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James Francis Cooke

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Edith Mae Bishop

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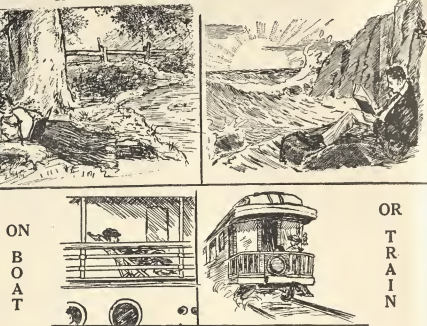
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We mention this particular article but it is only one of several of the kind that fairly compel the reader to do more and better work by both inspiring him and instructing him through the experiences of others who have really succeeded.

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Invitation to
Talking Machine
Manufacturers

We are informed that the representatives of one or more talking machine manufacturers have stated, on several occasions, that they are able to distinguish between a singer's voice, or instrumentalist's performance, and the New Edison's RE-CREATION of such voice or performance.

We hereby invite responsible representatives of any reputable talking machine manufacturer to permit themselves to be blindfolded, and to listen to such a comparison, in the presence of judges of their own choosing, indicating to the judges when they think they are listening to the artist and when to the New Edison Phonograph. There is only one condition attached, and that is—that the representatives of the talking machine company, and the judges selected by them shall sign a written statement, setting forth, in full detail, the results of the test.

The test will be made with an Official Laboratory Model, taken from stock, such as can be bought in any Edison dealer's store.

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Mr. Edison Proves it to Los Angeles

1,500 music-lovers cannot tell the difference between
living voice and its RE-CREATION by the New Edison

SOME people, who read this account of Mr. Edison's Tone-Test in Los Angeles, are going to say that the New Edison couldn't baffle them. The test was given on the evening of January 26, 1920, in Trinity Auditorium, Los Angeles, Cal. The photograph, which is reproduced here, was taken about 9 o'clock of that evening.

Marie Morrisey, a distinguished contralto, sang several selections in direct comparison with the New Edison's RE-CREATION of her voice. Only by watching her lips, could the audience tell when she was singing and when the New Edison was RE-CREATING her voice.

Then came the "dark-scene" test in which the audience had to depend on ear alone. While Miss Morrisey was singing, the lights went out. Densest black swallowed stage, singer and phonograph.

Miss Morrisey's rich contralto continued to fill the auditorium. Then the lights flashed on again. The audience gasped—rubbed its eyes.

Miss Morrisey had left the stage. Only the phonograph was standing there. While the lights were out, the New Edison had taken up her song, and no one in the audience had detected the substitution.

The Los Angeles newspapers of the following day, January 27th, said in part as follows:

"It was impossible to discern the change from the voice to the New Edison."

"Only by watching the lips of the singer was it possible to determine when Miss Morrisey was singing and when the machine alone was producing the sound."

—Los Angeles Express.

"The object of the tone-test—to prove the fidelity of the New Edison in RE-CREATING the human voice—was a success." —Los Angeles Times.

This Los Angeles Tone-Test is not an isolated example. Approximately 4,000 similar tests have been given before 3,500,000 people in the United States and Canada. Representative newspapers have reported that these 4,000 tests were unqualified successes for the New Edison.

We do not believe there is any one who can listen, under proper test conditions, to a singer's voice (or instrumentalist's performance), in comparison with the New Edison's RE-CREATION of such voice (or performance), and tell, with certainty, when he is listening to the singer (or instrumentalist) and when to the New Edison.

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The NEW EDISON
"The Phonograph with a Soul"



From actual photograph taken January 26, 1920, at Trinity Auditorium, Los Angeles, Cal. Shows Miss Marie Morrisey comparing her voice with its RE-CREATION by New Edison. 1,500 were in audience that listened. None could distinguish one voice from the other.

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JULY, 1920

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VOL. XXXVIII, No. 7

THE ETUDE

What Should the Piano Sound Like?

LAST JANUARY THE ETUDE, in an interview with Josef Hofmann, presented a plea for making the piano sound like a piano—not trying to make it sound like some other instrument. This must make interesting reading to those who have been hearing for years that the piano should be "orchestral" or it should be "vocal," etc., *ad nauseum*.

Back in the time of Herz and Kalkbrenner the ambition of pianists and composers for the piano seemed to be to make the piano sound like a music box or a mechanical piano. There were limitless variations and limitless trills, runs and twitterings. For the time being the more substantial music of Bach, Haydn, Mozart, etc., was obscured by showers of piano pyrotechnics.

Then came the orchestral fanfares of Liszt, balanced as it were by the highly artistic original compositions of Chopin and the variations of Thalberg. Thalberg essayed to make the piano sing, but what he had in mind in his *L'Art du Chant* was a singing melody with a very flowery variation surrounding it.

In modern times, however, teachers and pianists endeavor to bring out the beautiful sonority of the piano, with legato passages, but at the same time this "singing," "weight" or "pressure" touch, as it is variously described, is not permitted to monopolize the performance so that the other beautiful effects that may be produced upon the piano are forgotten.

There are certain pianists who always make the piano sound like a xylophone, which is, perhaps, the piano at its worst. A well-played xylophone solo is better than a poorly played pianistic imitation.

The tendency of the present day is, however, to make the piano "sing" as much as possible. Rubinstein was once quoted as saying: "The new fangled notions of technique by which legato and cantabile playing are sacrificed to the effort to obtain orchestral effects will some day give place to the old ideas of Hummel and Moscheles." This has actually come to pass and the merely orchestral pianists cannot even "draw a house in the provinces."

Can You Pass?

GREAT movements do not spring into existence out of a clear sky. Indeed, there is something in the history of every reform that is akin to what many scientists believe may be the manner in which our planet came into existence. First, a kind of nebulous, gaseous something, gradually taking more and more form and eventually solidifying into a world. Just now there is an almost endless discussion of the whys and wherefores of standardization of music teaching in America. The Association of the Presidents and the Past Presidents of the State and National Music Teachers' Association, among others, has made out its plans and specifications for the music teacher of tomorrow. The expressed object is to "standardize musical instruction and establish a uniform standard of examinations." This is only one of many excellent plans. Music teachers in the future must look forward to passing some such examination. If you are to be listed as an associate, for instance, you would have to pass the following examination. There can be no question that there are thousands and thousands of people teaching music in America now who could not begin to do this. However, THE ETUDE, which has stood for sensible "no-proprie-

tary" standards, aims conscientiously to help such teachers to attain such a goal. First of all, one must have the goal. The idea of such an examination is not to grant a permit or license to teach, but to certify to the fitness of the teacher and afford him a definite evidence of this fitness. One branch of the examination would seem to make reading of THE ETUDE more or less imperative in order that the teacher may keep informed in the matters discussed—subjects which are constantly treated in THE ETUDE.

The following is designed to suggest requirements for the grade of Associate and to offer specimen examination papers in each subject. The works suggested may in many cases be replaced by others of equal standing. It is expected that every candidate for this degree will be prepared to give a demonstration of ability by public performance of one of the works in question.

PIANO

- Bach Six Preludes and Fugues from the Well Tempered Clavichord.
Italian Concerto.
English Suites.
Beethoven Sonatas, Op. 7, Op. 27, No. 2, Op. 28, Op. 31, No. 3.
Concerto No. 3 in C minor.
Mendelssohn .. Rondo Capriccioso, Capriccio Brillante, Op. 22.
Schumann Fantasy Pieces, Papillons.
Novelties in F major, E major.
Liszt Hungarian Rhapsodies No. 6, No. 12.
Liebestraume.
Transcriptions from Schubert and Wagner.

SPECIMEN EXAMINATION IN PIANO

1. Explain the essentials of the piano action.
2. Discuss the use of the three pedals of the grand piano.
3. Name and describe the essential varieties of legato touch.
4. Name and describe the essential varieties of staccato touch.
5. Describe position of hand as taught by you, and give reasons.
6. Outline a practice plan for a High School Junior one hour a day.
7. Discuss interpretation from the point of view of phrasing, of form and harmony.
8. How do you advise students to memorize?
9. How do you advise keeping up repertoire?
10. What do you consider the ideals of a musician?

Playing From Figured Bass

It is only a little over one hundred years since the time when any organist or pianist worthy of the name was expected to take any figured bass and improvise an accompaniment according to the specifications of the figures. Of course, there are to-day thousands of musicians who could do this in a stumbling manner. Again, it is always somewhat uncertain whether the accompaniment played from figured bass is ever just what the composer intended. On the whole, it is better for the composer to state in definite notes just what he wants and leave any latitude in interpretation to the taste of the performer.

On the other hand, the ability to play freely from figured

bass was an art which did much to discipline the mind of the player. Some English Cathedral organists of the present day still practice it and it is said that their accompaniments from the old figured bass scores in the libraries of their music rooms are often far more beautiful than the accompaniments printed out in modern scores. Sir John Goss and James Turle were especially adept at this.

Playing from figured bass should be a part of every course in Harmony. It affords a kind of drill in improvisation that cannot be secured in any other way. This is said in spite of the fact that much of the best harmony teaching of the present day is often accomplished without recourse to the figured bass.

The Rhythmic Brain

What is it which makes one melody "catch" and another melt away like April snowflakes? Surely it is not merely the variation in pitch. We have an idea that the brain retains rhythmic impressions far more readily than pitch impressions. Children pick up and remember the beat of a drum before they notice and remember tunes. The wild, helter-skelter of rhythms that rag time and "jazz" have tumbled into our lives may be a reflection of the times.

That the brain thinks rhythmically is indicated by the ease with which we remember jingles. It accounts for our habit of saying

"Thirty days hath September,
April, June and November,"

in order to remember a very simple fact. The writer has found from experiment that in learning foreign languages the rhythm of poetry is an aid in achieving fluency. This is especially true in Italian, where the swing of verse promotes that rapidity of vocal action so necessary to smooth enunciation.

Likewise in music. New rhythms strongly marked lead to a rapid advance in technical study. Taussig knew this, Mason knew this, Kullak knew this, and Josely knew this. They all taught it religiously. Philipp has written whole books on the principle. Like a splendid current, rhythm carries along the slow student as if by some overwhelming force. The different patterns offer the student endless variety in his technical work.

Unprofitable Publication

A SOCIETY, known as "The Society for the Publication of American Music," has been organized to bring out music that is frankly unprofitable from the commercial standpoint. Very few composers realize that the business of the publisher is, first of all, to exist as a business institution, and that in order to do this it is necessary to have the income exceed the expenditure. This may be done with very cheap, trashy music, and again it may be done with very high-class music. The great firms of Peters, Novello, Enoch, Breitkopf and Härtel, Ricordi and others in Europe have developed into businesses quite as substantial as that of any steel-monger or any bridge builder. Indeed, the longevity of a well-established, well-conducted music business, publishing high-class music such as the foregoing, is often very astonishing. But on the volume of business there must always be a margin of profit, otherwise the business, with all of its employees, copyrights, investments, to say nothing of its service to its customers, would come to an end. A publishing house might now and then publish a few unprofitable works, but if it publishes too many it will go down with these works like the drowning man with a millstone around his neck.

There are certain forms of art works which appeal to so few people that the publisher hardly dares hazard their publication. This, in America, applies to symphonies and to chamber music. The publication of a symphony or of a string quartet is expensive—often very expensive. The returns are likely to be so small that they are almost negligible. "The Society for the Publication of American Music," organized and supported by a group of enthusiastic musicians, of whom William Burnet Tuthill has been the indispensable, self-sacrific-

ing leader, proposes to publish a limited number of works that the average publisher would be afraid to put out. The plan is to issue these to the members virtually on the subscription basis—membership entitling the member to just so many issues.—membership entitling the member to just so many issues.—Professor Daniel Gregory Mason, of Columbia University, is Professor of the movement, which he is convinced is actively interested in the artistic progress of America. A non-money making, altruistic effort to give prominence to the works of American men and women who aspire to lofty aims is deserving of a large membership among real music lovers.

