. Both these shelves are most convenient, in use.

### Large Bound Volumes Undesirable

The difficulty of keeping sheet music whole and neat suggests to some persons the plan of having it bound in one or more large volumes. This is seldom satisfactory. The large book is heavy to carry, if one goes out to play anywhere, and never will stay open properly on the rack until its back is broken, when, of course, the element of neatness vanishes. Small volumes, not over a quarter of an inch thick, bound by a binder who understands the requirements of musicians, may in some cases be all right.

### Do Not Buy Costly Subscription Works

The inconvenience of large volumes, as above described, is one reason against this, but another good reason is that your purchases should go hand in hand with your advance in knowledge asd represent your own personal discriminating taste. The possession of complete sets of handsomely bound volumes, even of the standard classics, is not a mark of real musical culture, but only of the willingness to spend money in order to *appear* cultured. The well-chosen collections put out by good publishers as *Bach Album*, *Chopin Album*, *Schumann Album*, etc., are both convenient and valuable.

### Do Not Hoard Up Trash

If you feel constrained to play or sing rag-time music, and buy the newest atrocity in this line as soon as it appears, then all my cautions about the care of sheet music are needless for you will be tired of every piece long before the pages are badly worn. But how much better to care for something which will increase in value to you as years go by and as you learn to know it better and better!

### Take Frequent Advice

Not only your teacher, but other experienced musicians, may often give you good advice about purchasing music. Concert and recital programs are another source of good hints, and if you study Musical History, you will certainly wish to have a few of the most representative compositions of the composers there mentioned. Then again, there is the opportunity to choose from music sent "on selection" from the publishers. This helps to educate the taste, and to keep one "up to date."

# Seeing With the Ear

By Viva Harrison

The hearing of the music student should be developed so as to recognize

Scale degrees;
Intervals;
The identity of simple melodies.

In fixing intervals in the mind, the following plan is practical:

Sing all the steps ascending and descending, giving their letter names. Note the position of the half steps and whole steps.

Some people seem to find help in thinking major intervals bright and joyous; minor intervals, sad and mournful; diminished intervals, somewhat disagreeable and mildly dissonant; augmented intervals, harsh discords.

Sing all of the intervals with their inversions, eyes closed, naming the fundamental position of a chord, first inversion, second inversion. Sing the intervals on which the major scale is built, then the minors, parallel and relative, in both harmonic and melodic forms.

Besides developing concentration and "seeing with the ear" the different intervals and scale relations, it teaches you to think intelligently and to reason logically.

EARN $5.00 TO $15.00 PER DAY
TUNING PIANOS

Making Trials of True Tone by Tune-a-Phone

Learn This Independent Profession at Home

Our Patented **Tune-a-Phone simplifies learning**, eliminates guess work, assures accuracy. We furnish Action Model and Tools. Diploma granted.

This profession offers **big opportunities.** It is uncrowded, working conditions are pleasant, your time is your own.

Write today for **free** illustrated booklet which describes the school and its methods, with proof of its remarkable success in teaching by correspondence. Your best talent may be developed at low tuition rates and upon easy terms.

NILES BRYANT SCHOOL OF PIANO TUNING
1206 Fine Arts Institute Battle Creek, Michigan

INTEREST
How to gain and hold the INTEREST of music pupils fully explained.
CIRCULARS FREE.
R. B. ROBINSON
Dept. E. 4243 Garfield Kansas City, Mo.

Kill The Hair Root
My method is the only way to prevent the hair from growing again. Easy, painless, harmless. No scars. Booklet free. Write today enclosing 3 stamps. We teach beauty culture.
D. J. Mahler, 755-X, Mahler Park, Providence, R. I.

Learn Harmony and Composition
Taught by MAIL, successfully, practically, rapidly. Send 2-cent stamp for trial lesson. **Three Trial Lessons Free.** If not then convinced you will succeed, you owe us nothing. You must know the rudiments of music and mean business, otherwise don't write.
Wilcox School of Composition
Box E. 225 Fifth Ave., New York City, N. Y.

*Music for the Wedding Ceremonies in June*

"O Perfect Love"
*by*
*H. T. Burleigh*

A beautiful wedding song, quite different from the time-worn number—a real novelty to the musical part of the wedding festivity. The music is charming; the words appropriate; worthy of the consideration of professional musicians everywhere, it is not difficult to sing and comes in both high and low voice. Price - - - $.60

| | |
|---|---|
| FAITHFUL AND TRUE, "Lohengrin", (Wagner) | |
| Mixed voices | .10 |
| Women's voices | .10 |
| Men's voices | .10 |
| WEDDING BELLS (Wooler) | |
| Two-part Chorus or Duet | .12 |
| ROSE MAIDEN—Bridal Chorus (Cowen) | |
| Mixed voices | .10 |

Instrumental Music
Suitable for Weddings in Church or Home

| | |
|---|---|
| NEW WEDDING MARCH (Mendelssohn) | |
| Piano Solo | .35 |
| Piano, Four Hands | .50 |
| Pipe Organ | .35 |
| BRIDAL CHORUS "Lohengrin", (Wagner) | |
| Piano Solo | .35 |
| Piano, Four Hands | .20 |
| Piano and Violin | .30 |
| Pipe Organ | .30 |
| SPRING SONG (Mendelssohn) | |
| Piano Solo | .35 |
| Piano, Four Hands | .50 |
| Violin and Piano | .40 |
| Pipe Organ | .30 |
| MELODY IN F (Rubinstein) | |
| Piano Solo | .35 |
| Piano, Four Hands | .50 |
| Violin and Piano | .60 |
| Pipe Organ | .35 |
| CALL ME THINE OWN (Halevy) | |
| Pipe Organ | .25 |
| MELODY OF LOVE (Engelmann) | |
| Piano Solo | .50 |
| Piano, Four Hands | .60 |
| Violin and Piano | .50 |
| Pipe Organ | .50 |

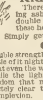
THEO. PRESSER CO., Phila., Pa.

STEGER
*Perfect Tone Reproduction Plays All Records Correctly*

THIS MASTERPIECE of refined design, faithful reproduction and marvelous mechanical operation has been rightly named the finest reproducing phonograph—the Steger.

The patented Steger tone arm and wonderful Steger tone chamber faithfully reproduce every delicate tone and colorful sound. It gives you the voice of the artist and the music of your favorite instrument in all its beauty. All disc records sound best on the Steger. See it at your dealer's—hear its clearness of tone—play it yourself. Style book sent on request.

STEGER & SONS
PIANO MFG. COMPANY
Founded by John V. Steger, 1879
Steger Building, Chicago, Ill.
*Factories: Steger, Illinois, where the "Lincoln" and "Dixie" Highways meet*



FRECKLES
Now Is the Time to Get Rid of These Ugly Spots.

There's no longer the slightest need of feeling ashamed of your freckles, as Othine—double strength—is guaranteed to remove these homely spots.

Simply get an ounce of

OTHINE—

double strength—from your druggist, and apply a little of it night and morning and you should soon see that even the worst freckles have begun to disappear, while the lighter ones have vanished entirely. It is seldom that more than one ounce is needed to completely clear the skin and gain a beautiful clear complexion.

Be sure to ask for the double strength Othine as this is sold under guarantee of money back if it fails to remove freckles.

ALBERT ROSS PARSONS
Studio, Steinway Hall, 109 East 14th Street, New York
Author of THE VIRTUOSO HANDLING OF THE PIANOFORTE, J. H. Schroeder, Publisher, 10 East 16th St., N. Y.
"A masterwork by a master teacher."—*Carl Lachmund;* "An amazingly fine study.... the secret of Liszt laid bare."—*James G. Huneker;* "An exception to the time-wasting, nerve-shattering Daily Exercises.... As they say in Rome: 'If two do the same it is no longer the same.' Yours is a standard work."—*Arthur Friedheim.*

Weigh what you Should

If thin, *build up.* If burdened with excess flesh, *reduce!* Have an attractive *figure.* You CAN—as sure as sunrise. Let me explain how 87,000 refined women have done this; how *you* can do it. Simple, sure, effective. All in your own room—in a surprisingly short time.

Be Well
Without Drugs

I build your vitality so that all sorts of physical ailments are relieved by Nature's methods—no drugs nor medicines. I strengthen your heart, teach you how to stand, to walk and breathe correctly. I have spent 16 years at this work—leading physicians endorse me.

My booklet telling how to stand and walk correctly is free. Shall I mail it to you NOW? If later you desire my services you will find the cost most reasonable. Write me.

Susanna Cocroft
624 S. Michigan Ave., Dept. 29, Chicago

*Miss Cocroft is nationally recognized as an authority on conditioning women as training camps have conditioned our men*

# Department for Organists

Edited for May by T. L. RICKABY

*"I look upon the history and development of the organ for Christian uses as a sublime instance of the guiding hand of God. It is the most complex of all instruments, it is the most harmonious of all, it is the grandest of all. No orchestra that ever existed had the breadth, the majesty, the grandeur that belongs to this prince of instruments."*—HENRY WARD BEECHER.

## Our Faults and Failings

By T. L. Rickaby

ORGANISTS, being human, have faults, failings, weaknesses and shortcomings, which continually exhibit themselves in their musical no less than in their physical life. In the fable the man carried two sacks—one behind him and one in front. The latter contained his neighbor's faults and frailties, and was always in view. The one behind him contained his own, and, of course, these he never saw. Our own shortcomings are usually not apparent to us. We may admit they exist, but we usually keep them where they will cause us the least discomfort—out of sight and mind. It is just as well, now and then, for someone to take our sack of faults and hold it up for our inspection. It may lead to good results in the way of improvement if not reformation. It will in a way be investing us with the gift to see ourselves as others see us, which you will remember the poet Burns remarked would "from many a blunder free us, and foolish notion."

### Do We Overdo Registration?

It is not necessary continually to change registers. The little push-button pistons, with which many modern organs are equipped offer a temptation that amateur players seem incapable of resisting, and it is a very usual experience to hear compositions (or accompaniments) played with a succession of changes at about every four measures. With a sensitive vocalist (or other soloist) this could not fail to have a distracting effect—and it is far from artistic. I have heard the greatest of English, French and American organists, and they made few changes. This was especially true of GUILMANT. It is not uncommon to see an organist manipulate stops continuously—practically doing all his playing with one hand. In this case, there certainly is variety of tone.

### The Overworked Swell-Pedal

The swell-pedal is not to be overworked. It is for a crescendo effect—to produce a gradually increasing volume of sound. The incessant pumping of the swell gives the same uncomfortable feeling as the exaggerated *Tempo Rubato* of the pianist. Schumann said that the playing of some people was like the reeling of a drunken man. The rhythmic ebb and flow of the sound from the swell organ gives that same reeling effect. Don't do it. Keep your feet for pedaling.

### Meaningless Extemporization

When the English comic magazine *Punch* was asked by a correspondent for advice about getting married, the answer was a laconic "Don't." This would be my advice for extemporizing—*Don't*. Playing one chord after another is not extemporizing. An extempore speech must have a definitely stated topic, it must be grammatical; and while not having the finish of the prepared speech, it must yet be clear, logical and cohesive. Extempore playing ought to be the same; but it hardly ever is. In the *Lost Chord* the narrator says:

*"My fingers wandered idly*
*Over the noisy keys."*

Wandering idly is not calculated to make satisfactory music for others to listen to. In the same poem the dreamer confesses:

*"I know not I was playing."*

This is equally true of the average extemporizer—and nobody else does either. Don't—at least not until much private practice has taught you how.

### Shoddy Recital Programs

One weakness we all have to a beautiful degree is that of giving organ recitals. Bill Nye, an American humorist now forgotten, said somewhere: "Avoid whiskey as you would a piano recital." For something to be avoided, the average organ recital is in a class by itself. I ought to know, for I gave one myself once. Recitals of real organ music, with a program of contrasted schools, with each individual number varied as to form and content, might be productive of much real musical enjoyment, and be actually educational. But the usual collection of transcriptions, trembling reveries and brass-band marches is not only useless and inartistic, but soon palls, and people go no more. If a preacher were to say the same thing, and in the same old way Sunday after Sunday, he would very soon preach to empty benches.

### Loud Playing Overdone

"The organist played too loudly" is a criticism which may be heard over and over again in any church—at recitals as well as at religious services. It is a common fault from which few organists are free. Where the console is detached, there is no excuse for this fault; but even where the organist sits where he cannot get the effect of his playing, he had better play too softly than too loudly, thus giving the singers a chance, and the ears and nerves of the congregation a rest. Soft playing might become monotonous, but it will never *hurt* anyone, which is more than can be said of the loud variety.

### Finding Fault With Your Tools

Fifty years ago a venerable joke lived in London. It was to this effect: "Why is Dr. ——— (Supply your own choice of name. Anyone will do. It was attributed to every London organist of the day) like a cab horse?" Answer: "Because he is always wanting another stop." Now while it might be excusable to want another stop, too many organists make the mistake of finding all manner of fault with their organ. Not enough of this, too much of that, and so on. To quarrel with one's tools is not a good sign. When Rembrandt was commissioned to make the beautiful gates for a Florence palace (maybe it wasn't Rembrandt and it may not have been Florence, but it was *some artist* and *some gates*) enemies stole the artist's tools, but he managed to "deliver the goods" just the same. Stupendous achievements have often been attained with very inadequate means. By criticizing and finding fault with your instrument, you may create an effect entirely different from that intended. Rather endeavor to secure the best possible results with such means as you may have at your disposal. It will make more friends than the other way. Further, there are always some—and not a few—who always recognize real worth when they see it (or hear it). And earnest efforts and genuinely disinterested endeavor never go unnoticed for very long.

Such are a few of our numerous failings and weaknesses. To eliminate them all would not make fine organists, but would make better organists. Anyway, hold up this mirror and see if you are not reflected herein. Then act accordingly.

## The Organist's Opportunities

IT is generally conceded that organists as a class are poorly paid. It is no common thing to find the janitor of a church receiving fifty or sixty dollars a month, and the organist a dollar or two a Sunday. While it must be admitted that conditions are gradually improving, many churches in the larger cities paying from fifty to one hundred dollars a month, and some few very much more, there yet remain hosts of musicians who give expert service (often representing considerable expenditure of money, time and energy) for very little financial return.

However, it must not be forgotten that the position of organist is of distinct value to a musician, outside of all monetary considerations. He gains a publicity that is worth a great deal to him as a teacher; and this advertising must not be forgotten. Further, the amount of time spent on the work is not excessive. One rehearsal and two services are usually all that is required, at least in the denominational churches. Where the music is in the hands of the organist and quartet—which may be truthfully described as following the line of least resistance—the rehearsal is often held before the service on Sunday morning; and so the organist's working hours are not encroached upon at all.

The practice is not to be recommended, but it prevails to a considerable extent; and where it does prevail, the organist cannot conscientiously complain of the time spent in the work of church music.

Further, the work of the organist brings him into close association with the members of the quartet, the pastor and the Music Committee. Generally speaking, they are people of culture and refinement, with whom it is a privilege to be intimate. The Music Committee is not seldom the rock on which the barque of the organist is wrecked. But usually it is the organist's own fault. If he takes pains to be tactful, thoughtful, considerate and generous, and by being willing to make concessions to the people who pay the salaries, much—if not all—of the friction between Music Committee and musicians will be avoided. Then again, while church membership (being made up of human beings) will contain all sorts and conditions of men—and women—there will be found amongst them those who are unkind, critical, fault-finding, unreasonable and apathetic—*but not many*.

Take the combined church membership of any town, and you have the cream of the population, its representative citizenship; and it surely is worth much to be identified with a church. The larger the better.

### Indentify Yourself With the Purpose of the Church

But observe, I use the word *identified*, and I use it purposely. If an organist gives one hour to rehearsal and the required time to the services—this and nothing more, he is merely *hired* to do so much work for so many dollars. But if he *identifies* himself with the church, he becomes part of it, and a partner in the work with the pastor and the other workers. If he identifies himself with the church he will not look upon his work as a separate and distinct entity from the other branches of service; but will so conform to the general scheme of things that *his* contribution will be a closely fitting part of the harmonious whole. He will discuss musical matters with the pastor and have a thorough understanding as to the pastor's wishes. The organist should not refuse to do anything in reason that the pastor asks for—nor should he do it under scowling protest. The pastor—and not the organist—is head of the church: and while music is an essential part of worship, yet churches do not exist for music, but, if anything, the reverse. I take it there is considerable difference between being "hired to play the organ" and becoming "identified with the church." When the organist is a member of the church employing him, it is easier to become completely identified with it of course; but it is quite possible, even when he is a member of some other communion.

There is yet another side. Few organists realize what opportunities for the advancement of musical knowledge, practice and appreciation, lie ready at their hands, with their church as a center. A choir of boys can be formed very easily and, once started, this can be made a permanent musical feature of any church. This choir can be used on special occasions at evening services—giving the quartet an appreciated rest, and the congregation an equally appreciated change. Similar work can be done with the younger girls with very good results. "Children's Choirs" have proven a very acceptable part of the musical activities of a few churches, and they are worth the while of any organist. Of the advantage to the children themselves, it is not necessary to speak. The most inspiring and, at the same time, the ideal music for the church is the chorus; and children's choirs form the effective "feeders" for the chorus choir, which should always form part of the musical equipment of a church even where the quartet is considered necessary. The organist's work in playing for the morning and evening services only is looked upon as a matter of course, often passing unnoticed; but his work with children's and adult choirs, together with the special services and entertainments they generally give, keep him continually before the people, and, as stated in an earlier paragraph, this is free advertising of the most effective kind. So if it ever occurs to any organist that he is not paid enough, or that he is not getting all that is coming to him in appreciation, let him take the trouble to look closely into the matter and see whether he, himself, is living up to the full measure of his responsibilities and opportunities.

## Transcriptions Again

By T. L. Rickaby

WHETHER transcriptions should be used or not, will never be settled by law, regulation or edict. Every player must be a law unto himself. If I do not like transcriptions, I will not play them; and if I do like them I will most likely play them in spite of what any one may say against them. At the same time, there are certain immutable laws of taste, judgment and musical fitness, which ought not to be lost sight of in deciding the desirability or the reverse of transcriptions. There are certain orchestral extracts which make good organ pieces; and the better equipped the instrument, the more satisfactory they will be, as the orchestral coloring may be approximated to some extent. But for obvious reasons there would be nothing attained by putting even these pieces on recital programs in a city that had the advantage of hearing orchestral concerts often. In towns where no orchestras exist, and where traveling orchestras do not play, the educational value of such transcriptions will be considerable; but only when the musical effect of such pieces does not depend altogether on orchestral coloring.

Where piano playing is a drug on the market, it would seem that little would be gained by playing transcriptions of piano compositions, except for the fact that piano players are notorious for the paucity of their repertoires; and not much chance is offered of hearing more than an infinitesimal number of really fine things that are being written by the composers of the day.

In some cases a piece originally intended for piano is better in some other form. Rubinstein's *Melody in F*, for example, is one of these exceptions. *The Last Hope* and *Kamenoi-Ostrow*, *Nocturne in Eb*, and scores of other pieces which have been transcribed for organ, cannot, by any stretch of the imagination or good will, be termed good organ music. They lose immeasurably when transferred to pipes and pedals. The reason is that one of the chief charms of these and similar pieces is due to the sustaining pedal of the piano. The bass note struck on the piano and held by the pedal is a "vanishing" tone, decreasing in intensity from the moment it is struck, but kept full and sonorous by the repeated chords played by the left hand. On the organ the bass note sustains its full strength throughout the measure or quits entirely. Either way destroying the musical effect intended. In long arpeggios the piano pedal sustains the full chord, but it is a "vanishing" chord and as such has a peculiar charm. Try the same arpeggio on the organ with a sustained bass and notice the difference. So after all the question would seem to reduce itself to this: transcriptions are desirable and useful, *if they are an improvement on the original form; or, if they serve to familiarize the public with music that they would not otherwise have an opportunity to hear.* Often music written with the peculiar idiom of one instrument in mind, loses its identity when transcribed for the organ, and becomes as Maurice Perlmutter would say "something else again yet." Such transcriptions are best avoided. Real organ music is abundant enough. And by real organ music I do not mean slow, sustained adagios and andantes and long dry fugues and sonatas, but music with rhythm and vitality; with clearly defined, healthy and graceful melody; vigorous and decisive movement; yet all written with the organ in mind—not (as is often the case) composed at the piano, and then transplanted. Probably there is more such music being composed at this present day than ever before in the history of music; partly because of the notable improvements in modern organs, partly because of the increasing demand for organ music that is tuneful and attractive without being trashy. The organist who makes it a part of his work to search diligently, and to examine much music with discrimination and judgment, will find enough to play without making excursions into more or less undesirable fields.

## Learning by Negative Example

By E. H. P.

