

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

1-1-1921

Volume 39, Number 01 (January 1921)

James Francis Cooke

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



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

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 39, No. 01. Philadelphia: Theodore Presser Company, January 1921. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/675>

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

The New Review

THE ETUDE

Presser's Musical Magazine

Sub-
scribers,
States,
Patent
of Shan-
and Cal-
when re-
payable
our year.
Single

REN-
press the
United
Mon-
for

for
not
very
the
the
the



Adelina Patti

PRICE 25 CENTS

JANUARY 1921

\$2.00 A YEAR

TEACHING WORKS FOR ELEMENTARY INSTRUCTION

TWENTY-FIVE MELODIES FOR EYE, EAR AND HAND TRAINING

By Mathilde Bilbro Price, 75 cents

These little pieces may be regarded as second grade studies and are intended to aid in establishing the position of the hand upon the keyboard, attaining freedom, training the eye, especially in ledger lines, staff position and cultivating a musical ear. They are all tuneful and interesting to practice.

MELODIES WITHOUT NOTES

By Mrs. H. B. Hudson Price, 60 cents

The apparently paradoxical title of this book is well justified by its contents. The little melodies are written out in capital letters instead of in musical notation after the plan so successfully used in the author's previous work, A, B, C of Piano Music, to which this book may be considered a successor.

FOUR-OCTAVE KEYBOARD CHART

Price, Boards, 50 cents; Cloth, 75 cents

For teaching names and locations of the piano keys or for hand and finger training. The keys are of standard size and the chart is made sufficiently rigid and durable to be placed upon a table or adjusted over the piano keyboard. Also provided for the staff, the clef and time signatures, the relative note values and various signs used in musical notation are given.

SONGS AND DANCES FROM FOREIGN LANDS

By M. Paloverde Price, 75 cents

This is a book of interesting and easy transcriptions of more or less familiar folk songs and dances from various countries arranged as second grade piano pieces. The numbers are all good and there is much color and variety in the entire volume.

JUVENILE PLAY SONGS

By M. Greenwald Price, 75 cents

The twelve numbers contained in this book are traditional games of childhood arranged as piano pieces with short, easy variations. The original text is given and the games will be found both educational and entertaining if sung and acted.

STANDARD ELEMENTARY ALBUM

Price, 75 cents

Probably the most extensive collection of elementary pieces ever issued. The numbers, from the compositions of classical modern and contemporary writers, have been chosen with the greatest care, not only for their melodic appeal but for their educational value as well.

THEORY AND LITERATURE

MUSICAL THEORY AND WRITING BOOK

By Carl Venth Price, 75 cents

This work can be taken up with almost the first lessons on the piano. It impresses, through the writing exercises given, just the knowledge of theory every student should possess.

PIANO PLAYING WITH PIANO QUESTIONS ANSWERED

By Josef Halman Price, \$2.00

A work of momentous interest to every student and teacher of the piano by one of the greatest pianists of the age. Contains almost a hundred pages of essays, in addition to 251 questions answered, in clear, direct and impressive language.

An Opportunity to Ascertain the Real Worth of the Publications of the Theo. Presser Co.

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

The Most Recent Publications

In Book Form of the Theodore Presser Co.

New and Important Works A Progressive Musician Should Know



ALBUMS FOR THE PIANO

Price, 75 cents

STANDARD AMERICAN ALBUM

An unusually large collection, consisting almost entirely of compositions by contemporary American composers, the pieces ranging in difficulty from grade two to six. Teachers will find in this volume a good supply of recreational material for students working in these grades.

CELEBRATED PIECES IN EASIER ARRANGEMENTS

Price, \$1.00

In making the arrangements of these masterpieces, the original harmonies have been adhered to as closely as possible, the idea being to bring these valuable works within the grasp of the young student. A most excellent compilation this, for students in the second, third and fourth grades.

BEEHIVEN SELECTED SONATAS

Price, \$2.50

Only the more frequently played sonatas of Beethoven, such as the *Moonlight*, *Patheique*, etc., have been included in the fifteen numbers that appear in this volume. As befitting a work of this kind, the most careful editing has been done, the well-known Cotta Edition being used to a great extent.

ADVANCED STUDY PIECES

Price, \$1.00

The demand for suitable supplementary material, preferably in the form of melismatic study pieces, for students working in the fourth and fifth grades suggested the publication of this book. The numbers are of moderate length, composers of all periods being represented.

PIANO—FOUR HANDS

By C. Ganschals Price, 60 cents

A collection of very easy four-hand music, the primo part within a compass of 5 notes in each hand, and the secondo is also very simple. These pleasing little duets are splendid for teaching time and rhythm to young students.

HOME PLEASURES

By C. Ganschals Price, 60 cents

A collection of very easy four-hand music, the primo part within a compass of 5 notes in each hand, and the secondo is also very simple. These pleasing little duets are splendid for teaching time and rhythm to young students.