Free Band Instruction

OUR Army, in its commendable efforts to improve the music of our bands, makes very alluring offers to young men to enter the service. Captain Arthur Clappé, who has charge of the Government Army Music School on Governor's Island (that picturesque little overture to New York City, located in the harbor just across from the Statue of Liberty), estimates that the value of the board, room and education of the music student in the Band School is at least \$2,400.00 in the Government School. Meanwhile, if the student is a sergeant, for instance, he is paid \$1,056.00 as a bandsman. Thus, instead of paying for his training in playing any of the band instruments he actually receives a value of about \$9,456. The opportunities for wind-instrument players in and out of the army are likely to be very great for years to come. Perhaps this editorial may reach the eyes of some student who is just now wondering how under the sun he is going to get a start in music without means! If so, write to Captain Clappé, who is known as one of the best band instructors in the country. The instructors in the school are of very high standard. During the war even so great a light as Percy Grainger taught in this Army Conservatory.

Slow Justice

SLOWLY, the incomes of teachers are going up in different parts of the country. *The Literary Digest* has been conducting a splendid campaign in its columns and through moving pictures must have made a fine impression upon the public. Large cities like Philadelphia have made commendable raises, but on the whole the teacher is far from receiving a reward commensurate with the all-important service he renders to the State. How long will we Americans be stupid enough to pay high wages to the builders of buildings and neglect almost entirely the builders of the Nation of to-morrow. There is an honorable estate in the work of the teacher, but honor is too cheaply bestowed. It is reported that the salary of a professor at the Paris Conservatory is only \$480.00 a year. Consequently all of the teachers depend upon outside incomes from private pupils, etc. How can the Conservatory expect the best in a man with such a ridiculous wage?

Courses in Community Music

WAA-WAAS, Community Music has come into a very hearty growth and it is fine to see that colleges and groups all over the country are establishing courses to help teach others how to carry the great message of music to the people. The courses given by Community Service in New York under Kenneth Clarke (whose work during the war in camps here and abroad is only equaled by his more recent work in Americanization) are, perhaps, the best known in the country. Universities in the South are joining in the movement in fine manner. Mr. Paul J. Weaver, Director of Music at the University of North Carolina, has been preparing for a plan of propaganda through the South by means of lectures and demonstrations. Mr. Weaver is a finely equipped musician who will unquestionably do much to awaken every community he visits to the higher forces which only music can liberate. Let there be many like him and like his teacher, Prof. P. W. Dykema, of the University of Wisconsin. America will be better for such pioneers of constructive singing.

THE ETUDE



The "Know How" in the Art of Singing

An Interview Secured Expressly for THE ETUDE with the
Famous Opera Prima Donna

MARY GARDEN

(BIOGRAPHICAL NOTE—Mary Garden was born in Aberdeen, Scotland, but came to America with her parents when she was eight years of age and was brought up in Chicago, Ill. She studied piano and voice in Chicago and then went to Paris where she

"Taz modern opera singer cannot content herself merely with the 'know how' of singing. That is, she must be able to know so much more than the mere elemental facts of voice production that it would take volumes to give an intimation of the real requirements. 'The girl who wants to sing in opera must have one thought and one thought only—what will contribute to my musical, historic and artistic success?'"

"Unless the 'career' comes first there is not likely to be any 'career'."

"I wonder if the public ever realizes what this sacrifice means to an artist—to a woman."

"Of course, there are great recompenses—the thrill that comes with artistic triumphs—the sensations that accompany achievement—who but the artist can know what this means?—the joy of bringing to life some great masterpiece?"

"Music manifests itself in children at a very early age. It is very rare indeed that it comes to the surface later in life. I was always musical. Only the media changed—one time it was violin, then piano, then voice. The dolls of my sisters only annoyed me because I could not tolerate dolls. They seemed a waste of time to me, and when they had paper dolls, I would go into the room when nobody was looking and cut the dolls' heads off. I have never been able to account for my delight in doing this."

"My father was musical. He wanted me to be a musician, but he had little thought at first of my being a singer. Accordingly, at eight I was possessed of a fiddle. This meant more to me than all the dolls in the world. Oh, how I loved that violin, which I could make speak just by drawing a bow over it! There was something worth while."

"I was only 'as big as a minute', and, of course, as soon as I could play the routine things of de Bréot, variations and the like, I was considered one of those abominable things, 'an infant prodigy'."

"I was brought out to play for friends and any musical person who could stand them. Then I gave a concert, and my father saw the finger of destiny pointing to my career as a great violinist."

"To me the finger of destiny pointed the other way, because I immediately sickened of the violin and dropped it forever. Yes, I could play now if I had to, but you probably wouldn't want to hear me."

"Ah, but I do play. I play every time I sing. The violin taught me the need for perfect intonation, fluency in execution, ever so many things."

"Then came the piano. Here was a new artistic toy. I worked very hard with it. My sister and I went back to Aberdeen for a season of private school, and I kept up my piano until I could play acceptably many of the best-known compositions, Grieg, Chopin, etc., being my favorites. I was never a very fine pianist, but thousands of musical treasure houses—admitted me to musical literature through the main gate and has been of invaluable aid to me in my career. See my fingers, how long and thin they are—of course, I was a capable pianist—long, supple fingers, combined with my musical experience gained in violin playing, made that certain."

"Then I dropped the piano. I dropped it at once. Its possibilities stood revealed before me, and they were not to be the limit of my ambitions."

"For the girl who hopes to be an operatic 'star' there could be nothing better than a good drilling in violin or piano. The girl has no business to sing while she is yet a child—and she is that until she is sixteen or over. Better let her work hard getting a good general education and a good musical education. The voice will

become a pupil of Trubetzkoy, Chevallerier and Wagner. At the Opera Comique she made a long series of successes, becoming particularly distinguished for her work in *Chapard's Love*, which she sang over one hundred times. After triumphant appearances in Brussels and Paris, she made her

keep, and it will be sweeter and fresher if it is not overused in childhood."

"Once, with my heart set upon becoming a singer, my father fortunately took me to Mrs. Robinson Duff, of Chicago. To her, my mentor to this day, I owe much of my vocal success. I was very young and very emotional, with a long pigtail down my back. At first the work did not encourage me, for I could not see the use of spending so much time upon breathing. Now I realize what it did for me."



MARY GARDEN

"What should the girl starting singing avoid? First, let her avoid an incompetent teacher. There are teachers, for instance, who deliberately teach the 'stroke of the glottis' (coup de glotte)."

"What is the stroke of the glottis? The lips of the vocal cords in the larynx are pressed together so that the air becomes compressed behind them and instead of coming out in a steady, unimpeded stream, it causes a kind of explosion. Say the word 'up' in the throat very forcibly and you will get the right idea."

"This is a most pernicious habit. Somehow, it crept into some phases of vocal teaching, and has remained. It leads to a constant irritation of the throat and ruin to the vocal organs."

"When I went to Paris Mrs. Duff took me to many of the leading vocal teachers of the city, and said, 'Now, Mary, I want you to use your own judgment in picking out a teacher, because if you don't like the teacher you won't succeed.'"

"Thus we went around from studio to studio. One asked me to do this—to hum—to make funny, unnatural noises, anything but sing. Finally, Trubetzkoy, now retired to his country home, really asked me to sing

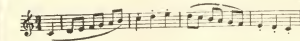
American debut at the Metropolitan Opera House in New York, November 25th, 1907, in Massenet's *Thaïs*. Since 1910 she has been connected with many of the greatest successes of the Chicago Grand Opera Company."

in a normal, natural way, not as a freak. I said to myself, 'This is the teacher for me! I could not have had a better one.'

"Look out for teachers with freak methods—ten to one they are making you one of their experiments. There is nothing that any voice teacher has ever found superior to giving simple scales and exercises sung upon the syllables Lah (ah, as in harlow), Loh (eh, as in they), Lee (ee, as in me). With a good teacher to keep watch over the breathing and the quality 'what more can one have?'"

"I have always believed in a great many scales and in a great deal of singing floral rôles in Italian. Italian is inimitable for the singer. The dulcet velvet-like character of the language gives something which nothing else can impart. It does not make any difference whether you propose to sing in French, German, English, Russian or Soudanese, you will gain much from exercising in Italian."

"Staccato practice is valuable. Here is an exercise which I take nearly every day of my life:



"The staccato must be controlled from the diaphragm, however, and this comes only after a great deal of work."

"Three-quarters of an hour a day practice suffices me. I find it injurious to practice too long. But I study for hours. Such a rule as 'Aphrodite' I take quietly and sing it over mentally time and time again without making a sound. I study the harmonies, the nuances, the phrasing, the breathing, so that when the time for singing it comes I know it and do not waste my voice by going over it time and again, as some singers do. In the end I find that I know it better for this kind of study."

"The study of acting has been a very personal matter with me. I have never been through any courses of study, such as that given in dramatic schools. This may do for some people, but it would have been impossible for me. There must be technique in all forms of art, but it has always seemed to me that acting was one of the arts in which the individual must make his own technique. I have seen many representatives of the schools of acting here and abroad. Sometimes their performances, based upon technical studies of the art, result in superb acting. Again, their work is altogether indifferent. Technique in acting is more likely to suppress than to inspire. If acting is not inspired, it is nothing. I study the human emotions that would naturally underlie the scene in which I am placed—then I think what one would be most likely to do under such conditions. When the actual time of appearance on the stage arrives, I forget all about this and make myself the person acting the rôle."

"This is the Italian method rather than the French. There are, to my mind, no greater actors living than Duse and Zaccagna, and they are both exponents of the natural method that I employ."

"Great acting has always impressed me wonderfully. I went from Paris to London repeatedly to see Beerholm. From London I went to Berlin. Sir Herbert was not always uniformly fine, but he was a great actor and I learned much from watching him. Once I induced Debussy to make the trip to see him act. Debussy was delighted."

"Debussy! Ah, what a rare genius—my greatest friend in Art! Everything he wrote we went over together. He was a terribly exacting master. Few people in America realize what a transcendent pianist he was. The piano seemed to be thinking, feeling, vibrating while he was at the keyboard. Time and again we went over his principles, not for notes, but for the way and then he would stop and clasp his hands over his face in sudden silence, repeating, 'It is all wrong—it is all wrong.' But he was too good a teacher to let it go at that. He could tell me exactly what was wrong and how to remedy it. When I first sang for him, at the time when they were about to produce *Pelléas and Mélisande* at the Opera Comique, I thought that I had not pleased him. But I learned later that he had said to M. Carré, the director: 'Don't look for anyone else.' From that time he and his family became my close friends. The fatalistic side of our meeting seemed to interest him very much. 'To think,' he used to say, 'that you were born in Aberdeen, Scotland, lived in America all those years and should come to Paris to create my *Mélisande*!'

"As I have said, Debussy was a gorgeous pianist. He could play with the greatest delicacy and could play in the technique of Brahms. He was familiar with Beethoven, Bach, Handel and the classics, and was devoted to them. Wagner he could not abide. He called him a 'griffin paper—a scribbler.' He thought that he had no importance in the world of music, and to mention Wagner to him was like waving a red flag before a bull.

It is difficult to account for such an opinion. Wagner, to me, is the greatest colorist, the master of orchestral wealth and dramatic intensity. Sometimes I have been so Wagner-hungry that I have not known what to do. For years I went every year to Munich to see the wonderful performances at the Prinzregent Theatre.

"In closing, let me say that it seems to me a great deal of the failure among young singers is that they are too impatient to acquire the know-how. They want to blossom out on the first night as great prima donnas, without any previous experience. How ridiculous this is! I worked for a whole year at the Opera Comique, at \$100 a month, singing such a tiny part as *Louise* two and three times a week. When they raised me to \$175 a month I thought that I was rich, and when \$400 a month came, my fortune had surely been made. All this time I was gaining precious experience. It could not have come to me in any other way. As I have said, the natural school—the natural school like that of the Italians—stuffed as it is with glorious red blood instead of the white bones of the misanthropes in the modern school, is the only possible school for me. If our girls would only stop hoping to make a debut at \$1,000 a night, and get down to real hard work, the results would come much quicker and there would be fewer broken hearts."

No, I Did Not "Hate Her"

By May Hamilton Helm

AN "ad" for a certain brand of mechanical music asked in big type "Didn't you hate her?" The teacher who has much of you in that time?" etc. The sum of the argument (?) set forth was that as you couldn't then play the great things, it was a waste of time to try to learn, since perhaps after all, you weren't a genius and never would learn them, but that if you were too lazy to develop your own talent, you could buy the recorded efforts of others who had "wasted" their play time in learning artists.