IN a conversation with a certain organist who was admittedly the leading man in his profession among those located in the same city as himself, the writer was much struck by one remark he made. He lamented the fact that he was so seldom able to attend other churches than his own, in order to hear how other organists conducted the musical part of the service, and added that he was accustomed to take advantage of every opportunity to do so, nevertheless Considering the fact of his superior skill and experience, this remark seemed over-modest almost to the point of affectation, but he assured me that he never listened to another organist without learning something, though in many cases it was merely learning *what to avoid!*

Is not this one good way to avoid getting into a rut?

Schomacker
Style F
GRAND

The quality of its tone enraptures the heart as its beauty of construction delights the eye.

Schomacker Piano Co.
*Established 1838*
Philadelphia, Pa.

STUDENTS PREPARED FOR THE
Church Service
and Recital Work
at the
GUILMANT
ORGAN SCHOOL
Over 150 now holding prominent positions
Send for Catalog
DR. WILLIAM C. CARL, Director
44 West 12th St., New York

A Pipe Organ Instructor for Pianists
Price $1.00
Graded Materials
for the Pipe Organ
By JAMES H. ROGERS
*Designed to give a good working knowledge of the instrument*

THE author, a most competent organist and musician, has attempted to get from the great mass of valuable material of Bach, Stainer, Rinck, Merkel, and Guilmant, only the best, and to present it in as practical and concise a form as possible.

The explanations and directions in this work will be found so clear that any one with a knowledge of music or of the piano can study the work without the aid of a teacher, even though it is not so intended by the author particularly.

An instruction book of great worth, providing abundant pedal practice and without sacrificing exercises for the manuals. Hints on registration, suggestions as to how best accompany chorals and many other important details go to make up a valuable addition to literature.

THEODORE PRESSER CO., Phila., Pa.

Musical Essays
in Art, Culture and Education
AN ENCYCLOPEDIA
of Educational Musical Thought
A COMPENDIUM
for Music Teachers and Students
PRICE, $2.00

CAREFULLY indexed; a large volume 7½x10 inches in size, of more than 300 pages, containing articles of permanent educational value and of practical bearing upon the work of teacher and student. 200 essays on 100 subjects.

Teachers who meet with obstacles in certain directions will find the work a record of successful teaching devices, methods of study, working up patronage, with information—all on subjects of vital interest.

The volume is of inestimable value to every teacher and student, and no music school library is complete without it.

THEO. PRESSER CO., PHILA., PA.

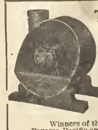
Austin Organs

CONTRACTS since September show reasonable balance of largest and smallest organs. We have reached like success with both. Both have equal excellence of construction and voicing.

Melrose, Mass., Soldiers' and Sailors' Memorial will have four manual, 78 stop, Austin organ.

*"All were enthusiastic,"* writes prospective purchaser after inquiring widely from Austin users.

Austin Organ Co.
165 Woodland St. Hartford, Conn.



THE "ORGOBLO"
will solve your organ blowing problems.
Over 12,000 equipments in use
Write for new Console Catalogue No. 20, also new Student Organ Booklet
THE SPENCER TURBINE CO.
HARTFORD, CONN.
Winners of the highest awards at Panama-Pacific and Jamestown Expositions

Möller Pipe Organs

Twenty-five Hundred in use. The highest grade instruments. Gold Medals and Diplomas at Six International Expositions. Satisfaction guaranteed. Catalogs, specifications and estimates on request.

M. P. MÖLLER Hagerstown, Maryland

Album *of*
Compositions *by*
Woman Composers
Price $1.00
All Book Prices Temporarily Advanced Twenty Per Cent.

***The Theodore Presser Co. has done more for the Compositions of Woman Composers than any other publisher.***

This early recognition of the merits of such compositions brought a wealth of material to hand for the compiling of this, **above the average,** piano collection.

Woman composers have made wonderful strides in the domain of art. There is a delicacy, a refinement, and a tenderness displayed in the compositions of woman composers. This album contains some of the best representative compositions of successful woman composers.

***Arrange a Recital Program of Compositions by Woman Composers from numbers in this album.***

Such a novel and interesting program would be ideal for Women's Clubs, etc. By the use of biographies and other data an excellent lecture recital could be developed.

Theodore Presser Co., Phila., Pa.

Bring Out the Hidden Beauty
Beneath the soiled, discolored, faded or aged complexion is one fair to look upon. Mercolized Wax gradually, gently absorbs the devitalized surface skin, revealing the young, fresh, beautiful skin underneath. Used by refined women who prefer complexions of true naturalness. Have *you* tried it?
Mercolized Wax In one ounce package, with directions for use, sold by all druggists.

## A "Full Organ"

It is curiously unfortunate that on the rare occasions when Bach took particular pains to give an explicit verbal direction, that direction should be in itself an uncertainty.

We refer to the words *pro organo pleno*, which are not Italian but Latin, and occur at the beginning of the D minor Organ Fugue popularly known as *The Giant*, and several times elsewhere.

That they must have some important meaning is self-evident, when we remember how sparing Bach is of verbal directions, but exactly what that meaning is, is unfortunately far from certain at this day. *Pro organo pleno* may mean either "For *the* full organ," or "For *a* full organ."

One is reminded of the Big-endians and Little-endians in Dean Swift's famous satire. It was written in their Sacred Books that one should break a hard-boiled egg *at the most convenient end*, and there was great bitterness because one sect interpreted this to mean the *big* end, another the *little* end. So with the two leading schools of Bach organ-playing.

German organists have commonly taken *pro organo pleno* in the sense of *the* full organ, and kept the organ in a coarse, monotonous roar, from start to finish.

English and American organists, on the other hand, take "*a* full organ" to describe the instrument for which the composer was writing—*i. e.*, a large and complete organ, capable of variety and expression as well as power, and consider themselves at liberty to develop proper musical expression according to their best artistic judgment.

In Goodrich's recent book, *The Organ in France*, we were interested to read of Widor's interpretation, which seems to fill all artistic requirements. All the manuals of the organ are prepared at nearly full power with foundation stops only. (In French organs, the Choir organ or *Positif* is more like a second "Great," instead of being devoted to soft stops and solo stops, and the Swell organ is well-provided with reeds and mixtures.) With the registration thus prepared, and the Swell coupled to Great, the piece is played without any niggling changes of stops. Change of manuals is the means for change of power, except that a restrained skillful use of the swell-pedal is allowed, the Swell organ being coupled to the Great. Care is taken that the registration of the Great shall be not unreasonably louder than that of the Swell, in order that the use of the swell-pedal shall have its due effect on the combined tone of the two manuals.

## Thoughts About Choir Rehearsals

Remember that the final rehearsal for a concert is often apparently the worst rehearsal. Do not make it go badly by an attack of nerves. Do not grumble. A cheery outlook will inspire the choir.

The most refined torture for a conductor is to receive the commiseration of his friends when a performance is unsuccessful. Friends, spare him.

Failure is hard to hear, but think of the joy that the conductor feels when his forces score a success. It is to him a crown of glory. He is ready to withdraw every harsh word that he ever uttered. The first rehearsal after a concert is the time to be friends again.

### Talking in the Choir

If talking is common in a choir, consider whether the conductor is not to blame. Is he interesting? Is he busy? Is he alert?

Some conductors are more addicted to talking than any member of the choir. In a choir of a hundred voices, a conductor who wastes a minute, wastes one hundred minutes. A singer who wastes a minute has usually only one hearer. It would not be difficult to find a conductor who talks for about half the rehearsal, and then begs the choir to stay a quarter of an hour after time, or, "he must have an extra rehearsal."

Extra rehearsals are like surgical operations, they should only be resorted to in extreme cases. Try first such ordinary measures as saving time at the usual practice, or lengthening the time of the rehearsal.

Let the choir go home a few minutes before closing time occasionally. It has a more bracing effect upon the singers than any amount of throat-tiring.

An impromptu joke is sweeter than sugar, a repeated joke is sourer than vinegar.

### Don't Slight the Last Page

Begin a rehearsal sometimes with the last part of a work. Some singers habitually come late—it may be unavoidable—and never hear the first part of a work.

Skip repeated movements when they are printed out, if they are done well where they first appear.

Put a blue pencil circle round a difficult passage and dissect it part by part.

The finest pick-me-up for an anxious conductor at a concert is to hear his singers put their best effort into the opening of the first chorus.

An excellent way to frighten timid ladies is to threaten to throw the baton at the choir. The baton, however, may be useful next week, and the ladies may also be missing when wanted.

### Exact Serious Attention

The time to be serious is when a special effect rehearsed last week is forgotten this week. But allowance must be made for members who were absent last week.

Use your tongue smartly when a mistake that has just been pointed out is repeated. Some careless people need the whip.

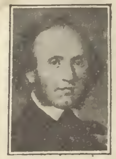
Notices should be like texts, not like sermons.

There is a time for sermonizing. It is when you are explaining a work, its plan, form, intention or character. A little picturesque description will make the characters live before the mental eye of the choir. Then they will be likely to give a real performance, full of the higher expression which cannot be set down in Italian terms.—*Musical Herald*, London.

---

The chairman of a music committee in a country church suggested to his fellow-members, he having a great idea of saving pennies, that the contract for the new organ should be given on the following conditions: (1) that the new organ should be erected in the same position as the old; (2) that as far as possible the materials of the old organ should be used up in the construction of the new, and that (3) the old organ should not be removed until the erection of the new one was completed.—*The Organist and Choir-master.*

Profitable Vacation Courses
WITH THE
Standard History of Music
By JAMES FRANCIS COOKE
Price $1.25


MENDELSSOHN

GRIEG

A FIRST HISTORY FOR STUDENTS AT ALL AGES
Eight Delightful Weeks of History Study
On the Porch. In the Garden. By the Shore. Anywhere.

Thousands of teachers in all parts of the country have organized successful and profitable classes in past Summers with the following Schedule from the Standard History of Music:

1st Week. How Music Began. Music in the Early Church. How Notation Was Evolved. The Troubadours and Meistersingers. Polyphonic Music. Palestrina. Early English Music.
2d Week. Opera and Oratorio. Scarlatti and His Contemporaries. The Bach Family. Early French Music. The Story of the Organ, the Violin and the Piano.
3d Week. J. S. Bach, G. F. Handel, F. J. Haydn, W. A. Mozart.
4th Week. Gluck, Beethoven, Schubert, Weber, Mendlessohn.
5th Week. Schumann and the Age of Musical Romance. Opera Writers of the Nineteenth Century. Great Teachers of the Pianoforte.
6th Week. Chopin, Liszt, Wagner. Modern Italian Composers. Rubinstein. Great French Composers.
7th Week. Modern Masters. Brahms, Grieg, Tchaikowsky. The Art Song. Famous Pianists of Yesterday. Great Virtuosos of To-day. Great Violinists. Composers of Valuable Pianoforte Pieces in the Smaller Forms. Composers of Teaching Pieces.
8th Week. Music in America. Masters of To-day. Summary of Musical History. Formation of a Music Study Club for Next Winter.

The Standard History of Music demands no previous experience in teaching musical history. Any music teacher may start a class at once. The work has been endorsed by leading educators, including Emil Sauer, Arthur Foote, I. Philipp, V. de Pachman, W. H. Sherwood, Mme. Bloomfield-Zeisler, and many others. The London Musical Standard says of it: "It is expert in the way it makes facts appear seductive. We can imagine an intelligent beginner going steadily through the book for the sheer enjoyment of it."

We Will Help You in Securing a Class

Send us a postal request for information regarding our "Special History Class Plan," and receive in return the material which will enable you to start at once and make your plans for turning your Summer from Waste and Loss to Profit and Pleasure. We have a special introductory price by the dozen.

THEO. PRESSER CO., 1712 Chestnut St., Philadelphia, Pa.

PIANISTS FILL IN YOUR IDLE TIME
$1 FOR EVERY 30 MINUTES

Send us your professional card and we will show you how to teach ADULT beginner and advanced pupils what *THEY* want to learn to play—Popular Music in effective style

Winn Method of Popular Music and Ragtime Piano Playing
Book No. 1—$1 Book No. 2—50c
Obtainable at All Music Stores

Particulars regarding Correspondence Course of 10 Lessons for Pianists Mailed on Request

WINN SCHOOL OF POPULAR MUSIC EST. 1900 155 West 125th St., New York

Give Your Pupils
SPECIAL THREE MONTHS' SUMMER SUBSCRIPTIONS
For THE ETUDE

Keep pupils' interest alive during the Summer, overcome their tendency to consider their musical studies completed with the Spring recital, awaken their interest at a time when you are not in close touch with them, bridge over the vacation interval, by having each pupil take advantage of

THE ETUDE Special Summer Offer
THREE ISSUES FOR 30 CENTS

In the three copies sent them, pupils will get at least fifty pleasing and instructive pieces of music, as well as many interesting articles by leading musicians and teachers.

Thousands of teachers donate a three months' subscription to each student, thus showing their interest in the pupil and more readily gaining the attention of the parents at the beginning of the new season. It is an excellent business investment

THE ETUDE, THEO PRESSER CO. Publishers PHILADELPHIA, PA.

## The Pull of Piano Strings

Few persons are aware of the enormous strain of so many tightly-stretched wires on the frame work of a piano. At present the total pull of the strings in a concert grand aggregates 43,000 pounds. Not many years ago an abnormally high pitch called "concert pitch" was in vogue (fortunately now obsolete), and at this high pitch the strain reached nearly 60,000 pounds. No wonder that the structure of a modern piano is strongly and heavily braced!

The pianos of a hundred years ago had much thinner wires, and less tightly stretched, consequently the whole structure could be made lighter and less solid.

## All's Well That Ends Well

By Benj. E. Galpin

See to it that your pupil leaves the studio in such a happy frame of mind that he can scarcely wait until he reaches home to try over his new lesson, and will have a desire to come for his next lesson.

Let the closing moments of your instruction be as they should be, and do not fail to play over his work for him in such a joyous manner that a feeling shall have been created within him to play the same happy music himself.

## Imposition on Musicians

By W. F. G.

When there is under discussion the raising of a fund for some charitable or religious purpose, the first thought is to get several musicians to give a concert "under the patronage of Mme. So-and-So." So the performers give a day or two of their time, all told, to preparing and presenting a program for which the society people get the glory.

How would it be to call on other professions or businesses for the same amount of time, or the earnings of the same period and apply that to the charity?

For instance there is the lawyer who gets his $50 to $200 a day. The surgeon who gets a like amount for an operation: the merchant whose profit is $25 to $100 a day; the banker who makes much more?

Why not ask them for the day's time, just as the musician is asked for his? Would it be as willingly given as by the musician? It is not fair to ask $10 to $20 worth of time from the performer and let the lawyer off with buying a dollar's worth of tickets.

In this respect, the musical fraternity is the most generous of all classes and gives more in proportion to all forms of public aid, such as the Red Cross, and to charity. But why not urge the other businesses and professions to do their share?

## "Without Works"

There are actually a few people who are totally insensible to the charm of all music, good and bad alike, General Grant and Wendell Phillips being well-known examples.

Charles Villiers Sanford in his *Pages from an Unwritten Diary* tells of a wealthy man by the name of Latham who had a great dislike to music, but considered that a grand piano was an absolutely necessary piece of furniture for an elegant home. He dropped in at Broadwood's to purchase one, and said, "I should prefer one without works."

© B & B 1919

Wives of Doctors
Don't Have Corns

Doctors All Know Blue-jay

It is made by a surgical dressing house whose products doctors use.

Doctors' wives use Blue-jay when a corn appears. And they end it at once and forever.

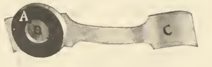
Millions of others now use the same method. In a moment they apply a Blue-jay plaster. The wrapping makes it snug and comfortable, and they forget the corn.

In 48 hours they remove the Blue-jay and the corn is ended. Only a few of the toughest corns need a second application.

The pain is stopped instantly. The corn is ended—and completely—in two days.

Blue-jay has done that for millions of corns. Your corns are not different. It will do it for your corns.

If you have corns and don't prove this you do yourself an injustice.



How Blue-jay Acts

A is a thin, soft, protecting ring which stops the pain by relieving the pressure.

B is the B & B wax centered on the corn to gently undermine it.

C is rubber adhesive. It wraps around the toe and makes the plaster snug and comfortable.

Corns Are Out-of-Date

In the old days corns were common. Nearly everybody had them.

People pared them, padded them, coddled them and kept them.

Nowadays, most people never suffer corns. Yet tight, dainty shoes are more common than ever.

Consider that fact. The reason lies in this scientific Blue-jay.

One user told another, until millions now employ it.

Quit Old Methods

Paring is unsafe and temporary. Padding is unsightly. Old, harsh, mussy treatments have been discredited. These are scientific days.

Try Blue-jay on one corn. Learn that the pain does end. Learn that the corn does disappear.

Learn that these results come in an easy, gentle way.

When you do, your corn troubles are over—all of them, forever.

Try it to-night.

B&B Blue-jay
The Scientific Corn Ender
Stops Pain Instantly—Ends Corns Completely
25 Cents—At Druggists

BAUER & BLACK, Chicago, New York, Toronto
Makers of Sterile Surgical Dressings and Allied Products

# Department for Violinists

**Edited by ROBERT BRAINE**

*"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN*

## The 'Cello as a Solo Instrument

**By Herman Sandby**

*The following article by the eminent Danish 'Cellist Herman Sandby, for many years solo 'cellist of the Philadelphia Orchestra, will prove especially interesting to lovers of that instrument.*

In a recent issue of The Etude, in an article upon "Anton Dvořák in the Class Room," the following statement appeared:

"In the discussion about Beethoven's Fifth Symphony, somebody remarked what a fine part the 'cellos play in the Adagio. Thus ensued a general talk on the 'cello and 'cello literature, on which occasion the master surprised us with his views about his own 'Cello Concerto. 'The 'cello,' Dvořák said, 'is a beautiful instrument, but its place is in the orchestra and in chamber-music. As a solo instrument, it isn't much good. Its middle register is fine; that is true; but the upper voice squeaks and the lower growls. The finest solo instrument, after all, is and will remain, the violin! I have written a 'cello concerto, but am sorry to this day I did so; and I never intend to write another. I wouldn't have written that one, had it not been for Professor Wihan. He kept buzzing it into me and always reminding me of it, till it was done. I am sorry to this day for it.'"

This statement from a composer who has written such wonderful compositions for the 'cello as the *Waldesruhe* (Forest Quiet), the *Rondo*, and the finest concerto in our whole literature, is rather surprising. It is true that the 'Cello Concerto was not a great success at the first performance in London; Dvořák conducted it himself; but the 'cellist, however, was not up to the mark. I am sure Dvořák never heard has concerto played the way it is played now. For if he had, he never could have said that he was sorry he wrote it.

A similar case of a great concerto that was not a success, when first played, is the Tschaikowski Violin Concerto. The composer was quite in despair over it, and could hardly get anyone to play it. The critics also ran it down. Now it is one of the great gems of violin repertoire!

Coming back to the 'cello as a solo instrument, Dvořák, according to Mme. Vajackova-Wetche, is supposed to have said that "its middle register is fine, but the upper voice squeaks and the lower growls." This is the case only with very bad players; in fact, the middle register is rather weak, but the upper voice very powerful, and of a passionate character that no other instrument possesses. The lower register is of the most wonderful sonorous and mellow quality, especially on a fine, old Italian instrument. What other stringed instrument can sing out in organ notes, with a volume and roundness which satisfies the very soul?

It is strange that so much propaganda appears from time to time against the 'cello as a solo instrument. One of my most gifted pupils was bombarded with such articles by a violinist, who advised her most strongly to change instrument, and study with him. Nevertheless, the 'cello holds its own. "I love the 'cello more than any other instrument" is what one hears everywhere from music lovers—not professional. Why does it rouse jealousy? Is it because the 'cello can sing a melody in a way that surpasses all other instruments, even the human voice?

Songs such as Dvořák's *Songs My Mother Taught Me* and Tschaikowski's *Nur Wer die Sehnsucht kennt*" (None But the Weary Heart), and Rimski-Korsakoff's *Song of India*, and many others, when played on the 'cello arouse the enthusiasm of the public even more than when sung by the best singer! The same is true of many a piano piece, which, when adapted for the 'cello, becomes so effective that pianists stop playing it, because they cannot vie with the 'cello in expressiveness. I would compete with any pianist in expressing *The Swan*, by Palmgren! And as for the *Sketches From the Land of the Thousand Lakes*, by Sibelius, they brought an ovation when I gave them for 'cello. What instrument could sing out the sustained double-stops of the *Solitude*, or give the quaint picturesqueness of the *Pastoral* as the 'cello does? Many musicians have remarked to me that it was as if the 'cello had every quality of sound, reed, string and percussion instrument. This beautiful, noble body, is capable of so many varied and surprising nuances that one feels as though it were a human soul encased, a soul enthralled, which is only awaiting the greatest of 'cellists for its liberation! When the public realizes it, the violin might be ranked as the lovely little brother of the great man!