To one teacher,—"Miss Lizzie" T. Smith—I owe an eternal debt of gratitude for unfolding the portals of a paradise that, without her, I might never have entered. She wasn't an "easy" teacher! To keep within sight of her ideals required one's best efforts, but, Arthur C. Benson said (of the poet's teaching) she made the thing appear so desirable and beautiful, one was willing to do all the hard work necessary to attain it. The phonograph is, as old-timers expressed it, a "God's blessing" to those who, in those years of grace (from seven to twelve years of age), lacked opportunity to cultivate their own gifts, and in other articles I have urged parents and teachers to do all they can to "save the babies" in music, since no amount of music applied externally can take the place of that which springs from the depths of one's own being.

There is great consolation to true music lovers in the thought that real art—the joy of doing things beautifully—cannot be suppressed. *Nature attends to that.*

Summer Activities of the Music Teacher

By Mrs. Noah Brandt

TEACHERS and pupils, particularly the former, will find it very profitable to review their entire repertoire during the summer months. By studying from the music any faults which may have unknowingly crept in will be discovered and the opportunity to improve and develop the conception is also of great value.

At the close of each season teachers wishing to go to the seashore or to a summer resort should gather interested pupils, form a party, and devote there a few hours daily to different musical activities, such as afternoons of music, musical history, etc.

The teachers should, during the summer months, gather all concert programs performed by artists during the season and culled from them the compositions that appeal to them, pieces which may assist them in their work for the coming year.

A certain amount of time each day should be devoted to complete relaxation from music and all other cares and responsibilities, as this insures a fresh mind and body for the coming season. The constant study of lectures and summer sessions at the different universities are fine for students who have not the means nor the time to study during the winter. This is so inexpensive as to be within the reach of nearly all students.

Music and Mechanics

By Allen Spencer

THE problems confronting the piano teacher of to-day are of a deeper and more serious nature than those which existed even a decade ago. The constant study and experimental research of many of our modern virtuosos in the field of beauty and variety of tone and touch have developed and classified many movements and means of keyboard approach which the teacher of ten years ago left entirely out of his technical preparation. Then, too, the teacher of to-day realizes that if the student is to have genuine musicianship, sensitive hearing and mental control, he must take the time, in the piano lesson, to see that the student thinks and hears correctly. It is no longer sufficient to recommend a teacher of Theory, however competent. These obligations, coupled with the unfortunate prevalence of half-hour lessons, makes the duties of the teacher of advanced piano playing a combination of such system, speed and intensity as is demanded of few men in any profession.

The beginnings of technique have changed little for these things more quickly than of old, but the student cannot play the classics that he MUST study without definite finger control. After this is gained, the way for tonal variety and control must follow, else the pupil is excluded from the fascinating field of experiment of how to express his own feeling for musical beauty. He must be made to understand, from the first, that he is not to play for himself, but that it is his duty and responsibility to catch the mood and idea that inspired the master-works he so loves, and to translate them into such simple and direct terms of musical beauty that no audience can fail to feel them with him.

There is no form of keyboard approach, however extreme, which has been made the basis for some so-called "Method" that is not worthy of serious study. Rotary movements, arm weight, finger pressure, finger and wrist attacks at various angles, upper arm and shoulder movements, playing with high or low wrist, key surface or key bed sensations—all are beneficial duties of the piano teacher.

The use of the three pedals, with which our modern grand piano is equipped, has become as much a part

Secure a graded catalog of new music, as it is necessary to keep abreast of the times. Review each season, as confine himself to the same works each season, as progression means success in music, as in every other walk in life.

Ensemble music is a great recreation, and is invaluable to both student and teacher. Secure a competent violinist, and improve your sight reading during the summer.

Teachers and students remaining in town, can take week-end trips to the country, where music is generally foremost among the recreations. Other days can be spent swimming, golfing, playing tennis, etc.

Teachers too occupied to teach History of Music during the winter, can form classes for that purpose during the vacation. These sessions are better out in the open air, and can be held either at the park, across the bay, or in the woods, under the trees. Children, especially enjoy a picnic, and if the History of Music is studied in this way, it becomes a pleasure as well as a study.

Last, but not least, keep cheerful and mingle with as many artists as possible, as interchange of ideas is a necessity, and one that cannot be depreciated. If you can do even a few of the things mentioned you will find yourself in a splendid frame of mind for the new season.

of technical training as was the scales, in days of yore. Particularly in the case of the "Sostenuto" pedal, which is only beginning to be understood and valued by pianists.

It can be said, but truthfully and thankfully, that piano playing has lost much of its austerity in recent years. In the past it was hardly good form for a pianist to move his audience to tears, as—for instance—Bauer frequently does to-day. This was the province of singers and violinists. This letting down of emotion and feeling had an immediate response from the music-loving public, and piano playing was never so popular as now. Hence the modern piano teacher must realize that emotional beauty is the foundation therefore for his technical work.

This sort of study does not mean, in any case, that an easier or less disciplinary form of technical mastery is suggested. On the contrary, it was never so necessary that severe concentration be given to the training of the pianist's hand as it is at the present time. In the epoch of piano teaching which, happily, has nearly passed, technique and music were kept well separated. There were supposed to be a number of years of mechanical training, only, which were to be followed—some time in the dim and hazy future—by the study of music and the art of its expression. Many an earnest and talented student has become so enamored with the technical study that he has forgotten the second, and ended his career without one glimpse into the promised land of musical beauty. We all need "more technique," and should never cease to work for it; but an intricate and over the works of the masters are inexhaustible. If music and mechanics are treated as separate things, but are made one and dissoluble from the beginning, there is then a chance that the pianist may absorb a few of these master-works well enough to attempt to translate a few of their mystic and wonderful beauties to others.

It is this problem—that the modern piano teacher is seeking to dissolve—with what success the next generation must decide.

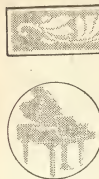
(From an address made at the convention of the presidents and past presidents of State and National Music Teachers' Associations.)

Why Use the Letter "C" in 4 Time?

By Maud H. Wimpenny

It seems to the writer that the letter C for common time could well be dispensed with in these times of simplifying speech, etc. Why bother the child student with the letter C at all? Would not C answer every purpose? In our catchwords of music we are taught that $\frac{4}{4}$ is also common time, and yet one never sees the sign C prefacing $\frac{4}{4}$ time as in the case of $\frac{3}{4}$ time.

Is one term more explanatory than the other? If anyone can write a reason for keeping the letter C at all for common time, I would like to know it. I find it much easier to teach $\frac{4}{4}$ whenever possible, that is when that letter C does not "butt in," to use a slang expression.



What Every Piano Student Should Know About Pedaling

By PERLEE V. JERVIS

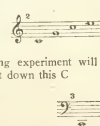
The pedal is the most wonderful feature of the modern piano; it is also the one that is least understood by the ordinary player. Notwithstanding the many excellent books written upon the subject, the average player seems absolutely ignorant of the fundamental principles of sound pedaling if one may judge by the atrocious way in which he handles—or foots—the pedal.

The reason for this ignorance has puzzled the writer for many years. Every well educated teacher is supposed to know how to use the pedal and to be able to impart the knowledge to his pupils; these teachers heed no help. There are many other teachers, however, who live remote from large music centers and have not been able to obtain the education, experience and opportunity that have come to the more fortunate fellow musicians. These music teachers are honest and conscientious. They are anxious to do the best work that in them lies. The desire to help these struggling ones is the only apology that the writer has to offer for another article upon a time-worn theme.

The best pianos of to-day have three pedals. Of these, the one at the left—called the "una corda" or soft pedal—reduces the volume of the tone and also modifies its quality. This is accomplished in grand pianos by shifting the action to the right, so that every hammer strikes only two strings of its union instead of three. In upright pianos the soft pedal moves the hammers nearer to the strings, so that the same touch produces less force and consequently less tone. The middle pedal—when there is one—is called the "sostenuto" or tone sustaining pedal. It sustains such tones as are produced by keys that are held down at the moment it is pressed, but does not affect those that are played later while it is still down. The right hand pedal is often called the "loud pedal." I have even heard pupils refer to it as the "hard pedal." Both of these terms are incorrect; its proper name is the damper pedal, and it is with this pedal that the present article has to do.

Resting upon each string is a little cushion of felt, called the damper. When a piano key is depressed the damper rises, allowing the string to vibrate when struck by the hammer. When the piano key rises the damper drops back and stops the tone. When the pedal is depressed all the dampers are raised, leaving the strings free to vibrate until the pedal is released, when the dampers drop back and stop the vibration. The function of the damper pedal is two-fold: it prolongs tones after the fingers have been removed from the keys, thus making possible effects that could not be attained with one pair of hands. Its other and least understood function is that of coloring tone. How it does this requires explanation. Every string, when set into vibration gives out a series of overtones, the pitch of which depends upon the length of the string and the rapidity of its vibration. While the string is vibrating as a whole, it divides itself into segments, each of which vibrates at a different rate of speed from that of the entire string. These vibrating segments give rise to a series of tones called overtones or harmonics. The overtones of the note C

are these:



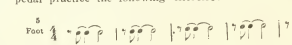
The following experiment will make these overtones audible. Put down this C

the latter to rise immediately after striking. The overtone of the key which is being held down will be set into sympathetic vibration, and will be distinctly audible. Still holding the low C, play in succession G, C, E, G, B flat, allowing each tone to die away before striking the next key. Finally, play this chord:

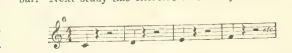


when the full harmony will be heard from the single string. Notice that in each instance the pitch is that of the keys struck, while the tone is produced by the vibration of the string whose key is being held down. To prove this, release the held key, when the tone will at once cease. When any string is struck and all the dampers are raised by the pedal the overtones of the other strings vibrate sympathetically, and the tone takes on a different color. To realize this, play middle C, and while holding it down listen carefully to the tone. Now put down the pedal and play the key again, when a difference in tone color, sonority and singing quality will be apparent. These experiments will throw a light upon some of the possibilities of the pedal, the study of which is most fascinating but too complex to be elaborated here. In the hands of a master like Paderewski the pedal produces most ravishing tone effects; even the amateur who understands the principles of pedaling can have at his command many beautiful tone combinations and colorings. Unfortunately, to many amateurs the pedal is a dead, bookable and unconvincible opportunity.

While good pedaling is entirely a question of ear, yet, as it is largely dependent upon accuracy of foot movements, the study should begin with these. To secure properly timed pressure and release of the pedal practice the following exercise:



Count slowly: one and two, three, four. At "And" with a quick movement of the foot—using the ankle joint as a pivot—press down the pedal, hold it through counts two, three and four, and release it exactly at count one of the second measure. Play the other measures in the same way, repeating the exercise many times till perfectly timed movements are secured. Make quick up and down movements and never allow the heel to rise from the floor, or the foot to be lifted off the pedal bar. Next study this exercise at the keyboard:



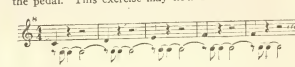
Close all the fingers except the second into the palm of the hand, thus making a fist. With the second finger—which is to be used throughout the exercise—C at count one; E at count two; G at count three; B flat at count four; and so on, allowing the fingers to remain up through counts three and four. At count one of the second measure play as before and repeat the exercise until the movements become perfectly accurate. Practice with each finger successively, first the right hand, then the left, taking one finger through the entire exercise before changing to the next.

When perfectly timed foot and hand movements have been secured separately they should be combined as follows:



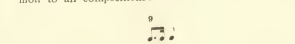
The notes on the staff represent the movements of the hand, but beneath the staff the movements of the foot. At count one play the note; at "and" put down

the pedal; at count two release the key, holding the pedal through counts two, three and four and releasing it exactly at count one of the second measure. Observe the rests strictly, particularly in every alternate measure. Pressing down the pedal after the first measure is called "pedal syncopation." Having analyzed the movements separately, it only remains to unite them properly and thus secure a perfect legato by means of the pedal. This exercise may now be studied:



As in all previous exercises, play the note at count one, at "and" put down the pedal; at count two, let the key rise, but keep the pedal down through counts two, three and four, releasing it at count one of the second measure at the instant D is played. If the pedal is raised at exactly the right instant there will be a perfect legato connection between C and D. If it is released too soon there will be a break between the tones; if it is held down an instant too long the tones will lap over and a blur result. When a perfect connection can be made between the first two tones, continue in the same way through the entire exercise. Do not leave this exercise till it can be played perfectly.

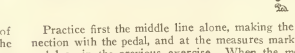
Just at this point the writer would call attention to a principle in pedaling, which, so far as he knows, has not been alluded to in works on the subject. Pianists, not being alluded to in works on the subject, pianists or harmonic figures like the following are very common to all compositions:



If these are pedaled as in the exercises just studied, a blur arises which it is impossible to avoid. In all such figures the pedal should be taken after the first note, the exact instant the latter is played the slight blur gets by, so to speak, so quickly that the ear does not detect it. To become familiar with this principle practice the following:



Do not leave this and the previous exercise till they can be played perfectly. Then take up this one finger pedal study by Dr. Mason, found in book 4 of his "Touch and Technique":



Practice first the middle line alone, making the connection with the pedal, and at the measures marked X pedal as in the previous exercise. When the melody

LISZT AND SILOTI

Boys' Week in a Musical School

By Dr. William A. Wolf

This experienced teacher often finds that a little touch of human nature in his work produces results that could not otherwise be obtainable. One of the great difficulties that many music teachers experience is stimulating the interest of boys. This is largely due to the fact that in many communities the boys have had the historic prejudice handed down to them, that "music was a study for girls." It is very easy to change this by emphasizing music as a study for boys. By emphasizing I mean paying more attention to it, so that the boy—and the big boy, his father—has a better opportunity of understanding and appreciating the advantages of a musical education.

Therefore, we tried in our school the experiment of a "Boys' Week." It proved a very great success indeed. As this year happened to be the twenty-first anniversary of the school we selected twenty-one boys to signalize the event. These came from every department of the school, from the smallest boys to the biggest boys.

On the first evening a recital was given. Every boy in the entire school is given an invitation bearing a photograph "cut" of all the boys participating. This, the boys send to their fathers with a letter enclosing two tickets and the statement that the boy's father is particularly invited to see what boys are doing in "Music Land." All the attendants for the entire week are boys. They take charge of ushering, the cloak room, checking the automobiles, preparing the programs, reading proof, mailing the programs, and are made to feel that they are part of the valuable work of the school. If the boy has no father he invites his uncle, his guardian, his minister, his Sunday-school teacher, his big brother, or his best man friend. This an audience of men are brought together. The interest on this occasion was, to say the least, unusual. Then, we had a ladies' night in which the boys had the privilege of inviting their mothers, sisters and sweethearts.

The effect of the whole idea has been to stimulate a wonderful interest among the boys, and all teachers know that interest, more than anything else, lies at the base of inducing the student to practice.

The father's interest in the boy's music often ends when he signs the check for the boy's tuition. This is, of course, all wrong. He should take a man's interest in the real welfare of his son by showing an intelligent desire to understand what the boy is doing. In our meeting of fathers the man sees what his own son is doing and sees what the other man's son is doing, too. Naturally, if the other man's son does it a little better—he wants his own son to "do the same." A better home with a one-sided, feminine interest in music is hardly a complete musical home. Get the man interested. The way to do it is through the boy.

Leschetizky's Wonderful Memory

In the very interesting biography of Theodore Leschetizky by the Comtesse Angele Potocka there is an estimate of the master's astonishing memory. The following quotation is interesting:

"When Rubinstein's *B-flat trio* made its first appearance, Leschetizky immediately learned it and played it at a concert in St. Petersburg with Wienawski and Davidoff. Fifteen years later—without any opportunity to study the work—he played it again in Vienna with Ysaye and Heeking. Twenty years after that he performed it again with Heeking and a young violinist named Wittberg, without even an opportunity for a rehearsal. * * * It is said that the notes seemed to drop out of his fingers as if he had been in daily practice upon it for a long time."

Rubinstein's Blunders

A GREAT many young players who are having accuracy and still more accuracy enjoined upon them all the time, wonder when they hear tales of Rubinstein's blunders at the keyboard. Rubinstein in his advanced years knew his shortcomings. Once in Vienna he gave a recital that was so successful and given at such high rates that few of the students of the city found it possible to attend. Leschetizky asked the great pianist to give a private recital for his pupils. This Rubinstein consented to do. When the evening of the concert arrived he told Leschetizky that he was fearfully anxious because he was to appear before an audience of budding virtuosos, concluding "If my memory fails, as it occasionally does—I cannot conceal it. You know that even in my own compositions I repeatedly make blunders in notes." Notwithstanding this defect, his grasp of the art was so great and his interpretative powers so enormous that there was not one, aside from Liszt, to compare with him.

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Thousands of ETUDE friends have written us that they owe a great part of their musical progress to the practical helps THE ETUDE has brought to them. One wrote last week:

"That one article in the March ETUDE was worth many a lesson for which I have paid \$5.00."

Knowing the pleasure of anticipation, we are listing here just a few of the very interesting articles that will brighten coming issues. We have never had a more inspiring outlook.

MASTER LESSON ON GRIEG'S NOR-
WEGIAN BRIDAL PROCESSION,
by PERCY GRAINGER.

AN INTERVIEW ON MODERN VOICE
STUDY with MADAME AMELITA
GALLI-CURCI.

MUSICAL COMPOSITION FOR WOMEN,
CARRIE JACOBS BOND.

PRACTICAL ASPECTS OF MODERN
PIANO STUDY (an interview), ALFRED
CORTOT, Professor of Piano Playing, Paris
Conservatory.

THE THREE TOUCHES EMPLOYED
IN MELODY PLAYING, by THUEL
BURNHAM. (An excellent article by a high-
ly successful American Virtuoso.)

THE AVERAGE AMATEUR PIANIST,
by C. VON STERNBERG.

NEW PATHS IN PIANISTIC EXPRES-
SION, by ALBERTO JONAS.

ALL ABOUT VARIATIONS, EDWIN
HALL PIERCE.

CLASSIFYING YOUR PUPILS, WALTER
SPRY.

THE TECHNIC OF EXPRESSION,
HANS SCHNEIDER.

HOW TO MASTER PHRASING IN
PIANO STUDY, by OSCAR BERINGER.

SUCCESS IN MUSIC STUDY, D. C.
PARKER.

PRACTICAL FINGERING, MRS. NOAH
BRANDT.

SHOULD MUSICAL CRITICS BE
ABOLISHED? by H. T. FINCK.

BRINGING OUT THE MASTER'S
MEANING, E. DI PIRANI.

REMEMBER THESE ARE
ONLY A FEW OF SCORES
OF PROFITABLE ARTICLES

How Czerny Taught

THEODORE LESCHETIZKY once recounted the characteristics of Czerny as a teacher. It is interesting to know that "His way of teaching was something like that of an orchestral director. He stood when he taught and an orchestral director. He was very careful about accuracy, brilliance and pianistic effects. Naturally, as a pupil of Beethoven, he was a great admirer of his works and Beethoven taught many of his pupils with great freedom and great emotion. Academic, stiff performances of his works angered Czerny very much indeed. His idea of Chopin, however, was that his works were too saccharine—sweetened water flavored with paprika * * *

The Teacher's Greatest Strain

By Mischa Z. Jaschason

SOME time since the readers of THE ETUDE may have noticed an editorial telling how every teacher of music who is conscientious is affected by the mistakes of notes and time and rhythm that the pupils make during the lesson. It is without question a prod to the nervous system, and some of the mistakes the pupils make are like knife-thrusts to the teacher—even to the calm and self-possessed teacher who takes a pride in composure during the lessons. Worse than this, is the anxious pupil at the student's recital. No wonder teachers are worn out after a recital! "Will she play it right?" "Is she going to forget?" "Why does she race ahead at that rate?" "Why doesn't she play those sustained notes legato?" All these uncertainties borrow from the teacher's nerves tremendously. It is said that the great Leschetizky could never attend the public performances of many of his pupils. Instead he drafted his wife into service and had her give him an accurate report.

Bargain Music Lessons

By Arthur Schuckal

"Five-and-Ten-Cent Store Music Lessons" I heard one old prosy old man. They were wasted money, wasted time, wasted ambition. Why are cheap music lessons especially wasteful? Just this—Time never comes back. Once gone it carries with it the opportunities that are largely made out of time. As the twig is bent, the tree's inclined. Very often the whole "tree" has to be cut down to the roots before the student can progress.

The real test is the work of the teacher himself. Go to his pupils' recitals, hear how the pupils actually play. The difficulty in most cases is that the man who can tell wood and shoddy when it comes to buying a suit of clothes can be easily fooled by some shyster teacher who is a glib talker and who is reckless with the truth. The teacher's standing in the community, his ability to keep in good standing year in and year out is another test. One more test is the price itself. If the teacher can maintain a fair price for years, if there is no necessity of making bargain rates of twenty-five or fifty cents a lesson, there must be a reason. Beware of the bargain rate teacher.

Musical Flashlights

The word "Selah," which one encounters so frequently in Biblical literature and thought by many means "Amen" is believed by some authorities to have been in the place where the priests blew their trumpets.

Suicide is said to be uncommon among musicians. It is true that Schumann (and also Tschaiikovsky, it is rumored) attempted it; but cases of musicians who have killed themselves are very rare. Many conclude that this points to mental composure fostered by music.

Singer-composers are, of course, fewer than pianist-composers, or violinist-composers. However, many successful singers have become composers. Possibly the most notable example is Balfe, the Irish composer and singer. Soulier, a French tenor (later a baritone), wrote over thirty comic operas. Liza Lehmann was once a well-known London singer. Sir George Henschel, Olek Speaks, John Prince Scott, Geoffrey O'Hara, known best for his wonderful war song success, *K-K-Katy*, but really a very fine artist and composer of excellent vocal works; H. T. Burleigh, the most famous living negro composer; Eugene Cowles, Mme. Malibran, who wrote much of the music for her husband, Charles de Beriot, it is said; Mme. Malibran's sister, Pauline Viardot-Garcia, Mme. Carroli, who, in addition to being a famous pianist, was once a prima donna; Nicholas Drury, Jules Jordan, P. D. Al-drich, G. Ronelli and others.

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Tempo di Polka M.M. ♩ = 108

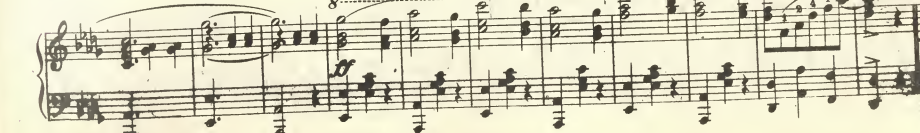
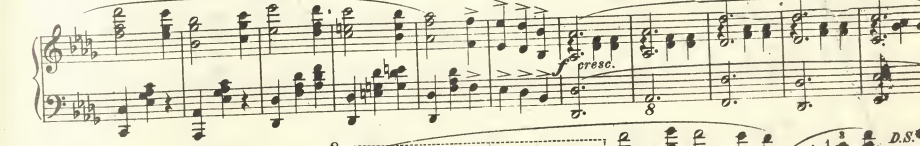
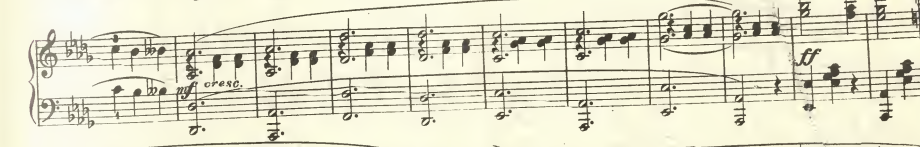
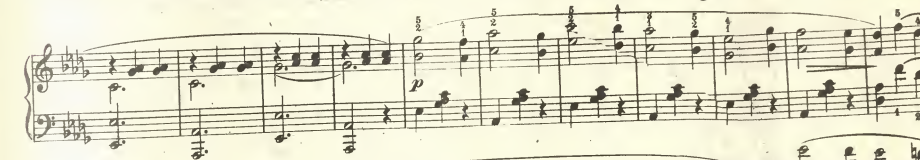
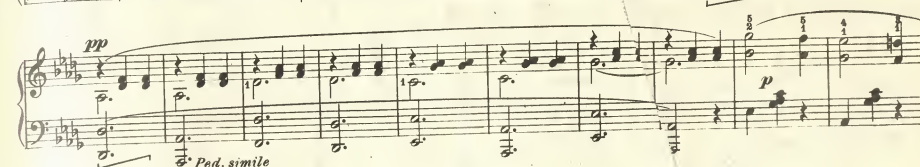
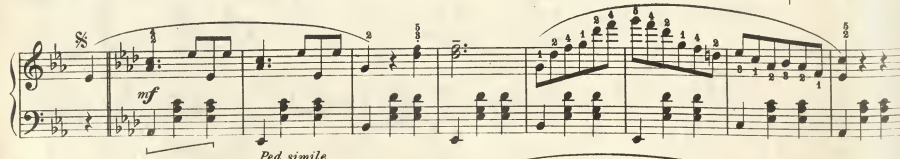
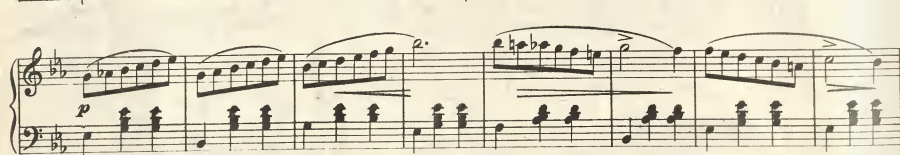
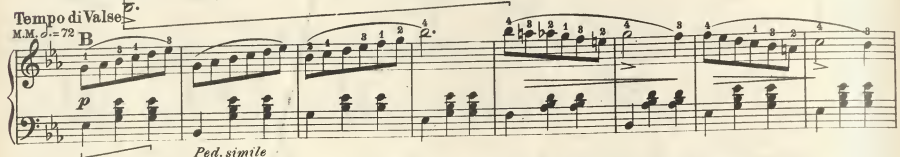
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Vivace



© From here go back to M and play to A, then go back to B and play to Fine.