Herman Sandby.

Let us examine the 'cello a little. It has a range of about five octaves; as a singing instrument, it has four different registers—bass, baritone, or tenor, contralto and soprano. A great player can produce perfection of sound in every range, and without conceit feel himself to be the wonder singer. As for the mere technic, a first-class 'cellist to-day does as stunning feats in double-stopping as the violinist. The double-stops on the 'cello are far richer and more satisfying than on the violin; the large body gives a resonance which in the sympathetic undertones, adds a marvelous effect to every true double-stop. The pizzicato of the 'cello, rightly done, has a volume of tone very delightful, and greatly exceeding that of the violin. Pizzicatos can be full and poetic, deep and sonorous, nimble and graceful, low and portentious, high and snappy.

It is true that the technic is more difficult to master on the 'cello than on any other instrument, due to the largeness of range. That is, perhaps, the reason we have comparatively few very great 'cellists. But this is no reason why the 'cello should be decried. All the great composers, Bach, Hayden, Beethoven, Schumann, Brahms, Dvořák, Tchaikowski, Rimski-Korsakoff, Richard Strauss, Saint-Saëns, Lalo, Debussy, Grieg, Svendsen, Sibelius, Sinding, and many others, have composed for the 'cello as a solo instrument. Wagner uses the 'cello for the most exalted and tender passages of love, compassion and redemption. The 'cello seems, by its very quality, to be sanctified! It does not flirt with the public. It lifts them up to a higher plane, to the plane of true music every time. If it attempts to compete with the violin in popular antics, it will lose out, of course. Of this I, as a devotée of this glorious instrument, am heartily glad. The dignity of the 'cello is its stronghold.

There is no doubt that the 'cello is waiting for great 'cellists; not sentimental mediocrities who play with the sentimental violin tremulos! There is too much of that on the 'cello. There are too few who play the Dvořák concerto as it should be played. When it is played as well and as often as the great violin concerts are, Dvořák will want to come to life again, so as to contradict his own words, if these really have been quoted without misunderstanding. No propaganda in the world is ever going to muzzle the 'cello as a solo instrument. Its day is here!

## The Accurate Study of the Trill

A violin student writes: "I am writing you for advice in performing and studying the trill. Should it be produced the same way as ordinary fingering or some other way? I can produce a very rapid trill with the third and fourth fingers by a nervous movement of the fingers falling from the third joint. But this trill cannot be controlled, nor is it very distinct. I am wondering if, by constant practice along these lines, it will finally come out crisp and brilliant. Upon the other hand, when trilling, as in ordinary fingering, I cannot get it faster than M.M.-92, eight notes to the beat. If possible for you to give me any helpful advice on the subject, I would appreciate it."

The trill is one of the most beautiful graces of violin playing, and the violin student should make every exertion to master it perfectly. In the first place, it should be understood that a good trill is only possible when the performer possesses technic of a high order. Badly done, it is of little effect, and entirely misses its purpose. The elements of a good trill are these: First, it must be performed at sufficient speed, otherwise it is no trill at all; second, the movement of the finger must be perfectly even, and not spasmodic and irregular; third, both the upper and lower notes of the trill must be in exact tune; fourth, the finger which remains stationary on the lower note of the trill must keep the string firmly pressed to the fingerboard at all times, while the finger which produces the upper notes must fall on the string with blows sufficiently strong to produce a clear tone; fifth, the bowing must be steady and elastic, so as to produce a fine singing tone, without which the trill will lose much of its effect.

### No Trick Involved

Many students imagine that there is some trick involved in producing the trill, some royal road or short cut to learning it. In this they are mistaken. The action of the fingers in performing the trill is in no respect different from that employed in playing ordinary passages. A good trill is the result of sufficient practice in the right manner. Many students try to jump to its performance without having done the great amount of preliminary hard practice of finger exercises, at first slow, and then gradually taken quicker until the necessary speed for the trill is reached.

### Easy for Some

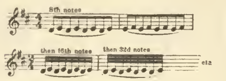
It is undeniable that certain violin students learn the trill and all sorts of velocity passages much more readily than others, just as certain singers seem easily to acquire the trill and all sorts of passages requiring great agility, while others, with the same training and the same amount of practice, seem unable to do so. Such singers we call *coloratura* singers. The difference no doubt lies in the co-ordination between the brain and nervous system of the performer, which permits response to the required impulses more rapidly than is the case with others who are more sluggish.

Violin players who have commenced the study of the violin in childhood learn the trill much more easily than those who commence later, and it is rare to find a good trill in the case of players who have commenced after the age of eighteen or twenty.

In executing the trill well the brain must be taught to conceive and the muscles trained to produce the notes with the greatest regularity and evenness, and much drudgery must be gone through with in preliminary practice before the desired result is attained. The start should be made with comparatively slow passages in quarter or eighth notes. Very few violin instruction books contain much material for the practice of the trill, and it is not until we reach the Kreutzer Etudes that we find an exhaustive treatment of the trill.

### Exercises Based on the Scale

In lieu of sufficient material, the student can construct his own preliminary trill exercises from the scales, in the following manner: Take any scale, the scale of D, for instance, and make the following exercise from it:



Play slowly at first, with the notes following each other with perfect regularity. As will be seen in the exercise, each group is based on a note of the scale. Even the beginner can use this exercise with the easier scales in the first position, and as more advanced technic is attained, can extend it to scales in the different positions, until the three octave scale is reached. One advantage of this exercise is the help it gives towards playing trills in good tune, since the intervals of the scales are, or ought to be, familiar to the student after the first year of study at least. As ability to play the exercise smoothly and evenly improves, the speed can be increased, and two or four groups, or more, can be taken in one bow. It is better to play this exercise without watching the printed music, as the mind can be better concentrated on playing the passages evenly, and in getting the intervals in good tune. This exercise is a great time saver, for we, as it were, kill three birds with one stone while doing it, for it develops exact, even fingering, smooth, singing bowing, and good intonation. One advantage is that the student is more liable to play the exercise in tune than an ordinary trill exercise, because of his familiarity with the intervals of the scale. I have used this manner of practicing preliminary trill passages in my own personal teaching, with the most excellent results. The scales in all keys, major and minor, are used, and the exercise is also an admirable one for becoming familiar with the various scales, as it is for the trill.

### Trilling in Tune

When trill passages are met with in exercises and pieces, the student must note carefully whether the note to be trilled is a half or a whole step above the principal note. No mistake is more frequent when trills are produced in singing or in violin playing, than to make half-step trills for whole step, or vice versa. Great care must be taken that the note produced by the trilling finger is neither too flat nor too sharp, for the trill to sound well must be played in perfect tune.

The trilling finger must be well lifted from the string when trilling, but not too high. Many spoil their trill passages by hardly lifting the finger at all, and by not delivering the blows of the trilling finger with sufficient force to make the trill clear. One of these weak, smudgy trills gives more the effect of an exaggerated vibrato than a trill.

As soon as the student has acquired sufficient technic he should proceed to the study of the many fine exercises for the trill in the Kreutzer Etudes. These are the best exercises ever written for the acquirement of the trill in violin playing. The student who really masters them will become the possessor of finger technic of a high order. These studies should be learned under the direction of a first-rate teacher, as it is practically impossible for a violin student to learn them properly with poor instruction or with no instruction at all. The Kreutzer trill exercises practically exhaust the art of trilling in all its forms.

To sum up, it might be said that the majority of violin students fail in executing trills which sound well, because they have not done sufficient practice to acquire the necessary finger technic. The first requisite for a perfect trill is an exact conception in the brain of how such a trill should sound, and then sufficient practice with the fingers, so that the muscles attain sufficient mechanical precision to respond to the commands of the brain and nervous system. This entails long study, but is fully worth the time devoted to it.

### Sound-Reproducing Machine Recitals

The violin teacher who would keep his class and add to it cannot afford to neglect the social side of the business of violin teaching. Too many teachers give their patrons only a certain number of hours of instruction for a certain number of dollars, and let it go at that. They give no pupils' recitals, have no pupils' orchestra, never gather their pupils together for a social hour of music and, in fact, never see their pupils except during the lesson hour. Such a course is a great mistake from a business point of view, and is also a loss of opportunity of building up the interest and enthusiasm of the pupils of the class for their work. Arousing interest in violin playing is the one sure way of holding pupils and getting more. Pupils and their parents and friends appreciate advantages which are offered to them to hear violin music, or to hear lectures or papers about violinists and violin playing. Social hours of this kind establish a class on a friendly basis and convey the idea that the teacher is alive to the interests of his pupils and their progress.

If the teacher is accustomed to play in public himself he would find it wise to give an informal recital of violin music every month or so at his studio, to which he could invite his pupils and their friends. Two or three phonograph recitals at the studio in the course of a season would also prove enjoyable to the students. The leading phonograph companies now offer a vast number of violin records, played by the world's greatest violinists. If the violin teacher had no phonograph of his own, he could easily borrow one, and also many interesting violin records.

LET US SEND YOU SOME OF OUR
Old, Antique and Modern VIOLINS
AT NON-PROHIBITIVE PRICES
VIOLINS that may be what you have been looking for and could not find elsewhere. Convince yourself.
Every Violin has *its price*, and it will give us pleasure to send them for trial and inspection.
The world-renowned "Gemünder Art" Violins $200.00 to $500.00 each.
Old family relics repaired and restored.
Time payments arranged.
We have Everything for Violinists
Educational Pamphlets Free on Request
Subscribe to the Violin World, a monthly, $1.00. Est. 1892.
AUGUST GEMÜNDER & SONS
America's Violin House. Est. 1846
141 West 42d St. *Dept. E* New York

Professional Directory

EASTERN

BEECHWOOD Conservatory Dept OLAF JENSEN, Dean, Jenkintown, Pa. (20 min. of Philadelphia)
COMBS Broad St. Conservatory of Music Gilbert Raynolds Combs, Director 1327-31 S. Broad St. Philadelphia, Pa.
DUNNING SYSTEM. Improved Music Study for beginners. Normal Training Classes Carre Louise Dunning, 8 W. 40th, N Y
FABRI OPERA SCHOOL. Voice training for Church, Concert and Opera. 1328 Arch St., Phila. 38 W. 32nd St., N. Y. City. Circulars mailed.
HAWTHORNE Piano School Leschetizky Method Potsdam, N. Y.
HUBBARD EDITH LOUISA, Soprano-Composer, Summer Course in Vocal Culture and Diction. Tel. Audubon 4820. 808 St. Nicholas Ave. New York City.
KRIENS CHRISTIAAN Composer-Violinist Studio Carnegie Hall Suite 308, New York City
MOULTON Mrs. M. B. Piano Instruction Studio—Sternberg School 10 S. 18th St. Philadelphia
NEW YORK School of Music and Arts Ralfe Leech Sterner, Director Central Park, W. & 95th St., N. Y
ROGERS FRANCIS. Concert Baritone Teacher of Singing 144 East 62d Street, New York City
VIRGIL MRS. A. M. Piano School and Conservatory 11 West 68th St., New York

WESTERN

AMERICAN CONSERVATORY 70 Instructors Piano, Voice, Organ, Violin, etc. Kimball Hall Chicago
ARNOLD SCHOOL OF MUSIC Katharine M. Arnold, Director 83 Madison Street, Tiffin, Ohio.
BROWN ROY DAVID. Concert Pianist—Teacher. Assistant to the late Emil Liebling Lyon & Healy Building, Chicago
CHICAGO Musical College 53rd yr. Leading School in America Piano, Vocal, Violin, Organ, Theory, P.S M. 620S Mich. Ave., Chicago
CINCINNATI Conservatory of Music Established 1867. Highland Ave. and Oak St. Cincinnati, Ohio
COLUMBIA SCHOOL OF MUSIC Clara Osborne Reed, Director 509 S. Wabash Ave., Chicago
DAHM-PETERSEN ACADEMY OF MUSIC Phone 20273 1419 So. Grand Avenue Los Angeles, California
DETROIT CONSERVATORY OF MUSIC 1000 Students. 50 Teachers 530 Woodward Ave., Detroit, Mich.
KNOX Conservatory of Music Galesburg, Illinois Catalog free Wm. F. Bentley, Director
MARLOWE BURRITT L. Pupil of Leschetizky Dahm. Petersen Academy of Music, 1418 S. Grand Ave., Los Angeles Cal. Also Greater Whittier College
WESTERN Institute of Music and Dramatic Art. All Depts F. Schweikher, Director Wolfe Hall, Denver, Colorado

SOUTHERN

BRYANT SOUTHERN CONSERVATORY OF MUSIC. Gilmore Ward Bryant, Dir Est'd 1898. All Degrees Conferred. Durham, N. C.
CONVERSE COLLEGE School of Music Edmon Morris, Dean Spartanburg, S. C.

WE PUT THE STRINGS IN STRINGS
HOW TO OVERCOME STRING TROUBLES USE
MULLER & KAPLAN
STRINGS
Special $1.00 Offer For $1.00 we will send a sample set of Violin Strings, containing our celebrated "Intuna" E, A and D, and "Nonpareil" pure silver G. Satisfaction guaranteed or money refunded. ONLY ONE SET AT THIS PRICE.
Send for "FIDDLESTRINGS" free.
MULLER & KAPLAN 509 E. 76th St. NEW YORK

OLD & NEW VIOLINS
BEST STRINGS
GRAND PRIZES CHICAGO 1893 - ST LOUIS 1904
JOHN FRIEDRICH & BRO.
VIOLIN OUTFITS
279 FIFTH AVE NEW YORK. EST 1883

OUR "SPECIAL"
25c 10 Tested Lengths, Silk Violin E, for 25c
*Send for Violin and Cello Catalogue*
MUSICIANS SUPPLY CO.
60 Lagrange St., Boston, Mass.

THE
NEW GRADUS AD PARNASSUM
IN EIGHT BOOKS
Price, $1.00 Each

IN THIS unique work each separate department of technic is considered by itself, all the studies bearing upon any particular technical point being classified together and arranged in logical and progressive order. Proceeding in this manner, each subject is treated exhaustively in a separate part. The entire literature of educational piano music has been ransacked in order to select the best possible studies adapted to each of the classifications. Each classification is published as a separate *part*.

*Part 1*—LEFT HAND TECHNIC
*Part 2*—RIGHT HAND TECHNIC
*Part 3*—HANDS TOGETHER
*Part 4*—ARPEGGIOS
*Part 5*—DOUBLE NOTES
*Part 6*—OCTAVES and CHORDS
*Part 7*—THE TRILL
*Part 8*—VARIOUS DIFFICULTIES

THEO. PRESSER CO.
PHILADELPHIA
PA.

For forty years Fashion has put her stamp of approval on
Freemans FACE POWDER
All tints 50 cents (double quantity) at all toilet counters, or send 4 cents for miniature box.
The Freeman Perfume Co.
Dept. 86 Cincinnati, O.

## Missed Lessons

As the Bible says of the poor, the missed-lesson problem is always "with us." There are very few violin teachers who do not lose a considerable portion of their earnings through the missed lesson. People are often thoughtless when it comes to dealing with musical instruction. They are too apt to think of the music teacher in the same way as they think of the photographer, the florist or the hardware dealer, whom they can patronize or not as they wish. What they should do is to think of the lessons which they have engaged as so many tickets to a theatrical performance, where, if they failed to use the tickets, they would lose the price paid for them.

The teacher's time is his stock-in-trade, and anyone who engages that time should pay for it, even if he fails to keep the appointment. Anyone who engaged a merchant to set aside for him goods of a perishable nature and failed to call for them, so that the goods were a clear loss, would naturally expect to pay for them, but with music lessons it is different. How often does a music teacher receive a telephone call from a pupil half an hour before his appointment, that he cannot take the lesson, and to "give the time to someone else."

Of course, the ideal solution of the problem would be to put the payment for lessons on the same basis as tuition in schools and colleges, the payment of a term in advance, ending at a certain date, the purchaser of the term losing all lessons not taken before that date. This plan is followed with more or less success by the conservatories and colleges of music in the larger cities, but private teachers often find it difficult to conduct their business in that manner. Many music students wish to take only a few lessons, to pay for each lesson as they take it, or have not the cash to pay for a term in advance. If the teacher gives them the term on credit, they frequently discontinue the lessons before the term is ended, or else miss lessons, and when the term is ended they object strenuously to paying for the lessons which were missed. Even the larger music schools often find it policy to allow for missed lessons caused by accidents, cases of severe illness and other unavoidable causes.

It is probable that there are very few private teachers, or even schools of music, who are able to eliminate all loss from missed lessons; but the loss can be reduced to a minimum, if the teacher will but bring his view of the matter politely to his patrons, either verbally or by means of a circular. One of the most successful violin teachers in a city of 125,000, in the Middle West, has his patrons sign the following circular when they first arrange for lessons, and he has found great benefit to his business through its use:

M.——————

### Violin School

Desiring to put my teaching on a more systematic business basis, so as to give no one pupil undue advantage over another, and thus be fair to all, I have made the following rule, which will be strictly enforced:

NO LESSONS WILL BE EXCUSED EXCEPT ON ACCOUNT OF ILLNESS.

I am always willing to accommodate a pupil as regards a change of time, etc., if possible, but lessons missed must be made up or paid for. If not possible to make up the following lesson, then longer time will be given each succeeding lesson until the thirty minutes are made up.

Lack of practice will not be accepted as an excuse for missing a lesson, as a pupil can always profit by the time spent with the teacher during the lesson period.

A pupil arranges for a certain amount of time each week, and to fill my time, and to be fair to all, and thus insure results with the pupil, regularity and punctuality must be observed.

The signature of the pupil or parent signifies an acceptance and a willingness to abide by this rule.

(Signed)......................

(pupil, parent or guardian.)

Since securing these signed agreements to pay for missed lessons, this teacher has had very little difficulty in securing a regular attendance of his pupils, and he considers that the above circular is a successful solution of the missed lesson problem.

## Violin Questions Answered

F. MacL.—Having a good knowledge of the piano, and starting the violin at eighteen years of age, while you might not become a virtuoso or even develop enough technic to become a professional violinist, you could no doubt acquire the ability to play violin music of moderate difficulty. The musical foundation you have obtained through the study of the piano would greatly facilitate your progress on the violin. As to how far you could advance or how rapidly, it would be impossible to give an opinion, since so much depends on a student's natural talent, his aptitude for playing on musical instruments and his intelligence. The best way to settle the question would be to borrow or rent a violin and take lessons from a first-rate, conscientious violin teacher. In a very few lessons he would know the "story of your life," musically speaking, and could advise you of your probable prospects for success.

R. R.—Your idea of making a scrap book of the Violin Department of The Etude is a good one. In time you will have a book containing quite a storehouse of information about the violin and how to play it.

C. M.—Violin strings are graded in thickness according to the pitch to which they are to be tuned; thus the E is the thinnest because it has to be tuned to such a high pitch, and the other strings in proportion. However, each of the strings of the violin can be procured in slightly varying thicknesses. Some violins sound better with slightly thicker and some with slightly thinner strings. The best size of any violin can only be ascertained by experiments conducted by an expert violinist. After the best size for each string has been learned by experiment, the size can be tested by a gauge which can be bought at any music store for a few cents, and a record made of the sizes, so that the violinist can always order strings of the same size as indicated by the gauge. It would be worth many times its cost to take your violin to a good violinist and have him test it and find out what gauge for each of the strings would give the best results. 2. It is probable that the use of a steel E wears the hair of the bow more rapidly than in the case of gut or silk strings. It is not known to what extent, if any, the use of steel strings permanently injures the violin. Personally, I do not think it injures it a particle. Many of the leading concert violinists are using steel E strings constantly, on Stradivarius and other Cremona violins worth thousands of dollars. They would certainly not do this if they thought the use of the steel E injured the tone permanently.

L. R. T.—Sevcik is one of the world's greatest violin teachers, and his studies and technical works are enjoying an ever-increasing vogue. A partial list of the famous pupils he has produced is as follows: Kubelik, Kocian, Marie Hall, Ondricek, Sametini, Vivien Chartres, Marjorie Hayward, Zacharewitsch, Ralph Wetmore, and many others.

E. T. B.—Any one purchasing a Stradivarius violin for a large sum, would require the strongest kind of a guarantee as to its being genuine. I doubt if there are more than a half dozen experts in the United States who would be able to state authoritatively whether a violin were a genuine Stradivarius or not. Of course, I mean in the case of detecting extremely artistic imitations of Stradivarius work. Advertising in the musical press is a good way of obtaining a customer for an instrument. 3. I am afraid you have fixed your price too high—$30,000, even if your violin should prove a genuine Stradivarius, as many of the finest specimens of his work have been sold for very much less than that sum.