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Tempo di Mazurka M. M. ♩ = 126

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GEO. L. SPAULDING

JESSIE MOORE

Andante M. M. ♩ = 72

To-night was to be her de-but, This we
knew, ver-y true Her parents just longed for the day, Their child would her talent dis-play, She
en-tered the room like a glit-ter-ing chan-de-lier, Then bowed, sat down, And
played like a can-non-ner:
Monastery Bells
the right, for the bell effect, as clumsily as possible.
Throw the left hand over L.h.

POLONAISE

One of the most pleasing of Beethoven's earlier compositions, a movement from the string serenade, Op. 8; later arranged by the composer as a Nocturne for Viola and Piano and published as Op. 42. L. van BEETHOVEN, Op. 42

SECONDO

Alla Polacca M.M. $\text{♩} = 108$

The musical score for the second movement of the Polonaise, Op. 42, by Beethoven. It is a piano piece in 3/4 time, marked 'Alla Polacca M.M. 108'. The score is written for piano and includes various dynamic markings such as 'p', 'pp', 'f', and 'dim.'. The piece is in G major and consists of 108 measures. The score is divided into two systems, each with a treble and bass staff. The first system includes a 'p' marking and a 'dim.' marking. The second system includes a 'p' marking and a 'pp' marking. The piece ends with a 'f' marking.

POLONAISE

L. van BEETHOVEN, Op. 42

PRIMO

Alla Polacca M.M. $\text{♩} = 108$

The musical score for the first movement of the Polonaise, Op. 42, by Beethoven. It is a piano piece in 3/4 time, marked 'Alla Polacca M.M. 108'. The score is written for piano and includes various dynamic markings such as 'p', 'pp', 'f', and 'dim.'. The piece is in G major and consists of 108 measures. The score is divided into two systems, each with a treble and bass staff. The first system includes a 'p' marking and a 'pp' marking. The second system includes a 'p' marking and a 'pp' marking. The piece ends with a 'f' marking.

SECONDO

THE ETUDE

2 *p*

f

p

1 *p*

f

pp sempre staccato

ten.

pp

ten.

cresc.

f

4 D.S.

THE ETUDE

PRIMO

pp

p

f

marcato

p

f

ten.

pp sempre staccato

ten.

ten.

ten.

ten.

ten.

cresc.

f

pp

cresc.

calando

3 D.S.

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PIANO *Andantino* M.M. ♩ = 68

mf *espress.*

dim.

cresc.

dim. e rall. *p*

Allegro M.M. ♩ = 128

mf

ff *piu lento*

Fine

ff *piu lento*

ff *viva*

mf

ff *vivo*

D.C. Trio

mf

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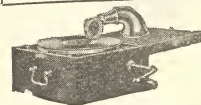
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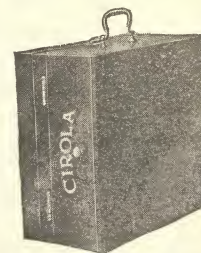
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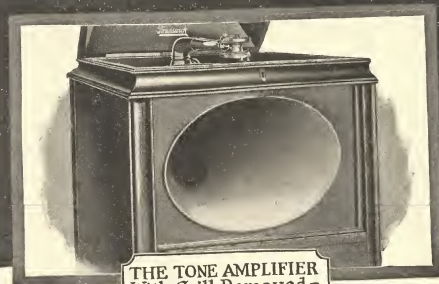
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Godowsky (*Opinions and Views About Virtuosity and Other Things*) in "The Musical Observer" for May, 1920: "I believe that any composer who steeped himself in a new national atmosphere and comes in contact with new national ideas and trends, cannot help reacting to them in what he writes. And, since I have become an American, and have made America my home, I find my Americanism expressing itself in my compositions. In my *Triakontameron*, a group of new piano pieces I have just completed, five of the numbers are of direct American inspiration; the 'Ethiopian Serenade'—I know the old colored mammy who cooked for me while in Seattle, where I wrote it; seemed to think it was the real thing—and the 'Whitecaps'—which I have tried to set down in tone just as they used to cover the waters of Puget Sound on a windy day. Then there is my 'American Idyl', which is an essay in American piano romanticism; my 'Little Tango Rag', where I think I have secured the real syncopated effects in three-quarter rhythm, and finally my 'Requiem' (1914-1918), a solemn threnody, with the roll of drum and clarion call, climaxing in 'The Star-Spangled Banner'. No, when a composer becomes an American it is bound to show in his music. He cannot help himself, it will out."

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SERENADE

LILY STRICKLAND

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Andantino M.M. ♩ = 144

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Food for Gossip

The Loyalty of Men

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rall.

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cresc.

Food for Gossip

The Loyalty of Men

TWO MUSICAL RECITATIONS

Words and Music by
WALTER HOWE JONES

Either text may be used. In playing for musical recitation the time should be very free and the rhythm flexible, so that the reader may not be hampered in the proper delivery of the words. This number may also be used as a piano solo.

Allegretto

Young Ma - ry Jane Brown was a
John Per - kins and Kate were a

bright lit - tle girl, Bubbling o - ver with spir - its was she; And mis - chiev - ous too, and I'm
young mar - ried pair, Just as hap - py as could be were they; Af - ter five years of wed - ded life,

sor - ry to say, She at times was as bad as could be. One day she was naugh - ty from
that's a good deal Of an - y young cou - ple to say. They lived in the sub - urbs and

mf

break - fast time on, From one thing to an - oth - er she went; Un - til mother's pa - tience its limit had reached And the
John worked in town, And he was a mod - el all right, He nev - er went out with his bach - elor pals, But was

young la - dy up - stairs was sent; Being told to re - main there till she had con - fessed. To
home with his wife ev - ery night. Till once come a time when he did - n't ap - pear; Nor

God just how bad she had been; Then If she could make up her mind to be - have She might
did he send home an - y word; Poor Kate was dis - tract - ed, as well she might be, Since from

ven - ture to come down a gain. Not ver - y long af - ter Miss Ma - ry ap - peared With a
dear John she no - thing had hear. Next morn - ing she wired to six of his pals; Each

sat - is - fied look on her face; And moth - er said, "Well, did you tell it to God And did
mes - sage was word - ed the same, 'Twas "An - swer if John stayed with you last night; And in

He let you out of dis - grace? Ma - ry paused for a mo - ment and seemed quite sub - dued; Then
due time six mes - sages came. She o - pened them all and read each one in turn, But they

said with a smirk and a bow, "Mr. God was n't home but I told Mrs. God, And it's all o - ver heav'n by now!"
on - ly in - creased her sad plight; For ev - ery one said in the very same words; Yes, John stayed with me last night!"

mf

MADRILENA

MADRILENA
A new composition by a very popular writer. In the style of a Spanish Waltz, with three well defined themes. Grade 3½.

THE ETUDE

GEZA HORVATH

Allegro giocoso M.M. ♩ = 144

Allegro giocoso M. M. d = 144

f *p* *mf* *p*

p *f* *p* *p* *f* *p*

f *p* *mf* *p*

p *f* *p* *mf* *p*

Poco più lento

f *mf* *p* *mf*

p *f* *f* *p* *mf* *D.C.*

TRIO

f molto vivace *f* *p*

THE ETUDE

THE ETUDE

mf *p* *a tempo*

con fuoco *p* *D.C.*

GOOD NIGHT SONG

A useful study in style, expression and *legato* playing. Grade 2½.

M. L. PRESTON

Andantino M.M. ♩ = 72

[illegible]

ELEVATION

OTTO FLOERSHEIM

A new and carefully revised edition of a well-known composition by a prominent contemporary writer. This number is to be played in dignified but impassioned style. Grade 6.

Largo M.M. ♩ = 63

WHEN I CAN'T SLEEP

A charming little teaching piece from a new set by Miss Clark. This composer has a happy faculty of getting very close to nature. Young players will enjoy "When I Can't Sleep" Grade 2.

MARY GAIL CLARK

Drowsily M.M. ♩ = 144

FRATERNITY MARCH

FREDERIC LACEY

Swell: 8' & 4' 8' Reeds
Great: 16' 8' & 4'
Registration: (Choir: 8' & 4' to Sw.
Pedal: 16' & 8' to Gt.)

A dignified and rather churchly number which will prove desirable for a variety of purposes, either for lodge work or as a postlude. Mr. Lacey is a well known English organist.

Maestoso pomposo M.M. ♩ = 108

MANUAL

PEDAL

Gt.

Fine Sw.

Couplers

D.S. * Sw Reeds

Sw. box open

Ch.

Ped. to Gt.

Gt.

Ch. add 8' Reeds

Gt. Tromba

D.S.

WHEN DOLLY SLEEPS

PAUL LAWSON

An excellent beginner's teaching piece, with a singing melody in the right hand and the familiar form of accompaniment known as the Alberti Bass in the left hand. Grade 1½

Andante M.M. ♩ = 72

mp

Fine mf

D.C.

LOVE IS A SONG

LEONORE LIETH, Op 78
Miss Lieth will be heard from again.

A most enjoyable song, representing a promising American woman composer, new to our Etude pages. Miss Lieth will be heard from again.

Moderato

mf Love is a song that's
oft - en sung! A mel - o - dy Di vine - But man - 's the theme, and man - 's the dream its
mp har - monies en - twine. Love is a beau - ti - ful mel - o - dy. A song of the heart de -
mp sire - Its chords up - on af - fec - tion's harp Are struck by pas - sion's fire!
mp Ma - ny and var - ied are songs of love! Each ro - mance with ver - dure hung - Our mus - ic to si - lence is
mf find - ing fast For your song and mine

rit. *dim.* *pp*

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LULLABY LOW

A pretty and touching cradle song, quite out of the ordinary both as to words and music.

ROBERT HUNTINGTON TERRY

ELSIE BRIEN WALDRON

Andante

p with much feeling
1. Dear lit - tle lad with your
2. Oh, if your moth - er for -
eyes of blue, Come to your moth - er, her arms wait for you, Come, and she'll sing you a soft lul - la - by.
ev - er could keep Ba - by as safe as he is when a - sleep, Fast held in her arms if she on - ly could bear The

cresc.
Now while the moth - er birds all swift - ly fly Home where their lit - tle ones anx - ious - ly peep For moth - er to come and
sor - rows that sure - ly must fall to our share If when she sees you ex - haust - ed from strife, A - gainst all the things that are

cresc.
sing them to sleep. E - ven bird mothers and flow'r mothers too, All sing to their ba - bies as I sing to you.
e - vil in life. It on - ly were pos - si - ble once more to hold You close to her breast and to sing as of old.

colla voce

p tender
Lul - la - by, lul - la - by, lul - la - by low. Sleep, dear, for I love you so, That all thru your sleep - ing My
p *mp*

pp rit.
watch I'll be keep - ing, And no - thing can harm you know. Lul - la - by, lul - la - by, lul - la - by low
pp rit. *mp*

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MARY DEVERE

A good short song; to be sung in declamatory style, with much freedom of tempo.

GOD KEEP YOU

JAMES R. GILLETTE

Lento

God keep you, dear-est, All this lone-ly night:— The wind is still, The

pp

accel.

moon drops down be-hind the west-ern hill; God keep you safe-ly, dear-est,

poco accel.

rall.

till the light.

a tempo

rall.

God keep you, nay, be-lov-ed

a tempo

Soul, how vain, How poor is pray'r!— I can but say a-gain, and

rall.

yet a - gain, God keep you ev-ry time and ev - 'ry where.—

poco accel.

THE ETUDE

Does Home Sickness Produce Musical Art Works?

By Edwin Hall Pierce

The great Bohemian composer, Dvořák (see article in *THE ETUDE* for November, 1919), spent several years of his life in America, being employed at a high salary by the National Conservatory of Music in New York. During this period, in the opinion of competent critics, he surpassed all his own previous work as a composer and also gave a new impetus to composition to active American composers, both by his work as a teacher and the inspiration of his example and personality. Notwithstanding this fact, and in spite of his great financial success, he suffered unendurably from homesickness and at last felt impelled to return to his native land, Bohemia (now a part of Czechoslovakia).

The Philosophy of It

Why is it that so many musicians seem to have done their best work away from their native land? The examples we have given are but a few of the most striking ones, among many. The first answer which would occur to a practically-minded person is that they had better opportunities for financial success. This is often (though not always) the motive in making a marked change of residence, and may explain the act, but not the results, for it is unfortunately true in this topsy-turvy world, that the best work is not always the best paid, while often mediocre work, if timely and well-planned to meet the immediate call of the public, produces wealth. Looking in one of his essays, alludes sadly to the fact that St. Stephen did not get bishop's pay for that wonderful sermon he preached to the Jews just before his martyrdom (see the seventh chapter of Acts)—in fact, only stones! The true explanation, then, must be sought elsewhere.

We have alluded above to Dvořák's intense homesickness: such a state of mind is exceedingly common among exiles from home, whether the exile be voluntary or compelled. The reason we do not

But why this digression? Simply because this same feeling of yearning homesickness producing in the civilized man a reaction impelling him to strive for the beautiful, the spiritual, the unattainable—to create something which in its ideal beauty shall hide the sordidness and prose of actual life. Given as a basis the actual and come mastery of the technical problems of one's art, what more powerful impulse than this could there be to bring the deepest feelings of the artist's nature forth to adequate and complete expression?

*The light that never was on sea or land,
The consecration and the poet's dream.*
—WOMEN WORSHIP.

A Musical Salt Inspector

The red tape employed by European monarchs of other days to confer pensions upon worm-eaten artists has occasionally led to amusing situations. Often the parliamentary bodies have left no loophole open for the payment of a pension to musicians, and they have been appointed to positions of a more or less perfunctory character, which have carried with them a small salary. For instance, Johann F. Reichardt, who was the musical director for old Frederick the Great, found himself after his dismissal suddenly appointed Imperial Inspector of the Salt Works! This

surely was an odd position for a man who had composed numerous Italian and German operas, a Passion, seven Symphonies, fourteen Concertos and fourteen Sonatas. Reichardt, who was born in 1752 and died in 1814, was most famed for his songs. It is said that he was a very capable man and made a very good salt factory inspector. He was, however, notoriously jealous of his competitors, and this, together with vanity, made him many enemies. Mendelssohn was a great admirer of Reichardt's works, now, alas! long since forgotten.

Quaint and Curious Musical Facts

Bell ringing is an art little known on this side of the Atlantic. In proportion to the population, we have so very few chimes in America as compared with England, Russia and Belgium, that we know next to nothing of the skill of the expert ringer. In England there have been many societies of bell ringers, the most famous being known as "The Ancient Society of College Youths." This was founded as far back as 1637, only seventeen years after the English settlement at Plymouth, in early American Colonial days.

The greatest music-printing house in Europe (C. G. Röder) was established in 1846 by one man, with one working as-

stant. It eventually furnished employment for thousands.

A One Note Band is certainly a curiosity. In Russia there are bands composed of performers upon horns which are capable of producing only one note or tone.

It is said that Schubert was one of the finest of all examples of intuitive musical knowledge. One of his first teachers was a skilled musician named Rudika Wenzel, a Moravian, born in 1758. After he had been teaching young Schubert a short time he said: "He knows everything already—God Almighty has taught him."

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less activating method, so active pepsin can be every day applied.

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Points for the Teacher of Singing

By Geo. Chadwick Stork

Be sure that you give your voice pupils a definite working knowledge of the art of singing. Emphasize in the beginning of study the necessity for learning to sing with musical and expressive tone. Be sure that they comprehend, in its deeper significance, that song interpretation is the aim and end of culture of the singing voice. Be sure to impress upon their minds that individually cannot be left out of the artistic count and still have a remainder worthy of consideration. It is highly important for singers, especially those just beginning their studies, to realize that interpretation comprehends or includes within itself style, finish, individual touch, correct phrasing, pause, accent, color and shading, and dramatic demands, in great and ever-changing variety. They must also be taught that in singing, as in other branches or fields of musical performance, time and rhythm are veritable cornerstones, and that their absence in song destroys the strength and charm of melody. Intelligible utterance of English, the mother tongue of the United States, should be insisted upon. When the student of song can sing intelligibly and creditably in English, then take up other languages if he chooses to do so—before. It must be remembered that clear pronunciation of words is a great aid in illuminating tone, because indistinct enunciation blurs a singing performance of any kind.

A course of study in vocal culture may be rated as of the highest aesthetic and educational value for a number of reasons: It lays the foundation for a good speaking as well as singing voice. It meets with the hearty approval of

parents and all others interested in the well-rounded development of young men and women.

It starts many a youth on his way to a lucrative position in life. Voice culture does for the throat, lungs and voice what gymnastics do for the general health of the body.

The conversational quality of the voice is improved; it becomes more attractive to the ear by the introduction of a greater play of inflection, richness and fuller resonance.

It will induce the habit of speaking with clearness, intelligibility and finely modulated tone. It is educational in the broadest sense, because it establishes the closest and most sympathetic relation between the brain and the heart.

There is no purer or more delightful music than the human voice in song, none more wholesome, none that so reaches the soul.

Tones may be good as to clearness, intonation, power and volume, yet if they be not well poised and correct in their flow, it will not be possible for the singer either to begin or end them with desirable and satisfying grace and smoothness. Tone cannot be of the utmost beauty when there is the slightest rigidity of the throat action or conscious over-tension in any part of the body.

NOBLENESS BREATHING DESIRABLE

Avoid labored, strenuous breathing in singing—breathing that can be heard. Such breathing dries the delicate membrane of the throat and larynx and after a while causes hoarseness, which easily

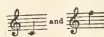
leads to irritation and then to inflammation. The air we take in is usually dry, and should as much as possible be inhaled through the nostrils, and as a rule not too rapidly. When it returns in the form of sound, it is surcharged with moisture and so does not dry the throat. Comparatively few singers and speakers understand the above matter and so become addicted to chronic hoarseness. Clergymen are among the greatest number of voice-users who are crippled by vicious breathing.

THE MANNER IN WHICH YOUNG VOICES SHOULD BE DEVELOPED

The voices of young singers, particularly girls, are harmed more through the excessive singing and exercising of the extreme upper tones than by any other one cause. This common fault has proven the undoing of many a promising young singer. The first procedure in training a singer is to establish ease, training on loud or high tones. The first exercising must be on the medium and lower tones, or, in other words, in that part of the voice which sings easiest at the outset. The instructor is always to be guided in the training of voices by the vocal conditions as they exist. No matter what the conditions are he should endeavor to make them better. If the conditions are naturally poor—as they frequently are—the first consideration should, of course, be to correct vocal action.

At all times vocal training must be of a kind that does not permit of forcing—*as, is said in playing golf, no pressure*—*as, it can be laid down as a general*

rule that all singers should first acquire correct tone production on tones before



This range would, of course, vary according to the kind of voice. When correct development has been brought about within this comfortable range, the tones below and above will come easily and can then be more safely exercised.

QUESTIONS

I find it necessary, with periodical frequency, to take inventory of my stock in trade as a teacher of singing. I demand an answer to the following questions: Are you making your best effort with every pupil?

Are you continually alive to your own progress in the art of song?

Are you on the alert to find out what reputable vocal teachers are doing in other sections of the country?

Do you read the various articles on singing that are continually appearing in *The Etude* and other musical periodicals?

Do you inform yourself of the work being done in the field of instrumental music?

Is the work of teaching voice less or more interesting from day to day?

Are you in this work merely as a means of livelihood, or are you constantly strengthening your hold on the feeling and belief that everything that we do must somehow be of help in raising the standard of human thought and action?

and base of tongue lowered. Soft palate raised.

I as in MIGHT. Jaw dropped. Combine the "i" with the vowel "ah."

O as in COME. Jaw loose. Permit the sound of "k" to precede this vowel.

U as in YOU. Chin forward, lips protruded, but not rounded, corners of mouth closed.

E as in END. Very nasal. Lips in same position as in FAIR.

I as in WILL. Nasal quality. Lips in same position as in COME.

OY as in JOY. Lips rounded as for O in MOAN. Lips free. The first sound of this diphthong is broad A.

OU as in THOU. Base of tongue lowers freely. At the close of this tone lips move around the teeth.

Systematic daily practice should be the aim of every pupil. The morning hours are always the best for any mental work.

All vocal work should be done in private, so that nothing may distract the mind.

Nature's provision for the guidance of

the singer's vocal organs is the singer's own ear. The pupil must learn to hear the quality and pitch of each tone with the inner ear, before he can hope to demonstrate right quality.

Thoughtful pupils learn very early in the study that almost any type of tone which the ear demands of the voice can be produced in this natural manner. Tones expressive of joy or sorrow, harsh tones or tones of beautiful quality, loud tones or soft, just as you will.

Some of the most delightful results accrue from this mental discipline; such as composure before an audience, banishing the fear of failure, and the ever-aiding satisfaction of a consciousness that the Divine power to reflect perfect tone will not desert us.

Since in right singing we sense none of the various activities of the cartilage muscles, ligaments and tendons that belong to the physical, let us direct our whole attention while practicing, to the sensations of Divine control which are the only ones we can become aware of.

The paramount duty of every singer is to learn to hear himself and to sing in such a way that he can always so hear.

The Action or Touch of the Breath

If Felt at All, Should be Felt on the Tone or Resonance, Not on the Throat or Vocal Cords

The above heading to this brief article relates to an idea which has proven of value to me in my singing and teaching. Like many of the various other expedients used by singers in their vocal practice, it is a bit difficult to grasp this idea, and make it applicable, but once understood it will prove a great help. Let me try to explain the matter:

In singing, the breath goes up from the lungs, through the trachea and, passing through the glottis—the opening or slit caused by the near-coming together of the vocal cords—lightly touches or caresses their inner edges, somehow causing them, we believe, to vibrate with extreme rapidity. As a result of the contact of the breath with the inner edges of the vocal cords, sound waves are engendered, whose tone is determined, as to pitch, by a fixed number of vibrations per second.

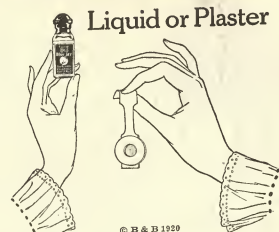
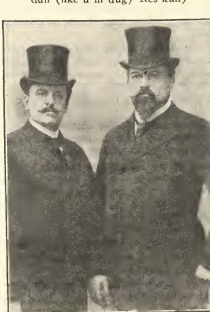
In correct singing the singer is never conscious of what the breath or throat does. In correct tone production the play of the vocal cords is thought-like in quickness and thought-like in multi-form responsiveness of action to the ever-varying impulses of the will. Now then: With the total elimination of consciousness of all throat action (which, of course, includes the feather-like lightness of touch or pressure of the breath upon the vocal cords) the tone becomes a thing apart from the source from which it actually springs, which is within the larynx.

The touch of the breath, if felt at all, is not upon the throat or vocal cords, but upon the tone, or on the resonance or in the resonating chambers.