Before you go to any expense in the matter of trying to sell your violin, you had better ascertain positively whether it is a genuine Strad or not.

"The Efficiency Idea"

By WINIFRED STONE

A Wonderful New Short Cut For The Piano Student

(*Endorsed by CHARLES WAKEFIELD CADMAN, eminent American composer*)

Astonishingly simple, *you will wonder how it has been overlooked for so long,* in the face of a world-wide difficulty.

This book solves the worst problem of teacher and student—

Tells why so few read music well at sight—

Why your pupil loses interest and fails to progress, and gives remedy—

Contains *one lesson* based on the Efficiency Principle that will *revolutionize* first years of study, save years of weary plodding, and enable pupil and teacher to show wonderful results from the very beginning.

Enables pupil of normal intelligence to learn to read all the notes in a few hours *easily*. (This seems impossible,—every pupil to whom the author has given this lesson has done so in two hours or less.) He can then begin work on worth-while music, instead of the monotonous variations on a *few treble notes,* which kill the interest which is the greatest factor in successful effort.

The foundation every future student *must have*.—without it he *cannot possibly* progress as he should. An inspiration to the adult student.

Does not conflict with any good method, but makes it fully effective.

No "devices" to multiply mental processes—merely Efficiency applied.

The Short Cut We Have All Needed!

Note the significance of the following letter extracts:

"Dear Miss Stone— . . . . . . If you can do all you claim for this system, you will be revolutionizing the first years of study, and will give a great impetus to the cause of Music.

Charles Wakefield Cadman, Feb. 23rd, 1919."

" . . . . . . . After seeing your method demonstrated during the past week or two with students who have *never taken lessons before*, I am convinced that the theories you have put forth in your most interesting book are sound, and worthy of the utmost consideration of all progressive musicians and teachers. You have undoubtedly convinced me that the notes on the piano as related to the printed page can be easily learned without the old-fashioned drudgery which so often drives well-meaning pupils to distraction.

What has amazed me more than anything else is the ease and facility with which the little pupils (and bigger ones) have mastered *the notes on the leger lines of both staves* . . . You deal with the problem in a very clever and convincing fashion . . . . Very sincerely,

**Charles Wakefield Cadman, March 15th, 1919."**

**"The Efficiency Idea" by Winifred Stone (Cloth, $2.10, postpaid)**

**Winifred Stone, No. 170 So. Virgil Ave., Los Angeles, Calif.**

PRESSER VICTROLA SERVICE

Victrolas, Cheney and Brunswick Phonographs

VICTOR RECORDS

Sent to any part of the United States by parcels post free of cost.

*Write for Catalogues*

THEODORE PRESSER COMPANY

*THE HOME OF MUSIC*

1710-12-14 Chestnut Street - - Philadelphia, Pa.

## Question and Answer Department

*THE ETUDE is pleased to announce that this important Department will hereafter be conducted by the well-known French-American Musician*

*ARTHUR DE GUICHARD*

**Always send your full name and address. No questions will be answered when this has been neglected.**

**Only your initials or a chosen nom de plume will be printed.**

**Make your questions short and to the point.**

**Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greatest number of ETUDE readers will not be considered.**

*Q. What are the distinguishing characteristics of the Rondo? Are there many different kinds of Rondos?*

A. The distinguishing characteristics of the Rondo are: 1. The first part is not marked for repeat. 2. The original subject does not modulate, but reappears according to its key at the end of the first period, and once again after the modulation of the second subject, thus making three times in all. 3. The principal subject returns after every digression of episode. 4. One point to remember is that the chief subject reappears several times and that several secondary subjects alternate with it. 5. The Rondo is always of a joyous nature, lending itself to great variety of touch and rhythm to express its good humor.

The Rondo is generally the last movement in sonatas. There are three Rondo forms, differing from each other by the number of appearances of the chief subject and of the number of episodes or secondary subjects.

*Q. I have a pupil who was quite deaf in youth. Her parents are very anxious to have her advance in music study. Her intonation seems to be all right; that is, she can sing and hum on the key, but still is "a little hard of hearing." I have recently heard that the great French authority on acoustics, Joseph Sauveur, was also deaf in his youth and did not speak until he was seven years of age. There must be a number of similar cases to the one I mention, and there may be many anxious readers of* The Etude *who would like advice upon the matter about which I have written.*—Young Teacher.

A. The question is one of great interest; but its application, from a musical point of view, is limited by natural musical endowments and proclivity of the person affected.

It is true that Joseph Sauveur (1653-1716), who was dumb until the age of seven and deaf all his life, was a remarkable mathematician and a great authority on acoustics. He was the first to give a scientific explanation of harmonics or overtones. But he was not a musician.

It would seem that the Young Teacher's pupil is far from being a hopeless case, because she is only "a little hard of hearing," and, indeed, since she can sing and hum "on the key" she must be able to hear it in order to sing it in tune. The only questions to be resolved then are: Does she love music? Does she desire ardently to become proficient? If the answers are in the affirmative, the teaching of such a pupil should be all plain sailing. The writer knew a musician who could not hear spoken words, but whose musical ear was most acute—the slightest variation in pitch causing him real pain. If Young Teacher's pupil is sensitive to variations of pitch, the study of music judiciously carried on will probably, in time, improve her sense of hearing in general.

*Q. Were there any other descendants of Manuel del Popolo Garcia, other than his daughters Malibran and Pauline Viardot Garcia, and his son M. P. R. Garcia, who achieved fame as teachers or singers? That is, were there any others to carry on the fame of the family and its traditions?*—S. N. T.

A. Manuel del Popolo Vicente Garcia (son of don Francisco Saverio Garcia, 1731-1809, also a teacher of singing), 1775-1832, had his two daughters and his son, Manuel, for his most distinguished pupils; no others are known.

The son, Manuel (1805-1906), had for pupils: His wife, Eugénie, who sang at the Opera-Comique, Paris; Julius Stockhauser, 1826-1906, a renowned tenor and teacher, and the noted Jenny Lind, 1820-1887, who, during the last three or four years of her life, taught singing at the Royal College of Music, London (England), but the writer is ignorant of the names of any of her pupils who may have achieved success.

The daughter, Michelle Pauline Viardot (née Garcia), 1821-1910, had for pupils her daughter, Louise Pauline Héritte Viardot, who was teacher of singing at St. Petersburg, (Petrograd), then at Frankfort. She was living until recently in Berlin, where she taught and composed. Two other daughters of Madame Viardot are also singers and teachers of singing: Madame Chamerot Viardot and Marianne Viardot. Madame Malibran did not teach.

*Q. What is the correct plural of "opus" when one wishes to speak of a number of works?*—N. D.

A. Singular, opus: plural, opera. A Latin noun: opus, operis—neuter gender.

*Q. Is there any difference in the meaning of the following terms: Rallentando, Ritenuto (the English lexicographer, D. Dunstan, insists that this term means "immediately slower," Ritard?*—M. R.

A. Rallentando means slower and slower; Ritenuto, held back, slower than the preceding; Ritardando, going slower—but not slower and slower.

(N. B.—Apropos to a recent query in The Etude about the existence of a piano or keyboard having tuning forks in the place of strings, the writer has had his notice directed to such an instrument for which it is claimed that the tone and pitch are unaffected by extremes of climate. It has a harp-like quality of sound. As its compass is only from three and a half to five octaves, it could not be used for modern pianoforte music; that is, from the time of Beethoven till now. But it would seem to be well adapted to accompaniments and to serve as a traveling musical companion. The writer thanks his correspondents.)

*Q. What is the best thing for me to do to overcome nervousness, when playing or singing to any one? Can it be overcome?*—*B. A., Anthony, R. I.*

A. Nervousness often indicates a weak or an overstrung state of the nerves, but it may be caused (and is so frequently) by a weak state of physical health. For these, consult your doctor. If, however, you are otherwise strong and healthy, your nervousness arises from your mental attitude. Perhaps, you think too much of yourself and not enough of your music; or, you are overanxious to please; or, you fear the criticisms of the press or of a competitor; or, a score of things which are really outside the sphere of your music and its interpretation.

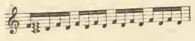
I am aware that it is rather a hard thing to tell you, but you know the dictum "we must be cruel to be kind." The nervousness of singers and players, who are otherwise normal, is caused by i. self-consciousness; ii. by imperfect study; iii. by want of power of concentration; iv. by insincerity of interpretation. The most effective way to combat nervousness lies in perfect preparation, in a conscientious endeavor to deliver the composer's message, *in losing one's self in the music,* in the absolute reliance upon your teacher's verdict.

Be sincere, throw all your mind and emotion into the interpretation, and say to yourself before beginning: "My teacher is the best musician here; he knows more than any of the audience; he says I *am all right;* and if he says so I know *I am all right,* therefore I need think only of the composition." This method has been applied to many nervous artists and always to their lasting advantage, provided they were sincere, conscientious and concentrated all their mind upon their work.

*Q. In a turn, if a note is sharp or flat, do you sharp or flat the following notes of the same pitch in that measure?*

A. Yes, if all the notes of the turn are written out and the accidental be not corrected. As a rule, however, a chromatic turn rarely precedes a diatonic passage containing the note which had appeared as chromatic, unless so indicated. While it may occasionally occur with the lower note sharped, it very seldom is seen with the upper note flatted, unless the flat persist. In a question of this nature, it would be advisable for the questioner to illustrate his exact ideas.

*Q. How should the whole-note chord in this "five-finger exercise" be played—it seems so horribly discordant?*—Sensitive.



A. Some press the keys C, E, G, down silently, to begin with, and keep them depressed while playing the 16th notes; others merely keep the 1st, 3d and 5th fingers on the keys indicated, without depressing them. We are inclined to recommend the latter method. At any rate, such exercises are to be regarded as *gymnastic* rather than musical, and might as well be practiced on a dumb keyboard or even a table-top.

### A Letter From Mr. Harold Bauer

New York, April 4th, 1919

Dear Mr. Cooke:

I am very much gratified by your letter in which you tell me that my portrait is to appear on the front page of The Etude. I look upon this as a very distinguished honor, and you may feel quite sure that I appreciate it at its full value. The fact that no commercial element enters into this matter gives particular significance to your action, and it makes me very happy to receive this token of sympathetic friendship from The Etude.

Yours very sincerely,

HAROLD BAUER.

Trade Mark Reg.

WURLITZER

200 years of instrument making

Free Trial

Play It a Week

You may have your choice of more than 2,000 instruments for a week's trial in your own home. Play it as if it were your own. Then, if you wish, you may send it back at our expense. Trial does not cost you a penny. Don't miss this big offer.

Convenient Monthly Payments

If you decide to buy you may pay the low manufacturer's price at the rate of a few cents a day. The name "*Wurlitzer*" has stood for the highest quality for nearly two centuries. Every known musical instrument sold to you at direct-from-the-manufacturer's price. We've supplied U. S. Gov't with trumpets for 55 years.

Send the Coupon

Just put your name and address on the coupon now. Please state what instrument you are interested in. There is no obligation. We will send you the big 160-page book free and prepaid. Send coupon now!

The Rudolph Wurlitzer Co.
Dept.2305
East Fourth Street, Cincinnati, Ohio.
South Wabash Avenue, Chicago, Ill.

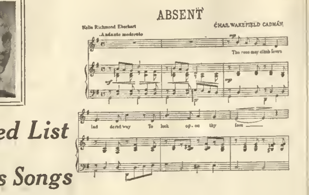
The Rudolph Wurlitzer Co
Dept. 2350
E. 4th Street, Cincinnati, Ohio
S. Wabash Avenue, Chicago, Ill.

Gentlemen:—Please send me your 160-page catalog, absolutely free. Also tell about your special offer direct from the manufacturer.

*Name*..........................................

*Address*..........................................

*I am interested in*..........................................
(Name of Instrument here)



Chas. Wakefield Cadman

A COMPOSER OF WHOM AMERICA IS PROUD

*A Selected List*

OF

*Cadman's Songs*

| | | |
|---|---|---|
| 6558 | In the Moon of Falling Leaves | .40 |
| 9561 | Lilacs—*High Voice* | .40 |
| 4987 | Lilacs—*Low Voice* | .40 |
| | *Lilacs* is a delightful little number. | |
| 4492 | Little While, A | .35 |
| 12368 | My Heart | .60 |
| 6867 | Rose of Cherokee, The | .25 |
| 4970 | Sailor's Life | .30 |
| | A real man's song. The song ranges from low G to C above middle C. | |
| 4969 | Shrine, The | .25 |
| | A medium voice gem of Cadman's that is not as well known as it deserves to be. | |
| 12577 | To-morrow—*High Voice* | .30 |
| 12369 | To-morrow—*Low Voice* | .30 |
| 4732 | To What May Love be Likened | .40 |
| 4958 | When Love Smiles on Me | .30 |
| 6966 | Where You Are | .40 |

ANY OF THE ABOVE NUMBERS GLADLY SENT FOR EXAMINATION

THEODORE PRESSER CO., PHILADELPHIA, PA.

CHILD'S OWN BOOK OF GREAT MUSICIANS

A charming series of useful books for little folks

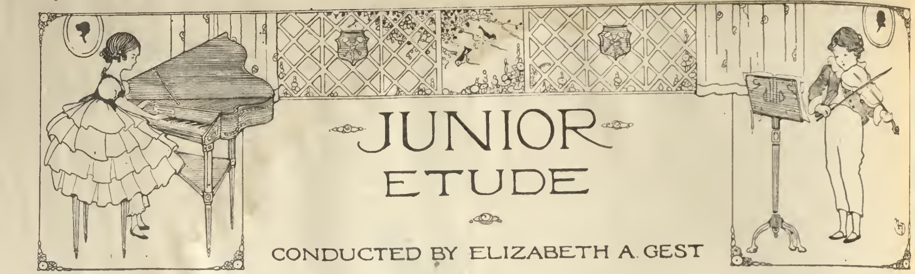
By THOMAS TAPPER

BACH—HANDEL—SCHUBERT—SCHUMANN—MOZART—MENDELSSOHN—CHOPIN
BEETHOVEN—HAYDN and WAGNER

These biographical "play-study" books are designed for very young children at that age when they love to cut out pictures. There are no illustrations in the books, but blank spaces are left for illustrations. The accompanying pictures are printed on a large sheet to be cut out and pasted in the book. After writing in certain questions the child binds his own book with a cord provided for that purpose. All who have used these books are delighted with them.

Single Biographies, 15 cents each

THEO. PRESSER CO., 1712 Chestnut St., Philadelphia, Pa.



# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

## Time-keepers

By Adele Sutor

(A sketch for eleven children, but may be given by a smaller number).

*Anna* (to Betty)—Your playing sounds so sprightly and tripping, happy and gay, just like fairies, Betty. Can you make it fit the measures?

*Betty*—Yes, I do not have much trouble—I just let it sing and dance.

*Catherine*—I know what you mean, Anna; I can not always make mine fit, and I just hate to count.

*Charlotte*—I am using a metronome. I love to hear it tick-tack. It is such fun to play one note to the tick, and faster, two or three notes to the tick. When I first used it, Skiddy, my dog, sniffed all around to see what it was, and I put it on the floor for him, and he went away disgusted with such a queer thing.

*Anna*—That is all very well for straight notes, but when you have quarters, eighths, sixteenths, dots and rests all mixed up it really is a dreadful problem.

*Ralph*—If you will look at the unit note, or the figure at the bottom of your time signature, and then look through your first, second and third measure to discover how the unit note is going to be divided and keep that in mind, I'm sure it will help you.

*Mildred*—Do you mean that you have to keep all that in your mind all the time? For instance, if you have a quarter note for the unit, and one is divided into sixteenths, that the next must be divided the same way, and the next and the next?

*Ralph*—Yes, that's it, and when it is not really divided you divide it in your mind.

*Betty*—Don't you find it fun to fill in the time this way? When you have four sixteenths and stop on a quarter, to think the other three-sixteenths? It is like eurhythmics—when we have a dotted eighth and a sixteenth we skip. We love to skip; and on the long notes we put in extra movements.

*Margaret*—It must be lovely to do it that way. It would not seem like standing still as though you had forgotten what came next.

*Florence*—I love the eurhythmics—they make me feel so happy! It seems as though we are just playing, but oh! we are learning such a lot of things.

*Anna*—Do you really think they will help you to count your time better?

*Betty*—Why, yes, of course. Because you cannot do eurhythmics unless you keep time.

*Ruth*—I do not seem to have much trouble with my time. I just sing my part and get the swing of it and then it is easy.

*Anna*—That is all very well if you can sing.

*Caroline*—Yes, Anna, that is my trouble, I can not sing much, but I am improving. The eurhythmics are fine, my feet seem to keep the time better than my voice.

*Janet*—Then there is another way. You can clap the time and walk the note values, or you can walk the time and clap the note values, or just simply clap and count.

*Florence*—That's like patting with one hand and rubbing with the other!

*Anna*—Yes, it certainly is. Well, thank you so much for giving me so many suggestions. I suppose one really must be able to do all these things to become a good time-keeper.

---

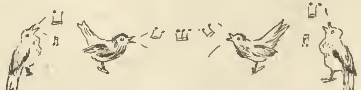
DEAR JUNIOR ETUDE:

I thought you might like to hear from Kansas, the Sunflower State.

I take the ETUDE, and it is a great help to me in my music. I like the Junior page especially. To become a musician is my greatest ambition and I like to study about the composers. Last summer my teacher gave me some books about the composers and I wrote stories about them.

I would like to hear from some JUNIOR ETUDE friend.

Your Friend,
LETHA VOTH (Age 12),
Castleton, Kansas.

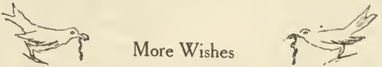


### Wishes

HELEN HICKS BATES BRODERSON

I sometimes wish that I had wings,
Just like the bird that flies and sings;
He sings and sings and never fails,
And never has to practice scales.

So sweet he trills as up he floats,
Yet never has to study notes,
But I'd rather practice "do-re-mi"
Than have to eat a worm for tea!



### More Wishes

D. WENDELL HULBURD

I always wish that *I* had wings!
I envy every bird that sings,
E'en those that cannot sing the scales,
But soar where sunlight never fails.

What do I care for "do-re-mi"?
Because I am the worm you see!

## Who Knows?

1. What nationality was Cæsar Franck?
2. What is a canon?
3. Where do the semi-tones occur in a major scale?
4. What is meant by "dynamics?"
5. When was Chopin born and when did he die?
6. What is a minuet?
7. Who is considered to be the most famous song writer?
8. What is a viola?
9. Who wrote the Scotch Symphony?
10. What is this?

## Answers to Last Month's Questions

1. Mozart wrote the "Magic Flute." 2. A symphonic poem is an extensive composition for orchestra, generally in one movement with no strict form. 3. Enharmonic change is changing the name of a tone without changing the pitch, as C♯—D. 4. Handel died in 1759. 5. The "Seasons" is an oratorio by Haydn. 6. Stephen C. Foster wrote "Old Black Joe." 7. A triad is a chord of three tones. 8. Instruments of percussion are those in which the tone is produced by one material striking another. 9. Pesante, heavy; con anima, with spirit; quasi allegretto, somewhat fast; senza ritardando, without slowing up. 10. English Horn.

## Junior Etude Blankets

SQUARES for THE JUNIOR ETUDE Blankets have been received from the following: Vivitia Phillips, Evelyn Lapp, Jewel Edge, Alice Williams, Mrs. A. D. Whittier. Vera Mae Whitsitt, George Shove, Marion Sexton, Selma Fraley, A. C. Dodge, Martha Handley. Verda Brymer, Thayer White, Oline Wells, Loretta Clifton, Pearl Boatman, Sue Stevenson, Evelyn Jordan, Rose Gannon, Charlotte Pitts, Catherine Luonsl. Mary McCann, Frances Sullivan, Mrs. C. Emerson, Mrs. L. L. L. Fischer, Grace Calkins, Mrs. Frank Perry. Alice H. Henshaw, Regina Orris, Viola Tatro, Lois Cook, Mary G. Calvin, Bethel Knighton, Doris Kidd, Mamie Cargill, Ruth McCain, Dorothy VanCleve, Blanch Phillips, Marie Sawin, Dorothy Little, Laura Haughton, Marjorie Haughton, Ralph Haughton, Eleanor Moore, Isabel Griffeths, Ruth Hawkins, Carrie Crandall, Eleanor Barger, Irine Welch, Clara Hawkins, Paul Conrath. Alpha Conrath, Ruth Parker, Edna W. Jackson.

(*The list will be continued next month.*)

## Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best original stories or essays, answers to musical puzzles, or kodak pictures on musical subjects. Subject for story or essay this month, "What happened at the concert?" It must contain not more than 150 words. Write on one side of the paper only.

Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to THE JUNIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of May.

The names of the prize winners and their contributions will be published in the July issue.

### MY FIRST MUSIC LESSON

(Prize Winner.)

WHEN I was a very little girl my father and mother, who are both lovers of music, taught me to read the notes, and find them on the keyboard.

When I was nine years old the date was set and the teacher engaged for my first music lesson. My, such excitement! I had my finger nails manicured by a professional, and I was ready one hour before the time of my lesson. My, was I not proud and excited and important!

I had visions of being the star player of the future, and still have those visions, but I find that to fulfill them it will require a great amount of patience and work, but work which I thoroughly enjoy.

The period of that first lesson passed all too quickly, and I still look forward to my lesson period as the brightest spot in the week.

MELVA KUNTZ (age 12),
Lansford, Pa.

### MY FIRST MUSIC LESSON

(Prize Winner.)

AT the age of eight I had my first music lesson. My instructor told me to play very slowly at first, and then faster, as a train leaves a station. Then she said we would have a race, but we must keep together and she would be the train and I would be the street car.

As another illustration, she said that the keys would be the water, my hand the boat, my fingers the oars, and that I must play carefully and evenly or the boat would upset and throw the people out.

She showed me the hammers inside, and said that they were little fairies, and if I pounded I would make them bump their heads on the wires.

That lesson was a real inspiration to me and instilled into me a great love of music.

DELYTA VANKIRK (age 11),
Hartford City, Ind.

### MY FIRST MUSIC LESSON

(Prize Winner.)

WHEN I was only six years old I had a most wonderful dream. I thought I was in fairyland, and a beautiful fairy was teaching me notes and scales, while many little fairies were playing around me. Finally I awoke and found to my sorrow that it had been a dream.

But I always wanted to study music, so when I was ten years old I began in earnest, and have taken lessons ever since.

By practicing regularly and carefully every day I hope to become a good pianist, and thus make my dream come true.

LORINE B. POORE, (age 13),
Westminster, S. C.

#### Honorable Mention

Mae Douglass, John Randolph Phelps, Marguerite Gerard, Leo Polskee, Anna Beineth, Margaret Mecom, Marrionn E. Goettel, Emma Scheper, John Joseph Tobin, Sibyl Perrett, Lillian Thomas, Mary Harrington, Marguerite Lafontune, Marcella Conroy, Goldie Schimmell.

Juanita Matlock, Frances Mihel, Innes Larrabu, Ethel Okin, Louise Jones, Thelma Agusta Spear, Winnifred Sturges, Linnea Youngdahl, Hazel Zimmerman, Mildred Gray, Miriam Choate Talbott, Lulu Tomlinson.

## Puzzle Corner

THE following letters, when correctly arranged, form a proverb:

F-C-E-M-P-A-T-K-E-P-R-
C-I-C-A-S-E-R-E-T.

## Answers to the March Puzzle

1. Converse. 2. Field. 3 Foote. 4. Franck, 5. Beach, 6. Mason, 7. Handel, 8. Liszt, 9. Paine, 10. Byrd (Old English composer).

#### Honorable Mention

Irene Diemer, Carmen L. Sievert, Leonard Derome, Jean Aime Beault, Antonio Turcotte, Meridith Thoms, Catherine Green, Mary Green, Vivian Dworak, Dorothy Frink.

## Wrong-Note Puzzle

#### Winners of the Wrong-Note Puzzle

*First Prize,* Angela Felin Balseiro (Age 14), Bayamon, Porto Rico.

*Second Prize,* Robert S. Fisher (14) New Ulm, Minn.

*Honorable Mention,* Bella Carson, Mary A. Carroll, Mary Alice Davis, Joseph Bauer, Martin Gerber, David Groll, Margaret Kronyak, Marie Jeanne Horvan, Lillian Jwisik, Elizabeth Simmons, Lueile Stein, Pauline Head, Louise Conboy, Lindsay Silver.

You know, one of the conditions of the contest, as of all THE JUNIOR ETUDE contests, is neatness, and some contestants seem to forget this. You may work out the puzzle and get the correct answer, but—such dreadful looking papers! And the older you are, the neater you should be; but—well, please remember to be neat. And this does not mean to use the typewriter, either, as that makes it unfair to those who do not have a machine.

The measures given in the wrong-note competition were taken from Chopin, Prelude Op. 25, No. 7, and some funny answers were sent in! Some came with a 4-3 time signature, and a great many gave five quarter-note beats to the second measure.

These are just a few reasons why many of you will not find your name on the list.

## An Emperor of Music

ONE evening Napoleon III sat in his box at the opera. Across the hall, in a loge which faced his, he observed a stout man in a brown wig whose attention was divided between the performance, a box of bonbons, and the telling of a joke. The Emperor turned to an attendant, saying, "Bring him to me." The stout one apologized as he entered the imperial box for not being in evening dress. "My friend," said Napoleon. "ceremony is unnecessary between Emperors." His visitor was Gioachino Rossini, Emperor of Music, as Napoleon was Emperor of France.

"Every day we spend without learning something is a day lost."—BEETHOVEN.

Worth While Works For Use In Summer Music Classes

SUCCESSFUL FIRST INSTRUCTION BOOKS INSURING INTEREST AND THOROUGHNESS

Beginner's Book
SCHOOL OF THE PIANOFORTE—VOL. ONE
By Theo. Presser, Price, 75 cents

This elementary piano instructor has had an unprecedented success, being welcomed by teachers everywhere as just the thing for the young beginner; the next thing to a kindergarten method. The publishers know of no elementary instructor used more extensively. The rudiments of music, notation and elementary work are thoroughly covered in a most delightful manner. The first grade of study up to, but not including, the scales, is the scope of this work.

Student's Book
SCHOOL OF THE PIANOFORTE—VOL. TWO
By Theo. Presser, Price, 75 cents

Intended to follow **The Beginner's Book** or any other first instructor, this volume has met with a flattering reception. It bridges the gap between the instruction book and the graded course or the conventional series of studies and exercises. Major scales receive detailed treatment up to and including four sharps and four flats. At the end of the book all the scales are given.

A PIANO COURSE OFFERING MATERIAL FOR CLASSES OF EVERY GRADE

The Standard Graded Course of Studies
FOR THE PIANOFORTE
TEN GRADES—Price, $1.00 each—TEN VOLUMES
By W. S. B. Mathews

The **Standard Graded Course** is to Music like a keel to a ship. With this carefully selected "keel" all other material may be added as needed and the whole musical training will be well balanced and progressive. The course comes in ten grades—one dollar for each grade. With special work during the summer the student should be able to master an entire grade in two months.

A HARMONY CLASS APPEALS WHEN A CLEAR, CONCISE BOOK IS USED

Harmony Book for Beginners
By Preston Ware Orem, Price, $1.00

**Lays a strong foundation for future musicianship** by giving the main essentials of the subject in such simple, understandable and interesting manner that it will prove invaluable in the class or for self-help work. This work has proved a success from the start, and many world-known musicians, such as John Philip Sousa and others, have congratulated the writer on its merits.

STUDY BECOMES A PLEASURABLE PASTIME IN A MUSIC HISTORY CLASS

Standard History of Music
By James Francis Cooke, Price, $1.00

A history that has pleased thousands. Music lovers are here furnished interesting reading, and the music student is supplied with 40 story lessons in music lore. This history has been used with great success in summer class work by hundreds of teachers in all parts of the country.

ALL BOOK PRICES TEMPORARILY ADVANCED TWENTY PER CENT.

*Specially Selected Material for Summer Classes Gladly Sent for Examination*

Write and tell how many pupils you expect and the kind of classes you are planning, and we shall gladly send to you material for examination. The plan is to keep what you need for your pupils and return the balance.

THEODORE PRESSER COMPAMY
1710-1712-1714 CHESTNUT STREET, PHILADELPHIA, PA.

# Publisher's Notes

A Department of Information Regarding
New Educational Musical Works

### NEW WORKS.

Advance of Publication Offers—

| May, 1919. | Special Offer Price |
|---|---|
| Album of American Composers........ | .50 |
| Brahms' Hungarian Dances, Four Hands, Vol. 1.............................. | .40 |
| Difficult Four-Hand Album............ | .50 |
| David Bispham's Album of Songs...... | .50 |
| Finger Gymnastics, Philipp .......... | .50 |
| L'Art du Clavier, Lack.............. | .50 |
| Little Tunes, by F. B. De Leone....... | .25 |
| Pedal Book, Blose .................. | .50 |
| Spaulding Album for the Pianoforte.... | .25 |
| Sunny Day Songs, Op. 27, by H. L. Cramm ........................... | .30 |
| Verdi, Child's Own Book, by Tapper... | .12 |

### Graduation and Commencement Necessities Music, Awards and Gifts

A glance at page 266 of this issue will greatly aid those laden with the responsibility of commencement or graduation exercises. Our "On Sale Plan" will allow the obtaining of any of the music numbers suggested for examination. If you are doubtful as to specifying which pieces you would like to examine, just address a note to the Theodore Presser Company, requesting a selection of music for commencement. Mention the class desired (piano solo and ensemble, songs, choruses, etc.) when writing.

As for the Novelties and awards suggested, we might state that this stock that we carry as an accommodation for our patrons has aided many a puzzled one to obtain just the right thing to put the pleasing touch in the program for the participants.

### New and Important Compositions in Sheet Form

Special attention is directed to the list of New Sheet Music Publications of the Theodore Presser Company appearing each month in The Etude. Among these new publications are listed many excellent and important compositions by well-known composers. Recently we have published an excellent song, particularly adapted to the present day. This number, *Freedom's Day*, by Edwin H. Lemare, is splendid for the many celebrations being held in honor of returning heroes. It is very effective as a solo, and at the same time is peculiarly adapted for unison singing such as by a large community chorus.

Three charming little compositions by R. Huntington Woodman are also worthy of special mention. These piano compositions are entitled *Petite Serenade, Slumber Song* and *Legato Melody*. They are about grades 2-3. The *Master Melodies*, transcribed by Mr. Moszkowski, bid fair to exceed other arrangements of the classics. Each one is in separate sheet form. They are as follows: *Theme and Variation from "Kreutzer Sonata"; Fragment from "Emperor" Concerto; Minuet in G, No. 2; Fragment from the Mendelssohn G. Min. Concerto; Lascia Chio Pianga, Handel;* and *Minuet from "Don Juan," Mozart.*

All the above mentioned numbers are on the market and immediately procurable. It will pay to also consult the list on page 328, since something by a favorite composer may be there brought to your attention.

### On Sale Settlements

Some of our patrons have neglected to either return the unused or unsold selections sent them last season On Sale, or arrange with us to keep them until the close of the present season in June or July.

To everyone who has not yet made settlement for last season's supplies, we want to urge that they write us about it at once. An arrangement can be made to keep the selections still on hand until the present season's close, if taken up with us now. A payment approximately covering the value of the ON SALE selections used or sold will meet the requirements.

If, whenever patrons find it inconvenient to promptly remit on receipt of a statement or letter, they will send us a card advising us WHEN we may expect payment, they will always find us entirely willing to grant any reasonable extension of time. To neglect a letter sometimes leads to misunderstanding, confusion and additional correspondence, which can very easily be avoided by acting on the above suggestion.

We are always striving to further merit the courtesies of our patrons. We ask as a special favor that we be notified at once if there is ever dissatisfaction with any branch of our service. By keeping silent when there is cause for complaint, patrons are really doing us an injustice, for it will help to pave the way for an indefinite business relationship which will be mutually pleasant and profitable if we are promptly notified of any grievance.

To the great number of our patrons who have ON SALE packages sent at the beginning of the season, and for which settlement is not expected until the close of their teaching season, we suggest a supplementary selection at this time to freshen up their present stock on hand.

### Mail Order Music Supplies

The simplicity of getting one's music supplies promptly and economically by mail has developed a large and steadily increasing patronage for establishments specializing in this line, particularly those making a feature of music for teaching purposes, and the teacher, wherever located, is by this means brought into direct touch with all the conveniences of a fully equipped music store.

Patrons of Theo. Presser Company everywhere testify to the advantages of purchasing music supplies by mail from this company; not only are their orders filled promptly, but also more completely and on terms not obtainable from any other music supply house equipped to fill miscellaneous orders. But perhaps the most important particular by which our business is distinguished is the high educational value of the Presser publications and their comprehensive adaptation to the need of students of all grades. These publications may be had on trial, subject to return after examination or "On Sale" (no return or settlement to be required until the close of the teaching season).

For miscellaneous needs our general stock, representing practically every American and European publisher, may be depended upon as a reliable source of supply, and a trial order for any wanted music or music book will bring quick and satisfactory results. We issue a number of useful catalogs, any of which may be had on application, but all such requests should mention the kind or class of music in which the applicant is interested.

### Official Victory Loan Song

Everybody is anxious to see the great Victory Liberty Loan a success and everybody knows enthusiasm is necessary to success. Singing rouses and stirs latent ones to enthusiasm and for this purpose this Official Victory Loan Song has been selected. It is the slogan of the Loan,

"We'll Bring Our Heroes Home."

The words and music are by Elizabeth Clayton Bacon. This song has been approved by Frank R. Wilson, National Director of Publicity, United States Treasury Department. Thousands of copies have been prepared as an aid to the success of the Victory Liberty Loan Campaign, but the demand for a song of this character will no doubt exceed expectations so send for your copy early. Ten cents in stamps procures a copy. Professionals who send their card or letterhead can obtain professional copies free as well as band or orchestra arrangements when requested.

### American Recital Series for the Organ (in Sheet Music Form) Edited by Edwin H. Lemare

We are again calling attention this month to the fact that we are about to issue, in regular sheet music form, a series of Organ Pieces by prominent American Composers, all to be edited by the well-known concert organist and composer, Mr. Edwin H. Lemare.

Two of the pieces are already in press and will be ready shortly. These are *Bouree in D*, by Wallace A. Sabin, and *An Old Dance*, by Frank H. Colby. We predict a great success for this series of pieces, and we look for a large representation among American composers for the organ.

### Foreign Postcards

It has been impossible, as announced a number of times, for us to obtain foreign musical publications, published in Europe, and it also has not been possible for us to get the very popular and very much desired foreign portrait postcards. Nevertheless, we find that we have a great many on hand, the sale of which has fallen off because we have not the variety that we usually carry. The price is 50 cents per dozen, and we would be glad to assort these cards at the above rate. They are at the present time worth much more than this price, and in addition will very soon be unobtainable. In the alphabet from only A to H, we have sixty-eight subjects. We mention the following: Abt, d'Albert, de Beriot, Bizet, Bridge, Bruch, Bull, Cowen, Cui, Eames, Eddy, Franz, Gade, Gadski, Garden, Halevy, Halle, Henschel.

### New Edition Grove Dictionary

Making a university musical education into five volumes, and then making it so plain and simple that the ordinary music-lover or teacher could find the wanted information at a few moments notice was what Sir George Grove did when he made his great dictionary.

The really worth-while people in music are those who have done most of their study by themselves. That is, they have known where to find the learning that proficiency demands of the expert.

Considered in this sense, the Grove Dictionary is one of those things which the ambitious person *must* have, one of the indispensables.

Now that the very latest edition of this work can be procured for $17.00, and by the easy payment "three-dollars-a-month" plan, there is no excuse for not having it. You soon forget the money spent, but the book remains, a permanent spring of musical education. Remember, the whole five volumes are understandable and interesting—not dull, pedantic, scientific theses. $17.00 pays for the complete unabridged edition, with the latest corrections, each 750-page volume bound in handsome cherry-red cloth. We will send the complete set to any responsible person upon receipt of the first monthly payment. Circular giving details on request.

### Vox Organi By Dudley Buck

We still have a number of copies of the second and third volumes of the "Vox Organi," which we will be glad indeed to dispose of at less than half the usual price while they last. We will sell the remaining copies that we have at $1.00 a volume, postpaid. The original price was $2.00, without postage.

These volumes contain all original music by living organists, both European and American. The best organists of the world were invited to contribute to this work by Dudley Buck. In the future this work will not be published in complete form. Any organist desiring to possess an excellent volume of modern church music, will be able to procure one by taking advantage of our special offer.

Our special introductory price is but $1.00 a volume, postpaid.

### Brahms' Hungarian Dances Four Hands. I Volume

We have concluded to publish an edition of this interesting work for piano four hands. It will be brought out in our usual style in the Presser Collection. This work is too well known to be commented upon here. These dances were originally arranged for four hands, and they are best suited for that form; in fact, the four-hand arrangement is more popular than the two-hand arrangement. These melodies are the National folk songs of Hungary, arranged by Brahms; they are full of character and are unique in every way. We know of no more interesting four-hand music than just this volume.

We will offer our usual low price in advance of publication, and the special introductory price for this volume will be 40 cents a copy, postpaid.

### Summer Selections

It has been our custom to supply teachers with new music that is used during the summer months. There are quite a number of teachers who are even busier during the summer season than during the winter, and to this class our arrangement is very welcome. We will have to have the name and address of the teachers in order to supply these packages. We will send out at least two of these packages during the summer, about July and August, and any teachers wishing them will kindly send in their name and address and we will see that their music is regularly sent to them.

### Album of American Composers for the Piano

This new collection of Piano pieces is very nearly ready, but the special introductory offer will be continued during the current month. In order to give some idea of the excellence of this volume, we give a partial list of the contents as follows:

*Caprice Characteristic*, by Homer N. Bartlett.

*Blandishment*, by Charles Wakefield Cadman.

*Scottish Tone Pictures*, by E. A. MacDowell.

*Danse Rustique*, by Wm. Mason.

*Triumphal March*, by E. R. Kroeger.

*Concert Polka*, by A. W. Lansing.

*Concert Gavotte*, by Newton E. Swift.

This will be a splendid volume for either recital or study purposes or for use in club work.

The special introductory price in advance of publication is 50 cents, postpaid.

### Little Tunes for Little People By Francesco B. De Leone

This new work is now about ready, but the special offer will be continued during the current month. It consists of a set of a dozen or more studies, each of which has a characteristic title, all of these being so tuneful as to be considered a real piece. They cannot fail to interest the student. The Studies are graded and carry the student through the keys, major and minor, and lead up gradually to the Third Grade, but start in the Second Grade.

The special introductory price in advance of publication is 25 cents, postpaid.

### Finger Gymnastics By Isidor Philipp

We are very glad indeed to announce that we will be the publisher of this most important modern work of piano technic. All these exercises are original, and when we say original, we mean that they contain technical devices which we have never yet seen in any previous work. We are quite enthusiastic over the work, and we would like to see every progressive piano teacher possess a copy of it, even if only for their own use. It is a quite extensive work, and we will publish it most likely in two volumes; and the special offer that we now make will contain only the first part, which will be the main part of the work. This work is not one for beginners, and appeals only to mature pianists.

Our special advance price is but 50 cents a copy, postpaid.

### David Bispham's Album of Songs

Just to have an artist like Bispham pick out a list of the best songs means a great deal to the aspiring student. To have him arrange them in programs, edit them, revise the translations, provide copious study notes in many cases, makes the coming volume one that singing teachers and students will surely welcome with great delight. While we are getting it ready, you may order copies at 50 cents each. Mr. Bispham is working as rapidly upon it as his busy life as a concert artist and teacher will permit.

### Child's Own Book of Great Musicians: Verdi

Teachers welcome additions to this set of stories of the lives of the great composers, told in child language and accompanied by a sheet of pictures ready to cut out and paste in the places indicated in each little volume. It is simply the "something to do" idea, joined to very charming, practical biographies. The books already out are Bach, Beethoven, Chopin, Wagner, Handel, Haydn, Mendelssohn, Mozart, Schumann, Schubert, and may be had, postpaid, for 18 cents each. The new volume on Verdi may be secured by the advance payment of 12 cents, with the understanding that it will be forwarded to you the moment it is published.

### Spaulding Album for the Pianoforte By George L. Spaulding

The announcement of this new album has met with a very enthusiastic response on the part of admirers of Mr. Spaulding's music. It will be similar in style and scope to our popular Engelmann Album, containing some of Mr. Spaulding's best pieces, lying especially in the easy and intermediate grades.

The pieces are all of melodious character, drawing-room pieces of the best class.

The special introductory price in advance of publication is 25 cents, postpaid.

### Advance of Publication Offers Withdrawn

The following works have appeared from the press, and at the present moment are being sent out to our patrons who have ordered copies in advance of publication. It is now possible for us to send these works, or any other of our books and sheet music on inspection to our patrons.

*Birthday Jewels, by G. L. Spaulding*, is a birthday album containing a piece for each month in the year, accompanied by a clever verse. These compositions are, of course, suited for the very young; to be played or sung. They are primarily instrumental piano numbers. The retail price is 50 cents.