If you read this paragraph and you will instantly get the feeling or sensation alluded to, the one of feeling the forward high touch of the breath on the tone or note sounded. Notice that the throat, the larynx, the tongue and all breathing muscles are not in the slightest degree felt in action. This is as it should be. The singer who gets hold of this idea and puts it into practice will find his tone becoming greatly improved in the qualities that make for utmost attractiveness. Besides this, he will be able to sing without feeling any throat exhaustion or causing harshness or irritation, conditions which are frequently the aftermath of incorrect singing.

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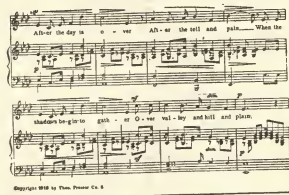
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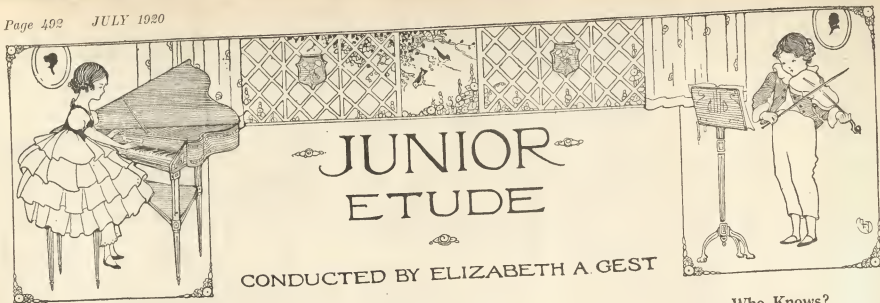
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Pass It On

Don't you just love music?
Don't you just love to play or sing?
And don't you just love to hear others
play or sing?

Everyone loves music, more or less, and generally more. But sometimes people do not know that they love good music because they have never had an opportunity to hear any. If you happen to know of any such people tell them how beautiful good music is, and how much they would enjoy it if they only had the chance to hear it.

Then perhaps some day, when the opportunity does come for them to hear something beautiful they will say to each other, "Let us go and hear some of the 'Good Music' that we have heard so much about."

Just think how happy you will be when these people tell you about it!

Then, after hearing it, they will want to learn to play and sing and make music themselves.

Just think how happy you will be when these people study music because you told them about it! For it is a real pleasure to share everything lovely that we have with other people, so that they may enjoy it, too.

Bird Songs

By Minnie Olcott Williams

Did you ever lie down on the grass under the big trees in your back yard, or in the park, and just listen to the birds sing? There is a concert you can hear without money or without price. You need only take with you a pair of wide-awake ears. All of us do not hear well, not because we are deaf, but because we are not listening with our minds. Some can not tell one song from another, but that is because they have, as we say, "no ear for music."

Every bird sings a different song from every other bird, and you will have to pay pretty close attention at first until you have learned to know the robin's notes—for instance—different from those of the meadow lark. But when you really know, it is a joy to hear all the familiar songsters coming back in the Spring and calling their greetings to you in the early morning.

I know a woman who was a great bird lover, and when she was a little girl she used to sit for hours listening to their songs until she could whistle them herself, and the birds would often answer her. When she grew older and could play on the piano she used to fit the tunes into songs that she knew and finish them out. After that she studied how to write the bird-songs by notes on the staff, and now she is teaching little children in the schools how to write them. Do you not think that would be an interesting thing to know?

Charlotte's Lesson

By Madelin C. Booker

CHARLOTTE had a very hard piece to learn, which she thought very dry, and she did not like to practice it at all.

One day when she was practicing she said to herself, "I will not practice this piece any more, because I do not like to practice, and, besides, I know it well enough." And she pointed and laid her music away.

That afternoon she went into the woods to gather flowers, and after she had gathered a large bunch she sat down under a big tree, and soon fell asleep. She dreamed a wonderful dream—she dreamed that she could hear the birds talking to each other and could understand what they said!



The worst of it was they were talking about her. "Certainly," said one, "Charlotte ought to be ashamed of herself, shirking her work the way she does. She does not practice correctly at all, and her teacher knows it by the way she stumbles and plays wrong notes."

"Come," said another, "let us teach her a lesson. Let us take her to 'Jumble Land' where the people never do anything correctly."

In a moment Charlotte felt herself going through the air, and soon she found

herself in a strange land, where people were hurrying about, doing first one thing and then another, and never finishing anything. The little they did was done so carelessly that it hardly hung together, and it was all asked and croaked. "Dear me," Charlotte thought, "I should not want to stay here very long. I never saw such an untidy place in all my life!"

After a while an old man came up to her and said, "Why, my dear child, what are you doing here?"



Charlotte was very much ashamed to be found in such company, but she answered, "Oh, sir, I have been tiding away my time in music instead of practicing as I should, and I am very sorry; but if I can go home I will promise never to do so again."

And the old man answered, "Very good. If you promise to do your work faithfully and carefully you may go home."

And Charlotte opened her eyes, and there she was under the big tree, and her teacher leaning over her and telling her that it was time to go home, and on the way home she told her teacher all about her wonderful dream, and promised never to shirk her work again.

Peter Pan

By Agnes Clune Quinlan

"Who is this joyous laughing boy,
I heard a fairy say,
"Who flies around above the trees
And sings a song so gay?"

"'Tis Peter Pan! 'Tis Peter Pan!"
Replied a wise old elf.
"He's beyond the fire-flies,
And singing to himself."

"And should he not be home in bed?"
"He is beyond a doubt;
But while he lies there fast asleep,
His dream-self flits about."

AMIE DORA LOTTIE did a lot of Do, Re, Mi.

If Amie Dora Lottie did a lot of Do, Re, Mi,

Where's the lot of Do, Re, Mi,

That Amie Dora Lottie did?

Your little friend,
ANNA GASCH (A 11),
Hunter, Va.

From your friend,
ELSIE PERRY (Age 14),
Hillsdale, Ore.

Letter Box

DEAR JUNIOR ETUDE:
One beautiful day mother took me for a walk in the country. I soon became tired so we stopped by a creek, and it was not long before I fell asleep on mother's lap. I dreamed that I heard music in the distance and it kept coming nearer and nearer until every note was distinct. It was getting late so mother woke me up, and when I got home I went to the piano and played the piece for mother. I called it *The Dream Waltz*.

Young Folks' Musical Composition PRIZE CONTEST

TO encourage an interest in the subject of musical composition among children and young people, THE ETUDE herewith announces a Musical Composition Prize Contest for pieces written exclusively by Young Folks under the age of sixteen.

The competitors will be divided into two classes—

- Class I Young Folks under the age of Twelve Years.
Class II Young Folks from Twelve to Sixteen Years.

Three prizes will be awarded in each class to the winning composers:

- 1st Prize \$15.00 2nd Prize \$10.00 3rd Prize \$5.00

Conditions

I. The contest will close on January 1st, 1921. The Contest is open to Young Folks of all nationalities.

II. The compositions may be a Waltz, a March, a Polka, or other similar Dance forms.

III. Each composition must be not over sixty measures in length and may contain two or three original contrasting themes, or melodies.

IV. Each composition must bear on the first page the line in red ink "For THE ETUDE Prize Contest."

V. On the last page the full name, address and age of the competitor at the last birthday.

VI. Attached to the composition must be the following properly signed guarantee by the composer's teacher, parent, guardian or minister:

"This composition was written by _____ whose age is _____, and was to the best of my belief composed and written without adult assistance.

Signed: _____

It is unnecessary to send an additional separate letter.

VII. Piano compositions ONLY will be considered.

VIII. Compositions winning Prizes will be published in the usual sheet music form.

The Winning Compositions will also be published in THE ETUDE.

IX. No Composition which has previously been published shall be eligible for a prize.

X. If return of manuscript is desired postage for return must be enclosed.

XI. Address "Young Folks' ETUDE Prize Contest," Philadelphia, Pa. 1712 Chestnut St.

You Hear Here

Did you ever stop to think about that wonderful thing on the side of your head that makes you deaf when it gets out of order? We make it work so continuously and depend on it to be always ready and in good order that we do not realize how much work it really has to do, or how very complicated its machinery is.

To begin with it is divided into three parts, the outer ear, middle ear and inner ear. The outer ear is the little shell-shaped piece that we call ear, and its business is to collect the sound waves and send them into the drum.

The middle ear contains three tiny bones that pick up these sound waves from the drum and send them on to the brain, for after all, you know, you could not hear anything without the brain.

The inner ear is the most complicated and wonderful part of all, and it in turn consists of three divisions. There is a theory that we "keep our balance"

by means of a little canal in this part of our ear.

The part that really does the "hearing" is called the "cochlea," which is in the third division of the inner ear. It contains about eight thousand tiny rods and fibres that work something like the piano keys—eight thousand of them, just think of it! They beyond them are twenty thousand little hair cells that help the brain to register the sound. Twenty thousand of them, just think of that!

So you see what a very intricate and delicate thing what a plain ear is, and how much work it has to do to allow you to hear. Of course it is very well made, or it would be getting out of order all the time. And when you are practicing or playing, it is really a shame to make all those little compartments and rods and fibres vibrate and do nothing but let the sound waves and start those eight thousand rods and fibres vibrating and doing all that work for a wrong note! Take pity on those inner ears and avoid careless mistakes and slips.

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best and newest original stories or essays and answers to puzzles.

Subject for story or essay this month, "What the Piano Said." It must contain not over 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 (not written on a separate piece of paper) and must be sent to the JUNIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the 20th of June. The names of the prize winners and their contributions will appear in the August issue.

Please comply with all of these conditions and do not use typewriter.

ECHOES FROM THE MUSIC ROOM

As I was going through the woods picking flowers I heard a sound as of raindrops pattering on the leaves, then it changed to a light fairy dance, and quickly ran to where the sound seemed to come from, and saw, standing under a large beech tree, a boy violinist, playing to an audience of birds and flowers and chattering squirrels. The woods are nature's music-room, and nothing could be more lovely than this with the emerald green of the leaves, the dark color of the bark, and the patches of sunlight showing between the leaves. The musician played a few pieces and then disappeared into the woods. I stayed a little while, hoping for his return, as he never came. I went home, and I have never heard more exquisite music from a more beautiful music room.

JANEY COX (Age 13),
Sheridan, Indiana.

ECHOES FROM THE MUSIC ROOM

On entering the building where I take my music lesson some very wonderful tunes struck my ears, and being rather tired from my long walk I decided to stop and listen.

On hearing the music I could picture a great storm coming up in the west. Louder and louder it rolled, and then slowly died away into a quiet and peaceful evening.

Soon another piece was played, which made me feel that spring was approaching. Birds were singing and the ripple of a brook could be heard, but everything was soon changed, and the flowers went to sleep until the spring came again.

And then I took my lesson, and I can honestly tell you that I played with a great deal more expression than before, and every tone had a new sound, and much of the hidden beauty of the music was brought out, because I had listened to the echoes from the music room.

EDWIN G. DITTEL (Age 13),
South Hadley Falls, Mass.

ECHOES FROM THE MUSIC ROOM

As I lay going to bed to bed and fro in my hammock a man came to me and said, "I am Professor Hoffman. I have come to ask you to help make the echoes from the music room more pleasing, and you can help by practicing more and doing your best at your lessons. I have been teaching for many years, and my pupils have never helped me." At this he vanished, and I was left rubbing my eyes.

"But," I comforted myself, "our teacher's studio is very pleasant, and on the walls pictures of great musicians are hung. We have a clock and at each meeting we study the life of a musician."

All this is very nice, but, after all, what have I done to help make the 'echoes' more pleasing?"

MADEE TAYLOR (Age 13),
Fulton, Kentucky.

Honorable Mention for Compositions

Edna Fuchs, Josephine C. Harlow, Eleanor Purcell, Margaret M. Tyson, Freda Smith, Frances Mullin, Elizabeth Reynolds, Mary M. Brown, Pearl Callahan, Gertrude Leal, Margaret Collins, Mary Hall, Elizabeth Walsh, Mary Lee, Joy Bliss, Catherine J. Morgan, Elizabeth Coleman, Ada Johnson, Itha Benton, Bernard, Wm. Hudson, George J. Ford, Thompson, Florence Dickson, Ruth McGregor, Doreen, Katharine McDonald, Mary B. Lapp, Wanda Mae Frank, Isabel A. Wildman, Beatrice, Evelyn Jacobs, Magdalena Kurawa.

Puzzle

Philip Tupperman (Age 14).
ALL the words described contain the same number of letters. When correctly guessed and placed, one below the other, the initial letters will spell the name of a famous composer.

A sign at the beginning of the staff.

A sacred song.

A wood-wind instrument.

An instrument used in playing the mandolin.

A pastoral composition.

That which is used to represent a tone.

Answer to May Puzzle

1. Rest. 2. Notes. 3. Staff. 4. Bar. 5. Scales. 6. Sharp. 7. Flat. 8. Signature. 9. Time. 10. Common c(h)ord. 11. Tone. 12. Minor. 13. Lines. 14. Bass. 15. Treble. 16. Pitch. 17. Major. 18. Natural. 19. Time. 20. Keys. 21. Hold. 22. Space.

Prize Winners

John Wade Stattler (Age 8), Friendsville, Md.
Elizabeth Richardson (Age 13), Newark, Md.
Margaret L. Ward (Age 13), Mystic, Conn.

Honorable Mention for Puzzle

Helen Schaner, Leone M. Harkman, Grace Finney, Catherine Stouffer, Gertrude Greenberg, Frances Del Fosse, Frederick Ehret, Laurence Ryan, Thelma Lovelace, Astoria Steffy, Sylvia Allabury, Dorothea O'Neill, Martha Miller, Edwin Lovell, Ruth M. Winters, Ruthene Conroy, Katherine Rush, Jane Channing, John Henry Griswold, Helen Rickett, Kathleen McLeod, Mary Gardiner, Yvette Bush, Julian Lark.

Letter Box

DEAR JUNIOR ETUDE:
I have not sent any letters from Wisconsin so I thought I would write. I am eleven years old, and in the third grade in music. I like music very much. I belong to a "Music and Art Club." I would advise everybody who hesitates to subscribe to THE ETUDE to do so!

From your friend,
MARJORIE LAWTON,
Whitewater, Wis.

DEAR JUNIOR ETUDE:
I have been getting THE ETUDE for three years, and like it very much. I am eleven years old and in the fifth grade in music. I live in a little town which is situated on Lake Pontchartrain, and the waters contain many crabs, shrimps and fish. Many people come here in the summer time. I work hard, and I am a member of the Junior Etude friends. I would surely answer their letters.

From your friend,
M. L. Piro,
Mandeville, La.

Patty cake, patty cake, music man,
Play me scale as fast as you can.
Play it play it and play it again,
Then it is play it and play it then,
Just begin over and play it again.

Make Your Kind Words Useful

One word from you to the right person at the right time will win a new reader for *The Etude*. If you will make it a point to say a few words about *The Etude* to your friends, you can choose among the rewards listed below. Any of the premiums listed can be had for interesting new readers in *The Etude*. Send \$2.00 for each subscription (obtained \$2.25 in Canada). Complete premium catalog sent on request.

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Chaminade, C. Album of Favorite Compositions.
Chopin. Complete Waltzes.
Maurice Strakosky.
Modern Dance Album for the Piano, 18 selections.
Shirvinsk Set of Pins.

Any One of the Following for TWO Subscriptions

(One of these can be your own renewal)
Bonbon Disk, 4 silver plate, gold lined.
Mathews. 5 Yoke. Standard Graded Course of Studies, Vol. 1, Grade 1, to Vol. 1, Grade 7.
Mendelssohn. 48 Songs Without Words. Silver Thimble.

Presser, Theo. Student's Book. (School of the Piano, Vol. 2) Intended to follow Mr. Presser's Beginner's Book. Waterproof Apron.

Any One of the Following for THREE Subscriptions

(One of these can be your own renewal)
Baldell. History of Music.
Cream Laid.
Diamond-shaped Lavalliere.
Standard Dictionary, Set, Morocco lined.
Misses' Locket and Chain.

Magazines at Cost For One Month

This month, July, we are offering magazines to *Etude* readers minus our entire profit (with the exception of postage) upon which the publishers have imposed restrictions that we cannot honorably disregard). We desire to contribute our bit to the effort to check the high price wave, begun by some of the great merchants.

Although every sign points to still further increases in price (another postage increase becomes effective July 1st), still we are hopeful that this organized effort will influence the trend of prices.

Offers given below are good only for the month of July.

ETUDE	\$2.00	Both
Amateur	2.50	\$3.85
ETUDE	\$2.00	Both
Woman's Home Companion	2.00	\$3.50
ETUDE	\$2.00	Both
McCall's	1.50	\$2.85
ETUDE	\$2.00	Both
Modern Pictorial	1.75	\$3.00
ETUDE	\$2.00	Both
Woman's World50	\$2.25
ETUDE	\$2.00	Both
Christian Herald	2.00	\$3.25
ETUDE	\$2.00	Both
McClure's	8.00	\$3.75

Special H. C. L. Offers for Renewals in July

A number of patriotic merchants have endeavored to break the backbone of the high price movement. They are doing this by sacrificing a portion of their profit. By reducing prices they are serving notice upon manufacturers and job-

bers that nothing can be gained by withholding merchandise from the market in the hope that prices will go higher. In making this offer to subscribers who will renew their subscriptions during July we are trying to follow the example of those merchants who are doing their bit to destroy the high price mania. Any of the premiums listed can be had for interesting new readers in *The Etude*. Send \$2.00 for each subscription (obtained \$2.25 in Canada). Complete premium catalog sent on request.

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Mendelssohn. 48 Songs Without Words. Silver Thimble.

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An ounce of proof is worth a pound of promise. Making claims is easy—"making good" is the real test of merit. Many readers of *The Etude*—teachers and students, have been greatly benefited by our courses—others have seen our announcement in this publication for years, but as yet have no direct personal knowledge of the

advertisements given and required. Address Miss M. care of *The Etude*.

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Contain complete, explicit instruction on every phase of piano playing. No store 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 for almost nothing, compared to what it costs. The lessons are illustrated with life-like photographs of Sherwood at the piano. They are given with weekly examination papers.

Sherwood Normal Lessons for Piano Teachers

Contain the fundamental principles of successful teaching—the vital principles—the big things in touch, tempo, melody, phrasing, rhythm, tone production, interpretation and expression—a complete set of physical exercises for developing, strengthening and training the muscles of fingers, hands, wrists, arms and body, fully explained, illustrated and made clear by photographs, diagrams and drawings.

Harmony

A knowledge of Harmony is necessary for every student and teacher. You can study the Harmony Course prepared especially for us by Adolph Rosenbecker, former Soloist and Conductor, pupil of Richter, and Dr. Daniel Protheroe, Eminent Composer, Choral Conductor and Teacher. You will receive the personal instruction of Herbert J. Wrightson, Theorist and Composer. You need Harmony and this is your chance to study the subject thoroughly.

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Will you take advantage of our offer of 6 lessons which we offer to *Etude* readers without charge or obligation on their part? We will send you 6 lessons from the Normal Piano or Harmony Course or 6 lessons selected from some other subject, if you prefer. We have courses in Piano (one for students and one for teachers), Harmony, Voice, Choral Conducting, Public School Music, Violin, Cornet, Guitar and Mandolin. Select the course you are interested in and write now for 6 lessons and catalog. You will receive full details of the course and be under no obligation to us. The cost is nothing and you will benefit much.

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OTHER CHICAGO SCHOOLS

PAGES 498 and 499

World of Music

(Continued From Page 435)

Coleridge Taylor's Hawaiian's form of opera at the Capitol Theatre, New York, under the direction of Samuel H. Hays and William G. Stewart, with an immense chorus and orchestra. The production is nearly 4000 people—the largest theatre in the world. It maintains a symphony orchestra of 50 musicians. It is one of the most gorgeously beautiful theatres in existence.

The Virginia Educational Conference has agreed and was the appointment of a State Supervisor of Music for rural schools.

The largest theatre orchestra in the world, in connection with one of the largest choruses, is to be an outstanding feature of the Capitol Theatre in New York City, as an accompaniment to their presentation of motion pictures.

The Army Symphony Band of the Eastern Department of the U. S. Army is giving very successful concerts at the West Clinton Auditorium.

Mrs. Golanovskaya, the young Brazilian pianist, is one of a family of seven children.

A Joseph Pulitzer scholarship in music was awarded for the first time to the late multi-millionaire. The scholarship is open to students of either sex, and the terms for qualification to the scholarship are unusually stringent. Application should be made to the Secretary of Columbia University for further information. Entries close February 1, 1920.

Rehearsals of American music were given before judges in a contest covering three hours in all by New Symphony Orchestra, under the direction of Paul Baker, assistant conductor. There were 1000 people, oriental suits and every form of musical instrument, and the present time, Arthur Rodinsky announces that these rehearsals of American music will be a regular feature of the end of the season.

Cubism in music is an outcropping of the recent musical season in Paris, musical sect, known as the "Cubists," whose aim is the outer sound, is arousing Paris as a frenzy of debate, not without a touch of violence toward the perpetrators.

Arthur Muriel, a Boston organist, has just signed a ten-year contract with the New York Symphony Orchestra for \$10,000 per annum—the highest salary ever paid to a male organist.

Memphe, Tenn., is to have a Choral Society on the strength of twelve highly successful concerts which drew out audiences of 10,000 people and in which four hundred musical participants. The city is to be looking for the right man to conduct the chorus—a capable, gifted, energetic musician. The salary is fixed at from four to five thousand per annum. Inquiries should be addressed to Miss V. Farrington, care of the Commercial Appeal, Memphis, Tenn.

Sergei Rachmaninoff, the celebrated Russian composer, and his wife, have recently become life members of the Society for the Publication of American Music.

John McCormack, the Irish tenor, has formally adopted his wife's nephew, whose parents were killed by a German torpedo at sea.

Programs in honor of fallen American soldiers were played in Paris by Marcel Legay, organist of Notre Dame, Charles M. Wilder, organist of St. Salvator, and Eugene Gignol, organist of St. Augustine.

English piano manufacturers recently stopped a strike in its very inception by getting together and shutting down their works with a historic autograph most pointed on the closed doors to the effect "In view of the strike of workers there will be no profit in the manufacture of pianos and it is agreed that the workers at once called off the strike and went to work."

A feature of some of the large symphony orchestras this season is to be the inclusion of picked choirs and bands of special compositions which demand chorus music.

A ten-year ban upon German artists appearing in this country and England is used by Percy Scholes, editor of *The Music Standard*, in *Gramophone*. He says that he would not put any real genius really appearing in this country, but the ban would be against those German artists who have fought against the ideals of the Allies in the world war, artists who appeared on the concert stage when most of these countries they were preparing to fight.

The concert tour of a Japanese musician has been held on by the authorities on the ground that, being a mixed

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Olive Kribs
Pearl Marie Barker
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Lena B. Moore
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Jessie E. Sage
Mabel Lee
Katherine Hedgin
Anna Chindler
Margaret McArthur
Muske Jeger
Eddie Krich
Helen Elizabeth Taylor
Edwina Hastings
Margaret Fox
Marie Jackson
Florence Bergfogle
Clayton Owen
Olga Jange
Helen F. Reed
Theodore
Adele Brune
Mary Strawn Vernon
Mabel Lee

Voice

George Nelson Holt
Louise St. John Westervelt
Ellen Price
William Clifford
Edna Verhaar
Ann Trimmingham
Edith Jones
Ludwig Becker
George Dachs
William Montelius
Natalie Robinson

Violin

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Louise St. John Westervelt
Helen B. Lawrence
Ludwig Becker
George Dachs
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Natalie Robinson
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Adele Brune
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Purthania Carmichael

Public School Music Methods

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Conspicuous Nose Pores

How to reduce them

COMPLEXIONS otherwise flawless are often ruined by conspicuous nose pores. The pores of the face are not as fine as on other parts of the body. *On the nose especially*, there are more fat glands than elsewhere and there is more activity of the pores. These pores, if not properly stimulated and kept free from dirt, clog up and become enlarged.

To reduce them: Wring a soft cloth from very hot water, lather it with Woodbury's Facial Soap, then hold it to your face. When the heat has expanded the pores, rub in *very gently* a fresh lather of Woodbury's. Repeat this hot water and lather application several times, *stopping at once if your nose feels sensitive*. Then finish by rubbing the nose for thirty seconds with a piece of ice.

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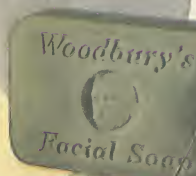
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