*Celebrated Compositions by Famous Composers*. This volume contains thirty-three pieces of approved popularity; standard pieces that everyone wishes to play and hear. Almost every standard composer, classic and modern, is represented. The following are some of the numbers included: *Butterfly*, by Grieg; *Second Waltz* and *Second Mazurka*, by Godard; *Romance*, by Rubinstein; *Scarf Dance* and *Flatterer*, by Chaminade; *Serenata*, by Moszkowski; *Traumerei*, by Strauss; *Prelude*, by Rachmaninoff. The retail price of the volume is $1.00.

### Sunny Day Songs By Helen L. Cramm. Op. 27

This is a Children's Song Book, containing thirteen little songs. They are of a cheerful nature, as the title would indicate. The subjects of the songs are those a child would be most interested in—for instance: *Old Dobbin, Polar Bear, A Pig Tale, Chimney Swallows, On the Train,* and so forth. Miss Cramm's name is a guarantee that something interesting and new will be supplied. Her previous collections have met with tremendous success. These particular songs can be used as instrumental pieces just as well, thus serving a double purpose.

Our special introductory price is but 30 cents, postpaid.

### Pedal Book By Johann M. Blose

This work will still remain on special offer during the present month. It is now going through a second revision, and there are some new features that we concluded to introduce before sending the book to the printer. This will delay the issuing of the work for several months—so there is still an opportunity of procuring the book at a reduced rate.

This is not a theoretical work, but a practical work. It teaches the use of the pedal through exercises and pieces. It is a book for beginners, and it will pay the average pupil to study the work, as the greatest fault that we have found among piano players is the use of the pedal.

Our special price in advance of publication is 50 cents per copy, postpaid.

### Difficult Four-Hand Album

We are continuing, during the current month, the special introductory offer on this new volume of piano duets. These duets are intended for players who are fairly well advanced. The book will contain such numbers as:

*Hungarian Dance in A*, by Brahms;
*Slavic Dance in C*, by Dvorák;
*Norwegian Bridal Procession*, by Grieg;
*Hungary*, by Moszkowski;

and many other numbers of equal merit. This will prove to be one of the best duet albums of its kind ever published.

The special introductory price in advance of publication is 50 cents, postpaid.

### L'Art du Clavier By Theodore Lack

This splendid new teaching work, by a popular modern French composer, is just about going to press. The book consists of a hundred (100) special exercises in Mechanics for the piano of medium difficulty. The exercises are short, but thoroughly musical in character, not merely dry repetitions. All conventional teaching requirements are thoroughly covered, including scales, arpeggios, holding notes, doubled notes, repeated notes, cross hands, trills, embellishments, staccato, octave and chords.

These exercises may be used for daily study for a considerable period.

The special introductory price in advance of publication is 50 cents, postpaid.

### Special Offer For May Renewals

During the month of April The Etude will give readers their choice of any of the following musical albums if 15 cents is added to the price of a year's subscription ($1.90 in the United States and $2.15 in Canada) providing the renewal or the new subscription is sent us in April:

Piano Player's Repertoire of Popular Pieces.

Standard Brilliant Album.

Four-Hand Parlor Pieces.

Selected Classics. 19 pieces for violin and piano.

Standard Vocalist. 50 songs, medium voice.

Readers are urged to take advantage of this liberal offer when renewing their own subscriptions or sending us subscriptions for friends or pupils.

### Useful Gifts For Etude Subscriptions

The Etude rewards readers who send new subscriptions or renewals by giving them useful articles of merchandise as well as music and musical books. Every reader is invited to take up this pleasant spare time occupation, and earn some of the gifts, a few of which are listed below:

FOR ONE SUBSCRIPTION

Album of Favorite Pieces. J. S. Bach.

First Dance Album. 26 Selections.

Mathews Standard Graded Course of Studies. Any one grade.

Three-piece shirt waist set, consisting of bar pin 2½ inches in length and two small pins each 1 inch long, gold filled.

Hanger Sets. Something new; collapsible coat and skirt hanger; comes folded in small, compact case. Can be carried in hand-bag. Indispensable on vacation trips.

Lingerie Sets. Consist of a pair of lingerie clasps and two dainty oval-shaped pins. Useful and attractive.

FOR TWO SUBSCRIPTIONS

Concert Album. F. Liszt.

Nocturnes. Chopin.

Beginners' Book for the Pianoforte. Theo. Presser.

Silver Thimble. Sterling silver, heavy and beautifully chased. Any size.

Manicure Brush. Fine horsehair bristles, twisted in wire. Can't come out.

FOR THREE SUBSCRIPTIONS

Seven Memory Songs. Tod B. Galloway.

Choir and Chorus Conducting. F. W. Wodell.

Standard History of Music. J. F. Cooke.

Your Own Subscription FREE for three others at full price.

Cake Knife. Sterling Silver Handle; latest thread design.

Lady's Silk Hand Bag. In black, navy blue and taupe.

### "Save Money" Prices On Magazines

Through advantageous arrangements made with the publishers of the best magazines, The Etude is able to offer its readers combinations of the leading magazines, together with The Etude, at real bargain prices. Below a few of these clubs are listed; there are hundreds more shown in The Etude Magazine Guide. Your copy will be sent free on request.

| | | |
|---|---|---|
| THE ETUDE..................<br>People's Popular Monthly........ | $1.75 | Save 25c |
| THE ETUDE..................<br>Woman's World................ | $1.80 | Save 45c |
| THE ETUDE..................<br>To-day's Housewife............ | $2.25 | Save 50c |
| THE ETUDE..................<br>McCall's Magazine............. | $2.25 | Save 50c |
| THE ETUDE..................<br>Modern Priscilla.............. | $2.75 | Save 50c |
| THE ETUDE..................<br>People's Home Journal.........<br>To-day's Housewife............ | $3.00 | Save 75c |
| THE ETUDE..................<br>Pictorial Review.............. | $3.25 | Save 50c |
| THE ETUDE..................<br>Christian Herald.............. | $3.50 | Save 75c |
| THE ETUDE..................<br>American Magazine...... } to one<br>Woman's Home Companion } address | $4.50 | Save $1.25 |
| THE ETUDE..................<br>Delineator { To one }.........<br>Everybody's { Address }......... | $4.50 | Save $1.25 |

VIOLIN STRINGS

*Used by the leading artists of the Philadelphia Orchestra*

Solo and Orchestra players who understand good strings are using The Etude Brand Violin Strings. Perfect in fifths, good intonation and more than equal to the best Italian strings. American make.

Etude "E" String, 3 lengths.......... $0.20 net
Etude "A" String, 2 lengths.......... .20 net
Etude "D" String, 2 lengths.......... .20 net
Etude "G" String, 1 length.......... .20 net
Bundle Lots (30 assorted Strings).... 4.25 net

*Prices Given Are Net—No Discount*

THEO. PRESSER CO. - Philadelphia, Pa.

### Statement Made in Compliance with the Act of Congress of August 24, 1912

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of The Etude, published *monthly* at *Philadelphia, Pa.*, required by the Act of August 24, 1912.

Editor—*James Francis Cooke, Philadelphia.*
Managing Editor—*None.*
Business Manager—*None.*
Publisher—*Theo. Presser Co., Philadelphia.*

Owners.
*Theodore Presser, Philadelphia.*
*E. H. Presser, Philadelphia.*
*Wm. E. Hetzell, Philadelphia.*
*Geo. W. Norton, Philadelphia.*
*James Francis Cooke, Philadelphia.*

Known bondholders, mortgages, and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages, or other securities:

*None.*

THEO. PRESSER CO.
(Signed) Theo. Presser, *President.*

Sworn and subscribed before me this 18th day of March, 1919.

[SEAL] (Signed) Jas. D. Winchell.

(My commission expires January 21, 1921.)

## Special Notices and ANNOUNCEMENTS

### WANTED and FOR SALE

Rate 10c per word

**EXPERIENCED** piano and harmony teacher, conservatory graduate, desires position in college or conservatory. Address M. D. M., Etude.

**FOR SALE**—Genuine Italian violins. Jackson, 758 Orchard Street, New Haven, Conn.

**FOR SALE**—Jacobus Stainer violin, 1661. Beautifully made and possessing a tone of rare loveliness. Remarkable for carrying power. Its brilliancy makes it most effective in concert work. Fully guaranteed. Reasons for disposing, death of owner. Address Box 436, Lennox, S. Dakota.

**FOR SALE**—"Modern Music and Musicians." Good, all grades, $15.00. L. Rea, Rochester, Ind.

**FOR PRIVATE SALE**—Hardman Piano, style G, upright, mahogany case; perfect condition; very fine tone. Phone Chestnut Hill 192, or S. J., care Etude.

**FOR SALE**—Genuine Antonius Stradivarius Violin. Cremonenfis Faciebat Anno 17. Antiques, 217 E. Vine Street, Murfreesboro, Tenn.

**FOR SALE**—Small conservatory in the Southwest; a good money-maker for a young man of ability. This is one of the best opportunities in the entire country for a young man who is a good pianist and also a good business man. Bargain for a quick sale. Address B. O., care The Etude.

**AN EXPERIENCED MUSICIAN**, well known as a musical educator, wishes to get into communication with a successful conservatory or with a good city with an opening for a live musician. Wide experience as a choirmaster, conductor, baritone soloist, teacher of singing, lecturer and director of community music. Can furnish references from leading musicians. Is open to a first-class college position. Address Musician, care The Etude.

**DIRECTOR** wishing to ease up, seeks capable young man pianist-teacher (25-35 years) as assistant in wholly successful music school of 300 students, Chicago. Address M. S., care Etude.

**CHOIR LEADER'S BEST OPPORTUNITY**—Two church choirs, music school, piano, vocal (English and German), fine house included, for $5,400. House alone worth much more. Only $1,500 cash necessary. Yearly minimum, 12-1,500. Reason, failing health. Address W 100, care Etude.

### ANNOUNCEMENTS

Rate 20c per word

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

**UKULELES** and flat-back mandolins our specialty; correspondence course of lessons for the ukulele, $5.00. Wm. Busiap, 3731 Concord Place, Chicago.

**CORRESPONDENCE HARMONY**—Modern method with new features. Elastic Study Plan, adaptable to student requirements. Carl Hoffman, 33 W. Ashmead Place (S), Germantown, Phila., Pa.

# April Sheet Music Publications

issued by the

## THEODORE PRESSER COMPANY

### PIANO SOLO

| | | Gr. | Price |
|---|---|---|---|
| | BARTLETT, HOMER N. | | |
| 16089 | Revery | 5 | .40 |
| | BERGE, IRENEE | | |
| 16083 | Over the Tyrolese Mountains | 4 | .60 |
| | BOHM, CARL | | |
| 16153 | The Butterfly, Op. 302, No. 3 | 3½ | .50 |
| 16152 | By the Mountain Inn | 3½ | .50 |
| 16158 | Golden Rays, Op. 327, No. 9 | 4 | .50 |
| 16154 | LaBelle Allemande, Op. 327 No. 16 | 5 | .50 |
| 16151 | Shower of Gold | 4 | .50 |
| | CRAMMOND, C. C. | | |
| 16107 | An Autumn Evening | 3 | .50 |
| | FONTAINE, OSCAR L. J. | | |
| 16189 | On Land and Sea | 3½ | .50 |
| | FORMAN, R. R. | | |
| 16049 | Happiness | 3 | .50 |
| | GEIBEL, ADAM | | |
| 16188 | Momus | 4 | .50 |
| | GRODZKI, BOLESLAUS | | |
| 16157 | Valse Capricieuse, Op. 47 | 6 | .50 |

### JUVENILE MILITARY SUITE

FIVE CHARACTERISTIC PIECES FOR THE PIANOFORTE

Grade 3

By WILLIAM E. HAESCHE

| | | |
|---|---|---|
| 16068 | The Boys Are Marching | .50 |
| 16071 | Longings | .30 |
| 16070 | On the Road | .40 |
| 16072 | Victorious Return | .50 |

| | | Gr. | Price |
|---|---|---|---|
| | HOFFMAN, B. | | |
| 16155 | The Dragon Fighter | | .50 |

### ANDERSEN'S FAIRY TALES

SIX PIANOFORTE COMPOSITIONS

Grade 2½

By E. R. KROEGER

| | | |
|---|---|---|
| 16184 | The Fir Tree | .30 |
| 16187 | The Old Church Bell | .25 |
| 16183 | The Red Shoes | .30 |
| 16186 | The Storks | .30 |
| 16185 | The Tin Soldier | .40 |

| | | Gr. | Price |
|---|---|---|---|
| | LAWSON, PAUL | | |
| 16226 | Brightly, The Sun Shines | 2½ | .40 |
| 16208 | Comrades True | 2 | .30 |
| 16053 | True Happiness | 2½ | .40 |
| | LEHRER, OSCAR J. | | |
| 15405 | First Mazurka | 3 | .40 |
| | LERMAN, J. W. | | |
| 16213 | Hallowe'en | 2½ | .40 |
| | LEVERING, EFFIE | | |
| 16036 | In The Swing | 2 | .30 |
| | LOTH, L. LESLIE | | |
| 15918 | Waltzing on the Pier | 2 | .30 |
| | MARTIN, GEORGE DUDLEY | | |
| 16212 | Carnival Dance | 3½ | .40 |
| 16140 | Valse Espagnole | 4 | .50 |
| 16258 | Valse Moderne | 3½ | .50 |
| | McCOY, ROSE | | |
| 15816 | Little Wooden Shoes | 2½ | .40 |
| | MOSZKOWSKI, M. | | |
| 16167 | Lascia Ch'io Pianga | 3 | .25 |
| 16177 | Minuet from "Don Juan" | 3 | .30 |
| 16163 | Theme and Variation from "Kreutzer Sonata" | 4 | .40 |
| | MOTER, CARL | | |
| 16245 | Village Beauty | 3 | .30 |
| | PHILIE, J. ERNEST | | |
| 16148 | Aurora | 4 | .50 |
| | RICKABY, T. L. | | |
| 16132 | Across the Lawn | 2 | .30 |
| 16133 | In the Fairy Glen | 2 | .30 |
| | RINGUET, LEON | | |
| 16159 | Caprice Serenade, Op. 103 | 3 | .50 |
| | ROLFE, WALTER | | |
| 16280 | Gaiety Waltz | 2½ | .30 |
| 16034 | Grandmother's Love Song | 2½ | .30 |
| | RUSSELL, L. W. | | |
| 16175 | Sylvan Echoes | 4 | .50 |

### YOUNG AMERICA IN PLAY AND SONG

Grade 1½

By GEO. L. SPAULDING

| | | |
|---|---|---|
| 16011 | The Antique Clock | .30 |
| 16013 | Laughter | .30 |
| 16012 | A Little Word of Love | .30 |

### PIANO SOLO—Continued

| | | Gr. | Price |
|---|---|---|---|
| | SPENSER, GEORGE | | |
| 16205 | Campus Capers | 2½ | .40 |
| | WALLING, JOHN C. | | |
| 16121 | Good Morning | 2 | |
| | WOODMAN, R. HUNTINGTON | | |
| 16249 | Legato Melody | 2 | .25 |
| 16182 | Petit Serenade | 3 | .30 |
| 16248 | Slumber Song | 2½ | .30 |

### PIANO DUETS

| | | Gr. | Price |
|---|---|---|---|
| | ARNOLD, DR. SAMUEL | | |
| 16299 | The Star Spangled Banner | 3 | .30 |
| | FONTAINE, L. J. OSCAR | | |
| 16190 | On Land and Sea | 3½ | .75 |
| | MOSZKOWSKI, M. | | |
| 16242 | Hungary Op. 23, No. 6 | 5 | .75 |
| | SLATER, DAVID DICK | | |
| 14377 | Marche Des Heros | 3½ | .60 |

### VOCAL

| | | Gr. | Price |
|---|---|---|---|
| | GOTTSCHALK, LOUIS F. | | |
| 16225 | Till I Come Back To You | 3 | .60 |
| | HAHN, REYNALDO | | |
| 16051 | My Songs of Love | 4 | .40 |
| | LEMARE, EDWIN H. | | |
| 16305 | Freedom's Day | 3 | .60 |
| | TERRY, ROBERT HUNTINGTON | | |
| 16009 | A Japanese Fantasy | 3 | .50 |
| | ROCKWELL, GEO. NOYES | | |
| 16266 | Come Unto Me | 3 | .60 |
| | SCOTT, CHARLES P. | | |
| 16162 | Easter Dawn | 3 | .50 |

### SACRED VOCAL

| | | Gr. | Price |
|---|---|---|---|
| | ROCKWELL, GEO. NOYES | | |
| 16264 | Love Divine | 3 | .50 |
| 16265 | The Wondrous Love of Christ | 3 | .50 |

### VIOLIN

| | | Gr. | Price |
|---|---|---|---|
| | HERBERT, VICTOR | | |
| 16061 | Serenade, Op. 3 | 4 | .50 |
| | ROTHLEDER, E. G. | | |
| 16180 | Song Without Words | 3 | .40 |

### ORGAN

| | | Gr. | Price |
|---|---|---|---|
| | GALBRAITH, J. LAMONT | | |
| 16103 | An Evening Melody | 3 | .40 |
| | GEIBEL, A. | | |
| 16210 | A Shepherd's Idyl | 3 | .40 |
| | HOSMER, E. S. | | |
| 16224 | Thanksgiving | 3 | .50 |
| | LEMARE, EDWIN H. | | |
| 16231 | Thanksgiving March | 4 | .75 |
| | PAULSEN, ALFRED | | |
| 16139 | Twilight Hours | 3 | .40 |
| | J. F. ZIMMERMAN | | |
| 16259 | At Dawn | 3 | .60 |

### ANTHEMS

| | | Gr. | Price |
|---|---|---|---|
| | Mixed Voices | | |
| | CLARK, F. A. | | |
| 15589 | Come Unto Me | 3 | .12 |
| 15591 | Hark, Hark My Soul | 3 | .12 |
| 15587 | Lead, Kindly Light | 3 | .10 |
| | COLBURN, A. G. | | |
| 15585 | The Lord is My Portion | 3 | .12 |
| | GARRETT, GEO. M. | | |
| 15547 | Prepare Ye The Way of the Lord | 4 | .15 |
| | MORRISON, R. S. | | |
| 15598 | The Risen Lord | 3 | .12 |
| | OHL, J. F. | | |
| 15582 | I Heard The Voice of Jesus Say | 3 | .12 |
| | PEASE, S. G. | | |
| 15581 | Still, Still With Thee | 3 | .12 |
| | RATHBUN, F. G. | | |
| 15580 | I Heard The Voice of Jesus Say | 3 | .12 |
| | R. M. STULTS | | |
| 15595 | The Resurrection | 3 | .12 |
| | Secular, Mixed Voices | | |
| | CAMP, JOHN SPENCER | | |
| 15548 | Longing | 3 | .10 |
| | CLARK, F. A. | | |
| 15590 | Crossing The Bar | 3 | .12 |
| 15556 | Drifting Away With The Tide | 3 | .10 |
| 15588 | Good Night My Love | 3 | .05 |
| | LIEURANCE, THURLOW | | |
| 15565 | By The Waters Of Minnetonka | 4 | .12 |
| | ZECKWER, CAMILLE W. | | |
| 15584 | Prayer of a Soldier in France | 3 | .06 |
| 15583 | Two Words | 4 | .08 |
| | Women's Voices | | |
| | COTTON-MARSHALL, G. | | |
| 15578 | When Spring Comes Tripping | 3 | .12 |
| | MAC LEAN, E. | | |
| 15542 | When Love Is Done | 3 | .05 |
| | Men's Voices | | |
| | BARRETT, R. | | |
| 15558 | Come O'er the Sea | 3 | .12 |
| | COOKE, J. F. | | |
| 15577 | Send Me A Rose From Homeland | 3 | .10 |

*Any of the Above Numbers Gladly Sent for Examination*

**THEO. PRESSER CO., PHILADELPHIA, PA.**

## Summer Schools

**Kenneth M. Bradley**
Pres. and Director

# Bush Conservatory
CHICAGO

**Edgar A. Nelson**
Associate Director

*AN INSTITUTION OF NATIONAL PROMINENCE*

Accredited courses leading to Certificate, Diploma and Degrees in

Expression — Languages — **MUSIC** — Dancing — Physical Culture

NORMAL COURSES in these subjects and PUBLIC SCHOOL MUSIC

***Summer Session** beginning **June 23***

Faculty of more than Sixty including such famous artists as

CHARLES W. CLARK — RICHARD CZERWONKY
MME. JULIE RIVE-KING — MME. LOUISE DOTTI
MOSES BOGUSLAWSKI — HERBERT MILLER
EDGAR NELSON — EDGAR A. BRAZELTON

Entire faculty available during Summer Session
Academic credits given Summer students
Weekly Recitals by faculty

Only Conservatory in Chicago maintaining its own DORMITORIES

*New Building with Unsurpassed Equipment*

*For Summer Bulletin, address*
T. E. JONES, Registrar — 839 N. Dearborn Street, CHICAGO

THE CHICAGO NORTH SHORE FESTIVAL ASSOCIATION

*ELEVENTH*

## MUSIC FESTIVAL

*NORTHWESTERN UNIVERSITY GYMNASIUM*

**May 30, 31 and June 2, 4, 5, 1919**

PETER CHRISTIAN LUTKIN — Musical Director
EMIL OBERHOFFER — Orchestral Conductor
OSBORNE McCONATHY — Associate Conductor

**Festival Chorus of 600 Singers : Children's Chorus of 1500 Voices : Entire Minneapolis Symphony Orchestra**

*Soloists:* Paul Althouse, Rose Lutiger Gannon, Mabel Garrison, Arthur Hackett, Florence Hinkle, John McCormack, Rosa Ponselle, Cyrena Van Gordon, Reinald Werrenrath, Herbert Witherspoon.

**Course Tickets (Five Concerts) $10, $9, $6, $4 & $2.50 Boxes $90. Single Tickets, $3, $2.50, $2, $1.50, $1, 50c**

*War Tax of 10 per cent should be added to price of all tickets*

Course Tickets are now on sale to the general public by mail order. **CARL D. KINSEY, Business Manager, 624 South Michigan Avenue, Chicago, Ill.**

## COLUMBIA SCHOOL OF MUSIC

*CLARE OSBORNE REED, Director*

**SUMMER SCHOOL**

**6 Weeks, June 23 to August 2**

*Piano, Theory, Voice, Violin*
*Public School Music Course*

Special Lectures and Recitals for Teachers. Advanced Interpretation for Artist Students. Kindergarten, Ear Training, Harmony, Sight Reading, Orchestra Conducting. Faculty of Eminent Teachers and Artists.

A partial list of the distinguished teachers in attendance during the Summer will be

**Clare Osborne Reed** — **Gertrude H. Murdough**
**Ludwig Becker** — **Walter Spry**
**George Nelson Holt** — **Louise St. John Westervell**
**Arthur Granquist** — **Winifred Lamb**
**Helen B. Lawrence** — **A. Cyril Graham**
**Mary Strawn Vernon** — **Frances Frothingham**
**Wilhelmj Montelius** — **Ernest Toy**

Summer classes prepare for entrance into the Senior year of the Public School Music Course. For Year Book address the School.

Dept. 23 — 509 South Wabash Avenue, Chicago, Ill.

## SUMMER SCHOOL AT SHERWOOD MUSIC SCHOOL CHICAGO

During the summer the Sherwood Music School keeps all its departments of instruction open for the benefit of Teachers who are busy at home in the winter. Exceptional opportunities to locate Teachers in our Branches, on account of Teachers changing. Take a vacation in beautiful Chicago, with its lake breezes, parks and summer orchestras—and do some studying at the same time. *Special summer rates.* Address, SECRETARY, SHERWOOD MUSIC SCHOOL, 300 Fine Arts Bldg., CHICAGO

## HARRIETTE BROWER PIANIST

Author of "Piano Mastery"

**Summer Class—Pianists and Teachers—June to Sept.**

*Phenomenal Results.* — 150 WEST 80th STREET, NEW YORK

LOUISVILLE

## CONSERVATORY OF MUSIC

INCORPORATED

SCHOOL FOR PARTICULAR STUDENTS
Embracing all Branches of
MUSIC — EXPRESSION — ART — LANGUAGES
Public School Music and Teachers Training Course

### SPECIAL SUMMER COURSES

DORMITORY FOR LADIES

**Individual Training**

Which means to the student what personal diagnosis and special treatment means to one physically afflicted. *Not a patented method for all but a special treatment for each.*

**Personal Attention**

Which keeps the management and faculty in close touch with each student at all times. *Each student is our guest of honor—controlling our future thru what they receive while here.*

**Much Depends Upon Where You Go**

If you are really serious about a musical education and about your own success in the profession you will investigate this institution.

A school building solely upon the success of its students. Its interests and yours are mutual—it fails unless you succeed. *Serious students like such a school.*

**Write Today for its Catalog and Literature**

FREDERIC A. COWLES, Director
Louisville - - - Kentucky

L. C. M.

## Summer Schools

# CHICAGO MUSICAL COLLEGE

53rd YEAR

Announces Engagement of "Guest Teachers"

**LEOPOLD AUER**
(Second Year)
*Master Violin Instructor in the World*

**OSCAR SAENGER**
(Third Year)
*World renowned Teacher of Voice*

**CLARENCE EDDY**
(First Year)
*Well known Concert Organist and Teacher*

**PERCY GRAINGER**
(First Year)
*Most Brilliant of present day Virtuosi*

**HERBERT WITHERSPOON**
(Second Year)
*Famous Singer and Teacher of Voice*

(Mr. Grainger, Mr. Witherspoon and Mr. Saenger will conduct Repertoire and Teachers' Classes in Addition to giving private lessons.)

## SUMMER SESSION

(SIX WEEKS)

**JUNE 30th to AUGUST 9th**

All the well known members of the faculty of 100 artist-teachers also will be present to give private instruction.
**Normal Training Classes for Teachers of Piano, Voice, Violin, Dramatic Art and Opera.**

### *FREE SCHOLARSHIPS*

Professor Auer, Mr. Grainger, Mr. Witherspoon and Mr. Saenger have each consented to award a Free Scholarship to the student, who, after an open competitive examination, is found *to possess the greatest gift for singing or playing.* Free scholarship application blank on request.

Write for catalog or complete summer announcement. Engage lesson periods now. Many were unable to secure time last summer.

CARL D. KINSEY, Vice-President and Manager, 620 S. Michigan Ave., Chicago, Ill.
(College Building, Next to Blackstone Hotel)

FELIX BOROWSKI, PRESIDENT
DR. F. ZIEGFELD, PRESIDENT EMERITUS

## SCHOOLS AND COLLEGES
NEW YORK STATE

## DUNNING SYSTEM of Improved Music Study for Beginners

Has over 1000 Teachers—Classes Larger Every Year—Teachers Earning $2500, $3000 and $4000 a Year with the Dunning Work Alone—Why is This?

Because its standard has never been equaled or such phenomenal results obtained by any other plan for teaching beginners.

MRS. CARRE LOUISE DUNNING NORMAL CLASS FOR TEACHERS, MILWAUKEE, OREGON.
Normal Classes Portland, Oregon, June 17th, Chicago, Ill., July 31st, 1919.

Mrs. Oscar E. Busby, Normal Class, Memphis, Tenn., June 23rd. Address 712 Wilson Bldg., Dallas, Texas.

Mrs. Anna Craig Bates, Normal Class, Marshall, Texas, May 1st. Address Adolphus Hotel, Dallas, Texas.

Miss Mary E. Breckisen, Normal Classes, Muskogee, Okla., June 16, 1919; Toledo, O., July 21, 1919. Address 354 Irving St., Toledo, Ohio.

Mrs. Harriet Bacon MacDonald. Normal Class, Dallas, Texas, May 1st, 1919; Tulsa, Okla., June 2nd, 1919; Chicago, July 7th, 1919; New York City, Sept. 2nd, 1919. Address 3623 Pine Grove Avenue, Chicago.

Miss Clara Sabin Winter, Normal Classes, Wichita, Kans., Sept. 3d; Topeka, Kans., Nov. 11th. Address 117 E. Third St., Wichita, Kan.

Mrs. Carrie Munger Long, Normal Classes, Birmingham, Ala., March 1st, 1919; Chicago, Ill., May 1st, 1919; Ft. Worth, Texas, June 10th, 1919; Denver, Colo., August 3d, 1919. Permanent Address Congress Hotel, Chicago, Ill.

Mrs. Jeanette C. Fuller, Normal Classes, July 1st, 1919, Rochester, N. Y. Address 50 Erion Crescent, Rochester, N. Y.

Mrs. Wesley Porter Mason, Normal Classes, Dallas, Texas, April 20th; Denver, Colo., June 20th, 1919. Address 5011 Worth Street, Dallas, Texas.

Mrs. Harry A. Prentice, Normal Class, New York City, June 28th. Address 78 W. 103d St., New York City.

Mrs. Mattie D. Willis, Normal Classes, Waco, Texas, June 16th, 1919. Address 617 S. 4th St., Waco, Texas.

Full information and booklet of Foreign and American endorsers. — Milwaukee, Oregon

## INSTITUTE OF MUSICAL ART
OF THE CITY OF NEW YORK

**FRANK DAMROSCH, Director,** 120 CLAREMONT AVE. NEW YORK CITY

## GRANBERRY PIANO SCHOOL

Pianists :: Accompanists
Teachers' Training Courses

*Booklet* — CARNEGIE HALL, NEW YORK

## Crane Normal Institute of Music

Training School for Supervisors of Music
BOTH SEXES

Voice culture, sight-singing, ear-training, harmony, form, music-history, chorus-conducting, methods, practice-teaching. Graduates hold important positions in colleges, city and normal schools.

53 MAIN ST., — POTSDAM, NEW YORK

## ITHACA CONSERVATORY OF MUSIC

Offers unique advantages to those who look forward to educational or concert work. All instruments, Vocal, Dramatic Art, and Physical Training. Graduates of Musical, Public Speaking and Physical Training Departments eligible to teach in N. Y. State Public Schools without State Certificate. Maintains several Companies in the Lyceum field. Dormitories and Concert Hall. Summer School. Terms moderate. For catalog address

The Registrar, DeWitt Park, Ithaca, N. Y.

## PORTABLE KEYBOARD

FOR PIANISTS and STUDENTS
Fine Touch, Changeable Weight

*INTERESTING CATALOG*

FOR SALE AND RENT

**VIRGIL PIANO CONSERVATORY**
11 WEST 68th STREET — NEW YORK

# Summer Schools

## THOMAS NORMAL TRAINING SCHOOL

*Summer Session*
July 3d—Aug. 7th
MUSIC INDUSTRIAL ART
HOME ECONOMICS

*Fall Term opens August 29th*

One and two year courses in Music, Industrial Art-Drawing, Household Arts, Dietetics, Physical Training, Secretarial and Commercial Work, Penmanship, Manual Training.

*Thirty years in operation. Graduates in great demand. Dormitories. Write for catalog.*

Detroit Trust Company, Receiver
THOMAS NORMAL TRAINING SCHOOL
Jennie Louise Thomas Louis A. Thomas
1196 Woodward Ave. DETROIT, MICH.

EFFA ELLIS PERFIELD KEYBOARD HARMONY
CHICAGO, ILL.

## TEACHERS and STUDENTS

Musical Memory, 54 Exercises
Intellectual Memory, 10 Exercises
Fore Feeling, 15 Exercises
The Three, $10.00
How to Memorize Music,
14 Exercises, $10.00

SUMMER SCHOOL
*New York City in June—*
*Chicago, July—Asheville, N. C., August*

Address, EFFA ELLIS PERFIELD
St. James Hotel, 109 W. 45th St., New York City
Phone, Bryant 8247

## MR. and MRS. CROSBY ADAMS

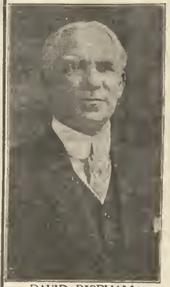
Annual Summer Classes for Teachers of Piano for the Study of Teaching Material
MONTREAT, N. C.
July 10-25 August 6-21
Write for booklet containing outline and strong letters from Teachers who have taken the Course.
MONTREAT, NORTH CAROLINA

## American Conservatory of Music

CHICAGO'S FOREMOST SCHOOL OF MUSIC
THIRTY-THIRD SEASON

John J. Hattstaedt, President
Karleton Hackett, Adolf Weidig } Associate Directors

The Conservatory announces the exclusive teaching engagement for the Summer School, of the renowned vocal artist and teacher,


DAVID BISPHAM

### DAVID BISPHAM

OF NEW YORK CITY

Mr. Bispham, aside from his private instruction to students, will offer two special features, i. e., REPERTOIRE CLASSES for PROFESSIONAL SINGERS and classes in RECITATION TO MUSIC.

Only a limited number of students accepted. Apply early.

### SUMMER SESSION

June 23rd to July 26, 1919.

SPECIAL COURSE IN PUBLIC SCHOOL MUSIC OF SIX WEEKS.

*All Departments of Music and Dramatic Art*
*Ninety Artist Instructors*

Among the prominent artists may be mentioned:

*PIANO:* Heniot Levy, Allen Spencer, Victor Garwood, Silvio Scionti, Louise Robyn, Earl Blair, Kurt Wanieck.
*VOICE:* Karleton Hackett, Ragna Linne, E. Warren K. Howe, Charles La Berge.
*VIOLIN:* Herbert Butler, Adolf Weidig, Ramon Girvin.
*ORGAN:* William Middelschulte, Frank Van Dusen.
*MUSICAL THEORY, COMPOSITION:* Adolf Weidig, Arthur O. Andersen, John Palmer, Leo Sowerby.
*VIOLONCELLO:* Robert Ambrosius.
*PUBLIC SCHOOL MUSIC:* O. E. Robinson.
*HARP:* Enrico Tramonti.

and others of equal importance.

Desirable dormitory accommodations. Many free advantages. Teacher's Certificates and Diplomas conferred by authority of State of Illinois. Catalog mailed free.

Send for Catalog and Summer Session Prospectus.

American Conservatory of Music, 571 Kimball Hall, Chicago, Ill.

*Music teaches most exquisitely the art of development.—D'Israeli.*

## MUSIC - EDUCATION Summer Normal Courses

### CUMNOCK SCHOOL

LOS ANGELES, CALIFORNIA

*July 7 to August 15*

Calvin Brainerd Cady, *Principal*
THIRTIETH SESSION

Courses; I. Lectures on Education. II. Science of Music. III. Music Education, its Principles and Practice. IV. Demonstrative Class for Piano Teachers. V. Demonstrative Class for Kindergarten and Public School Work. VI. Children's Observation Classes.

The purpose of Music Education "is aptly indicated in its title. * * * What it would mean to a child to grow into musicianship in this fashion one * * * would find it hard to imagine."

"It encourages creative work, * * * stimulates * * * the poetic faculty."

"It aims at * * * clear thinking sound judgment and adequate expression," hence "all technique" is "developed through * * * desire to master means of expression."

Announcements on application to

Mrs. E. H. Brooks, Secretary of the Cumnock School, 200 South Vermont Ave., Los Angeles, California
or
Calvin B. Cady, 714 Davis St., Portland, Oregon

## Summer Normal FOR Progressive Teachers

The Ideal Course for those who wish to become better teachers

HAHN MUSIC SCHOOL
3919 Junius St. Dallas, Tex.

## ROY DAVID BROWN Concert Pianist and Teacher

Assistant and Successor to the late EMIL LIEBLING

Summer Course for Teachers AND Serious Students

*Six Weeks—June 30th to August 9th*

Write for Circular

*Address,* ROY DAVID BROWN, *Lyon & Healy Building,* CHICAGO

## NorthwesterN UNIVERSITY

SUMMER SCHOOL OF MUSIC

*On the shore of Lake Michigan, in Chicago's most attractive suburb*

Six Weeks—June 30 to August 9

Special courses in Applied Music and in Public School and Community Music, with private lessons in Instrument or Voice and class lessons in Harmony, Analysis, History of Music, Sight-Singing, Organization and Maintenance of School Orchestras and Bands, and Scoring and Arranging of Music for same. Lectures in Piano Pedagogy, with Children's Demonstration Classes. Send for Bulletin.

PETER C. LUTKIN, Dean School of Music, Evanston, Illinois

## LYCEUM ARTS CONSERVATORY

(INCORPORATED)
ELIAS DAY, DIRECTOR
"Definite Preparation for a Definite Work"
A superior faculty, teaching every branch of Music and Dramatic Art.
SUMMER SCHOOL
June 23—August 1
SIX WEEKS
Write for detailed information and free catalog.
Address Frank A. Morgan, Manager.
Dept. E
600-610 LYON & HEALY BLDG., Chicago

## HENRY PURMORT EAMES

*DIRECTOR of PIANO and ORCHESTRA*

DEPTS. OF THE COSMOPOLITAN SCHOOL OF MUSIC, KIMBALL HALL, CHICAGO

announces his annual

*Summer Course of Five Weeks*

OPENING MONDAY, JUNE 23d

This course consists of Ten Half-hour (private) lessons in Piano Technic and Interpretation; Five Lecture Recitals and Five Weekly Class Lessons (2 hours) in "The Essentials of Musicianship" and Pedagogy. The Course (inclusive) $65.00.

ADDRESS SCHOOL MANAGER OR MR. EAMES

## MacPhail School

4 FLOORS DEVOTED TO MUSIC
806 Nicollet Ave., Minneapolis, Minn.

*Summer School June 23rd to August 2nd*

Complete courses in piano, voice, violin, organ, public school music and dramatic art, leading to certificates, diplomas and degrees.

Dormitory accommodations for ladies
Graduates assisted in securing positions.
SEND FOR CATALOG AND SUMMER FOLDER
60 teachers :: Over 1400 students
Study in Minneapolis, the music center of the northwest.
PUPILS MAY ENTER NOW

*—PLAN YOUR SUMMER NOW—STUDY AND IMPROVE YOUR MUSICIANSHIP—*

# Summer Schools

## NEW YORK SCHOOL OF MUSIC AND ARTS

Opposite Central Park, cor. 95th St., New York City :: RALFE LEECH STERNER, Director

New York City's most beautiful and home-like School devoted to Music and the Allied Arts with UNSURPASSED BEAUTY OF SCENE FACING CENTRAL PARK

### SPECIAL SUMMER COURSES

*For Teachers and Professionals, June 1st to Sept. 1st*

Entire expense for six weeks, including private lessons, practicing, all classes, *concerts, lectures, certificate and board and room, $150 and $120, according to teacher*

CELEBRATED FACULTY INCLUDING

Arthur Friedheim, Ralfe Leech Sterner, Aloys Kremer, Eugene Salvatore, Frank Howard Warner, S. Reid Spencer, Mme. Clara Lopez, Leila Yale, Helen Wolverton, Emma Condit, Guiseppi Melfi and others

*SEND FOR OUTLINE OF COURSE*

## SKIDMORE SCHOOL OF ARTS

CHARLES HENRY KEYES, Ph.D., President

A PROFESSIONAL and Vocational College for Women. Fine and Applied Art, Home Economics, Music, Physical Education, Secretarial and General Studies. Athletic field. Non-sectarian.

DEGREE GIVEN

Four-year courses lead to B. S. Degree. Two- and three-year Normal Courses command teachers and supervisors certificate. Residence accommodations for four hundred students. A catalogue of regular or summer session will be sent on application.

Summer Session SARATOGA SPRINGS, N. Y.

## PITTSBURGH MUSICAL INSTITUTE, Inc.

*Summer term of six weeks from June 23rd*

4259 Fifth Ave.

## Peabody Conservatory

BALTIMORE, MD.
HAROLD RANDOLPH, Director

*Recognized as the leading endowed musical conservatory of the country*

### Summer Session July 7th to Aug. 16th

Staff of eminent European and American Masters including:

George F. Boyle, Adelin Fermin, J. C. Van Hulsteyn, Gustave Strube, Elizabeth Coulson, Henrietta Holthaus, Harold D. Phillips, Mabel Thomas, Carlotta Heller

Tuition $10 to $30 according to study

By special arrangement with the JOHNS HOPKINS UNIVERSITY credits in certain branches may be offered for the B. S. degree

*Practice Pianos and Organs Available*

Circulars Mailed FREDERICK R. HUBER, Manager

*Arrangements for classes now being made*

## The Brookfield SUMMER SCHOOL OF SINGING

Brookfield Center, Conn.
Herbert Wilber Greene, Director

An opportunity for singers and teachers to study the art from every standpoint, amid surroundings ideally adapted to a healthy, recreative summer.

*Send for Prospectus*

701 Carnegie Hall New York City

## PIANO TEACHERS

### Are You Prepared for Peace?

Those teachers will win success in the competition ahead who are up-to-date in their training. The Summer Session of the **SHEPARD PIANO SYSTEM** offers you a thorough training course in the development of artistic playing in all grades, as well as lecture courses on special related subjects.

*Send for free booklet, "Music After the Great War"*

Summer Session June 30--Aug. 2, 1919. 40 min. from N. Y.
SHEPARD SCHOOL OF MUSIC (28th Season) ORANGE, N. J.

## The American Institute of Applied Music

SUMMER SESSION, June 23rd to August 1st

Courses in *VOICE, PIANOFORTE, VIOLIN, HARMONY*

*JOHN B. CALVERT, D. D., President*
*KATE S. CHITTENDEN, Dean*
34th Season, October 1st, 1919
Send for Circulars and Catalogue
212 West 59th Street, NEW YORK CITY

## CARL V. LACHMUND, Pianist-Composer

SPECIAL SUMMER COURSE FOR TEACHERS

"LISZT'S METHODS AND TRADITIONAL INTERPRETATIONS"

Steinway Hall, 109 E. 14th St., New York City

Formerly teacher and lecturer at Scharwenka Conservatory. Eight years with Moszkowski, Scharwenka, Hiller, Kiel, (teacher of Paderewski) and Liszt (with Rosenthal, D'Albert, Reisenauer and Sauer as fellow students). "Liszt became strongly attached to this brillant pupil and gave him what he seldom bestowed, a written recommendation." (The American History and Encyclopedia of Music, page 158.) Send for list of successful pupils, etc.

## ANN ARBOR = MICHIGAN

### UNIVERSITY SCHOOL OF MUSIC

*"A Gathering-Place for Advanced Students"*

Main Building of the School
Remodeled 1917
Affiliated with University of Michigan
Chorus of 300
Orchestra of 50
University environment
Tuition and living expenses reasonable

DR. ALBERT A. STANLEY, Director
Albert Lockwood, Head of Piano Dep't
Theodore Harrison, Head of Vocal Dep't
S. P. Lockwood, Head of Violin and Orchestra Dep'ts
E. V. Moore, Head of Organ and Theory Dep't
Florence B. Potter, Head of Methods Dept.
Byrl Fox Bacher, Dean of Women.

25—ASSOCIATE TEACHERS—25

*For Catalogue, Booklets or Special Information, address*

Charles A. Sink, Sec., 1000 Maynard St.

Summer Session: June 30—August 23

Hill Auditorium
Capacity 5,000
Cost $300,000

Concerts are given by the world's greatest artists

Session to college year begins September 30th

## EDWIN HUGHES

ANNOUNCES A SPECIAL SUMMER CLASS AT HIS NEW YORK STUDIO FOR PROFESSIONAL PIANISTS AND TEACHERS, BEGINNING JUNE FIRST.

Modern technical development. Repertory and program building. Principles of correct tone-production at the piano. Address communications to STEINWAY HALL, 109 East 14th Street, NEW YORK

## EDWARD B. FLECK

*Teacher of Artistic Piano Playing*

Technic, Interpretation, Repertoire
*Special Summer Course for Teachers*
1527 High Street Denver, Colorado
Delightful Climate for Summer Study

## Condensed Summer Course

*in Piano Playing and Teaching*

Valuable points for present gain and further self development. Private lessons, with concentration upon essentials.

GUSTAVE L. BECKER, Steinway Hall,
109 E. 14th St. New York City

# Schools and Colleges

**DETROIT CONSERVATORY of MUSIC**

*Established 1874*
Francis L. York, M. A., Pres.
Elizabeth Johnson, Vice-Pres.
Finest Conservatory in the West

Offers courses in Piano, Voice, Violin, Organ, Theory, Public School Music and Drawing, Oral Interpretation, etc. Work based on best modern and educational principles. Numerous Lectures, Concerts and Recitals throughout the year. Branch Studios. Excellent Dormitory Accommodations. Teachers' certificates, diplomas and degrees conferred. Many free advantages. We own our own building located in center of most cultural environment.

Students may enter now.

*For detailed information address*
James H. Bell,
Sec., Box 7.
1013 Woodward Ave,
Detroit, Mich.

---

## COMBS CONSERVATORY

PHILADELPHIA
THIRTY-FOURTH YEAR

A Residential and Day School of unparalleled Facilities for the attainment of a complete musical education in all branches.

### A SCHOOL OF INDIVIDUAL INSTRUCTION

**(Theoretical and Applied Branches Taught Privately and in Classes)**

Because of its distinguished faculty, original and scientific methods, individual instruction, high ideals, breadth of culture, and moderate cost, combined with efficient management, the Combs Conservatory affords opportunities not obtainable elsewhere for a complete musical education.

**Faculty: Gilbert Raynolds Combs, Piano; Hugh A. Clarke, Mus. Doc., Theory; William Geiger, Mus. Bac., Violin; Nelson A. Chestnutt, Voice; Herman Sandby, Violoncello; Russell King Miller, Organ, and 78 assistant teachers.**

All branches, Normal Training Course for Teachers. Public School Music Supervision. Complete Military Band Department. Four Pupils' Recitals a week. Two Complete Pupils' Symphony Orchestras. Reciprocal relations with University of Pennsylvania.

*The only Conservatory in the State with Dormitories for Women*

A School of Inspiration, Enthusiasm, Loyalty and Success

*Illustrated Year Book Free*

**GILBERT RAYNOLDS COMBS,** Director
Offices, Studios and Dormitories
Broad and Reed Streets

---

**BRENAU COLLEGE CONSERVATORY**

Noted for: Select patronage 30 states; pleasant social life; location foothills Blue Ridge mts. North of Atlanta. Standard A.B. course; special advantages in music, oratory, art, domestic science, physical culture. 32 buildings including sorority houses, new gymnasium, swimming pool. Separate "school" for young girls. Catalog and illustrated book.

**Address Brenau, Box T, Gainesville, Ga.**

Brenau College-Conservatory

---

## DETROIT INSTITUTE OF MUSICAL ART

*"Strongest Faculty in the Middle West"*

A School which offers every advantage incidental to a broad musical education.

Fifty artist teachers. Highest standards.
Artistic environment.

*For Catalog Address*
GRACE CHAMBERLIN, Business Manager
1117-1119 WOODWARD AVENUE - DETROIT, MICHIGAN

---

**Atlanta Conservatory of Music**

THE FOREMOST SCHOOL OF FINE ARTS IN THE SOUTH

Advantages Equal to Those Found Anywhere
Fall Session Begins September 2d, 1918.
Students may enter at any time. Send for Catalog. GEO. F. LINDNER, Director

Peachtree and Broad Streets, Atlanta, Georgia

---

**ZECKWER-HAHN PHILADELPHIA Musical Academy**

1617 Spruce Street, Philadelphia

Modern equipment, thorough instruction, eminent faculty. For prospectus, address
CHARLTON LEWIS MURPHY, Managing Director

---

**The Courtright System of Musical Kindergarten**

Oldest and most practical system. Write for particulars of correspondence course. Mrs. Card will teach one class of teachers in New York City in May. Write for particulars.
Mrs. Lillian Courtright Card, 116 Edna Ave., Bridgeport, Conn.

---

**School of Music OF SHENANDOAH COLLEGIATE INSTITUTE**

*LEADING SCHOOL OF MUSIC IN THE SOUTH*

Large Orchestra. Full Regimental Band sent from this school to France. All branches as well as Art, Expression, Piano Tuning and Preparatory work.

Ask for Booklet FREE. S. C. I. BOX 110 DAYTON, VA.

---

**Lawrence Conservatory**

*One of the foremost Conservatories of the Middle West*

BEAUTIFUL location; excellent buildings; faculty of well-known artists; courses in all branches of Music, theoretical and applied; beautiful dormitories; connected with a high-grade college, reasonable terms. Catalog mailed free upon request.

APPLETON, WISCONSIN

---

**CINCINNATI CONSERVATORY of MUSIC.** ESTABLISHED 1867.

For catalogue and information, address
Miss Bertha Baur, Directress, Cincinnati, Ohio.

52ND YEAR CLARA BAUR, Foundress

Conducted according to methods of most progressive European conservatories

**Elocution—MUSIC—Languages**

Faculty of International Reputation

Exceptional advantages for post-graduate and repertoire work. *Department of Opera. Ideal location and residence department with superior equipment.*

Master class for virtuoso violinists under
EUGENE YSAYE Season 1918-19

---

**BEETHOVEN CONSERVATORY**

One of the oldest and best Music Schools in the United States

Special Low Rates for Beginners
Send for handsome Catalogue to the
BROS. EPSTEIN
4525 Olive Street, St. Louis, Mo.

---

## DANA'S MUSICAL INSTITUTE

WARREN, OHIO

THE SCHOOL OF DAILY INSTRUCTION IN ALL BRANCHES OF MUSIC

Address LYNN B. DANA, President Desk E, WARREN, OHIO

---

**HUNTINGTON COLLEGE CONSERVATORY** C. W. H. BANGS, *President* REX ARLINGTON, *Director*

Music Department of Huntington College, Endowed, with absolutely no expense, so can offer very best of advantages at very low cost. Aim is to educate, not make money. Faculty of unquestioned standing.

*Courses Offered:* VIOLIN, PIANO, VOICE, HARMONY, HISTORY OF MUSIC, PUBLIC SCHOOL MUSIC, LANGUAGES, EXPRESSION *and* DRAMATIC ART

*Special Courses Giving Teachers Practical Work Applicable to Their Needs*

BOARDING FACILITIES EXCELLENT—NO BETTER ANYWHERE

The secretary will be pleased to furnish full details and supply any information desired. Address, Box 512 - - - HUNTINGTON, INDIANA

---

**Lake Forest University School of Music**

The best in musical education in a cultured home environment. Internationally trained teachers. Four years' course required for Performer's and Teacher's Certificate. Special courses in Keyboard Harmony, History of Music and Appreciation. School orchestra, chorus, and recitals. *Credits allowed by Lake Forest College and Ferry Hall for Music School Work.* Address
MARTA MILINOWSKI, B.A., Dir. Box 105, Lake Forest, Ill.

---

**VALPARAISO UNIVERSITY** SCHOOL OF MUSIC

Accredited
VALPARAISO, - INDIANA.

The University School of Music offers courses in Piano, Voice, Violin, Organ, Theory and Public School Music. Students may attend the Music School and also take the regular work at the University.

THE EXPENSES ARE THE LOWEST

Tuition, $36.00 per quarter of twelve weeks. Board, with Furnished Room, $39 to $51 per quarter. Catalogue will be mailed free. Address Registar.

46TH YEAR—STUDENTS ACCEPTED AT ANY TIME.

---

**Milwaukee-Downer College**

Milwaukee, Wis.
*Department of Music*

Offers Piano, Organ, Violin, Voice Training, Theory of Music and a Teachers' Course in Public School Music. The degree Bachelor of Science in Arts is offered for music specialists. A diploma course is given.

For catalog "U," address REGISTRAR

---

**Minneapolis School of Music, ORATORY AND DRAMATIC ART**

WILLIAM H. PONTIUS, Director, Dept. of Music
CHARLES M. HOLT, Director, Dramatic Art

60-62 Eleventh St., So. MINNEAPOLIS, MINN.

LARGEST SCHOOL OF ITS KIND IN THE WEST
ALL BRANCHES OF MUSIC AND DRAMATIC ART

50 Artist Teachers Year Book Free on Request

---

**Private Teachers** WHO CAN QUALIFY FOR **Associate Faculty Membership**

in the WESTERN CONSERVATORY may offer their pupils regular CONSERVATORY ADVANTAGES AT HOME with Certificate, Catalog, etc., instead of merely "giving lessons," and then "more lessons."

Address Pres. E. H. SCOTT, Kimball Hall, Chicago.

---

**INTERNATIONAL** MUSICAL AND EDUCATIONAL AGENCY

*MRS. BABCOCK*

OFFERS Teaching Positions, Colleges, Conservatories, Schools. Also Church and Concert Engagements

CARNEGIE HALL, NEW YORK

---

**School of Professional Picture Playing**

Individual and class instruction. Practical work with running picture. Organ, piano, orchestra. Sure employment for graduates. Send for folder.

P. O. Box 582. LOS ANGELES, California

---

**BURROWES COURSE OF MUSIC STUDY**

Kindergarten and Primary—Correspondence or Personal Instruction

Happy Pupils—Satisfied Parents—Prosperous Teachers. Classes are doubled by use of this method

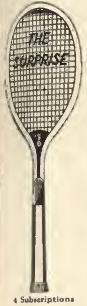
Enthusiastic letters from teachers of the Course, also descriptive literature sent on application to KATHARINE BURROWES

Dept. D. 246 HIGHLAND AVE., H. P., - - - - - DETROIT, MICH.

---

# ::Valuable Premiums Given for Etude Subscriptions::

We illustrate below only a few of the many useful and valuable articles given to ETUDE friends who send us subscriptions. In addition, music books and musical merchandise of all descriptions may be earned by a few moments spare-time work among musical friends and pupils, in introducing THE ETUDE and obtaining subscriptions. Write for further information.



4 Subscriptions

## THE SURPRISE RACKET

**Wright & Ditson Make**

May be had for **Four Yearly Subscriptions** or with Racket Case of Felt or Canvas for **Five Yearly Subscriptions.**

The Surprise Racket has recently been greatly improved and is the latest and most popular shape. The frame is strongly made and attractively designed with stringing of high quality gut. Made in light and medium weights.

**One of these Championship TENNIS BALLS will be sent you for only Two new yearly Subscriptions**

Wright & Ditson
Championship

This ball is used in the Championship Tournaments of the National Lawn Tennis Association, and has been the adopted Ball of the Association for the past 30 years.

OUR MOST POPULAR PREMIUM YOUR OWN SUBSCRIPTION FREE FOR THREE YEARLY ETUDE SUBSCRIPTIONS

## CAMERAS

No. 635—6 Subscriptions

**Premo Junior, Model B—Six Subscriptions**

Box type with universal focus lens, the simplest instrument for picture making that can be devised. Produces excellent results Size of pictures, 2¼x3¼ inches. Loads in daylight with the Premo Film Pack. Open back, drop in Film Pack, and all is ready. Instructions with each camera.

**Premo Junior No. 3—Eight Subscriptions.** Pictures, 3¼x4¼ inches. Otherwise same general construction as above.

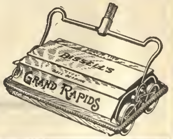
**Premoette Folding Pocket Camera—Ten Subscriptions.** A marvel of compactness. Automatic shutter for time, bulb or instantaneous exposure. Reversable finder. Makes excellent 2¼x3¼ pictures.

ALL CAMERAS ARE SENT BY EXPRESS, COLLECT.

## BISSELL'S "GRAND RAPIDS" SWEEPER

**Given for 8 Subscriptions**

The Bissell "Grand Rapids" Carpet Sweeper is an indispensable convenience. Made of the choicest cabinet wood, highly polished. A mere touch propels it. Sent charges collect.



**THE ETUDE** THEO. PRESSER CO., Publishers
PHILADELPHIA, PA.

---

# UNUSUAL BARGAINS IN THE LEADING MAGAZINES

Etude readers may save money by taking advantage of the bargain club offers listed below, as well as the hundreds more shown in The Etude's new 1919 Magazine Guide, a copy of which will be sent free on request. Through advantageous arrangements made with leading publishers, we are enabled to offer these magazines, together with The Etude, at prices that afford substantial savings. These offers are good for new or renewal subscriptions, and we guarantee that no responsible publisher or agency can offer these magazines at lower prices.

These prices are for subscriptions in the United States only. Canadian and foreign postage additional.

THE SATURDAY EVENING POST

Christian Herald

WOMAN'S HOME COMPANION

McCALL'S MAGAZINE

The Modern Priscilla

PICTORIAL REVIEW

| | | |
|---|---|---|
| THE ETUDE<br>Woman's World | $\$1^{80}$ | Save 45c |
| THE ETUDE<br>McCall's Magazine | $\$2^{25}$ | Save 50c |
| THE ETUDE<br>People's Home Journal | $\$2^{25}$ | Save 50c |
| THE ETUDE<br>Today's Housewife | $\$2^{25}$ | Save 50c |
| THE ETUDE<br>Boys' Life | $\$2^{75}$ | Save 50c |
| THE ETUDE<br>Little Folks | $\$2^{75}$ | Save 50c |
| THE ETUDE<br>Modern Priscilla | $\$2^{75}$ | Save 50c |
| THE ETUDE<br>People's Popular Monthly<br>Modern Priscilla | $\$2^{90}$ | Save 60c |
| THE ETUDE<br>McCall's Magazine<br>Today's Housewife | $\$3^{00}$ | Save 75c |
| THE ETUDE<br>People's Home Journal<br>Today's Housewife | $\$3^{00}$ | Save 75c |
| THE ETUDE<br>Pictorial Review | $\$3^{25}$ | Save 50c |
| THE ETUDE<br>Christian Herald | $\$3^{50}$ | Save 75c |
| THE ETUDE<br>Woman's World<br>Pictorial Review | $\$3^{50}$ | Save 75c |
| THE ETUDE<br>McCall's Magazine<br>Modern Priscilla | $\$3^{50}$ | Save 75c |
| THE ETUDE<br>McCall's Magazine<br>People's Home Journal<br>Today's Housewife | $\$3^{75}$ | Save $1.00 |
| THE ETUDE<br>People's Home Journal<br>Pictorial Review | $\$4^{00}$ | Save 75c |
| THE ETUDE<br>Pictorial Review<br>Modern Priscilla | $\$4^{25}$ | Save $1.00 |
| THE ETUDE<br>Woman's Home Companion<br>McCall's Magazine | $\$4^{25}$ | Save 50c |
| THE ETUDE<br>Woman's Home Companion } To one<br>American } Address | $\$4^{50}$ | Save $1.25 |
| THE ETUDE<br>Delineator } To One<br>Everybody's } Address | $\$4^{50}$ | Save $1.25 |
| THE ETUDE<br>Woman's Home Companion<br>Youth's Companion (new) | $\$4^{75}$ | Save $1.00 |

*ADD THESE MAGAZINES TO ANY CLUB AT THE FULL PRICE:*

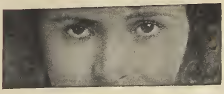
| | |
|---|---|
| COLLIER'S WEEKLY | $2.50 |
| COSMOPOLITAN | 2.00 |
| *COUNTRY GENTLEMAN | 1.00 |
| GOOD HOUSEKEEPING | 2.00 |
| *LADIES' HOME JOURNAL | $1.75 |
| MUSICIAN | 3.00 |
| POPULAR SCIENCE MONTHLY | 2.00 |
| *SATURDAY EVENING POST | 2.00 |

*Prices subject to change without notice.

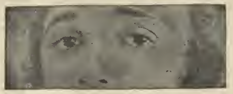
*Send All Orders to THE ETUDE*

**THEO. PRESSER CO.,** *Publishers,* **Philadelphia, Pa.**

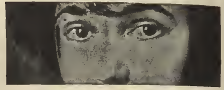
1



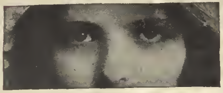
2



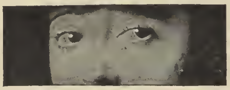
3



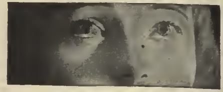
4



5



6



## Can You Tell These Stars by Their Eyes?

# Prize Contest

Above you see photographs of the eyes of six of the many famous motion picture beauties who endorse and use Ingram's Milkweed Cream and whose names are listed below. These pictures are taken from portraits used in our advertising during the past year. Your problem is to identify the actress by her eyes. First, note the number above each photograph. Then, when you have decided upon your guess as to the actress, write the number together with the proper name on a slip of paper bearing your own name and address and forward to us. If you send in correct guesses as to the names of three of the six actresses we will forward to you, without charge, our charming Guest Room Package.

**May Allison** **Ethel Clayton** **Marguerite Clayton** **Alice Brady** **Olive Thomas** **Hazel Daly** **Constance Talmadge**
**Corinne Griffith** **Louise Lovely** **Doris Kenyon** **Juanita Hansen** **Mabel Normand** **Norma Talmadge**
**Ruth Roland** **Nance O'Neil** **Virginia Valli** **Mollie King**
**Shirley Mason** **Louise Huff**

## *Ingram's Milkweed Cream*

### *and other Ingram Toilet Requisites*

There is Beauty in Every Jar
MILKWEED
IS BEAUTY IN
Ingram's Milkweed Cream
BRAND
FREDERICK F. INGRAM CO.
DETROIT, MICH.

*What the gift you win contains:* Our Guest Room Package contains Ingram's Face Powder, Rouge, Milkweed Cream, Zodenta Tooth Powder, and Ingram's Perfume in Guest Room sizes. It is a very attractive and conveniently useful gift, and one that will introduce you properly to Ingram Quality.

It is the therapeutic quality of Ingram's Milkweed Cream in combination with its softening and cleansing properties that has made it the ruling favorite for 32 years. Time and use have proved it the best for you. Get a jar today and begin to use it every night and morning.

**FREDERICK F. INGRAM CO.**
Established 1885
43 Tenth St., Detroit, Mich., U. S. A.
Windsor, Canada
Australasian Agents, T. W. Cotton, Pty. Ltd., Melbourne, Australia