NURSERY TALES RETOLD

By Geo. L. Spaulding Price, 75 cents

Familiar nursery tales are cleverly retold in the verse of *Ibikim* to these new duet numbers for young pianists in the first and second grades. Mr. Spaulding's successful books of easy duets, entitled *Just W. Two and You and I*, stand as recommendations for the interested parent, which Mr. Spaulding writes duets for young pianists.

VOCAL

SONGS OF THE NORTH AMERICAN IND

By Thurlow Lieurance Price, 75 cents

Mr. Lieurance's transcriptions and arrangement of native aboriginal themes have attained immense popularity and almost invariably will be found in the concert and recital programs of the foremost artists. Nine of his recent and most successful songs, including *The Waters of Minnesota*, have been included in this collection.

STUDIO SONG ALBUM

Price, \$1.00

Every voice teacher who has faced the problem of securing suitable songs of moderate range for pupils will welcome this collection. It furnishes, most economically, just the material needed. Every song in the book is good enough to be used for recitals, either as a program number or as an encore.

CHOIR and CHORUS

POPULAR CHOIR COLLECTION

Price, 35 cents

A new volume recently added to our highly successful series of popular choir books. The numbers are bright and tuneful, adaptable to a variety of occasions and can be taken up readily by the average choir and given with very few rehearsals.

BERWALD'S MEN'S CHOIR

Price, 60 cents

Sacred and secular numbers for men's quartet, chorus or choir. The sacred numbers will prove most acceptable for all religious ceremonies where a men's choir is used, such as lodge and fraternity meetings, while the part-songs are suitable for encore numbers.

OPERAETTA

By H. Loren Clements Price, \$1.00

A short musical comedy in two scenes for schools, colleges or amateur organizations. It abounds in local color, the music is sprightly and catchy and it will appeal to the average audience.

A VIRGINIAN ROMANCE

By H. Loren Clements Price, \$1.00

A short musical comedy in two scenes for schools, colleges or amateur organizations. It abounds in local color, the music is sprightly and catchy and it will appeal to the average audience.

VIOLIN

By H. Loren Clements Price, \$1.00

An extensive collection of jigs, reels and heart-strings of grandmaster's day, they still retain their charm and popular appeal, newly arranged for violin and piano.

FIFTY SELECTED STUDIES

By Chas. Levenson Price, \$1.00

A much needed compilation of first-position studies from the best of the world's violin writers. The studies are arranged in progressive order and may be taken up after elementary instruction has been given.

SELECTED VIOLIN STUDIES

IN THE SECOND AND THIRD POSITIONS

By Chas. Levenson Price, 75 cents

The *Chicago Opera House* Company will open its New York season at the Manhattan Opera House on January 24.

D'Alema's opera, "Revolution's Triumph," founded on the incident of the French Revolution, has failed to arouse the enthusiasm of European audiences.

Beethoven Festivals and "anniversaries" are the order of the day in all the centers of the Rhine.

Evangeliste, the libretto founded on Longfellow's poem and the music by Xavier Leroy, has been produced at the Grand Opera at Montreal this winter.

Paul's Welsh song, "Crazy Song," is on the market at Chicago.

Tristram and Isolde, in English, has been given successfully in New York's Metropolitan Opera House.

Matzo, the title takes, thus bringing Theodore Rombert's opera, "The Jew," will be the supreme play-year.

Preparation for Artson, R. S. Gilbert 20

Plaided Thistle, G. L. Harrison 20

Neagle's Neglect of Schubert, 20

When Shall I Stop, N. H. Harrison 20

Teachings Rombert, 20

How Trees Can Grow, W. H. Jones 20

Blundering Players, 20

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

DISCONTINUANCES.—Owing to the educational character of THE ETUDE, a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit to subscribers. Monthly subscription beyond expiration of the paid-up term will be considered a new subscription. We avail ourselves of this convenience of remitting later will please send a notice for discontinuance.

Subscription Price, \$2.00 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$2.25 per year. In England and Colonies, 13 Shillings and 6 pence. 14 France, 14 Francs. When remitted by International Postal money order, payable at Philadelphia. All other countries, \$2.50 per year. Single copy, Price 25 cents.

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

DISCONTINUANCES.—Owing to the educational character of THE ETUDE, a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit to subscribers. Monthly subscription beyond expiration of the paid-up term will be considered a new subscription. We avail ourselves of this convenience of remitting later will please send a notice for discontinuance.

Subscription Price, \$2.00 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$2.25 per year. In England and Colonies, 13 Shillings and 6 pence. 14 France, 14 Francs. When remitted by International Postal money order, payable at Philadelphia. All other countries, \$2.50 per year. Single copy, Price 25 cents.

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

DISCONTINUANCES.—Owing to the educational character of THE ETUDE, a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit to subscribers. Monthly subscription beyond expiration of the paid-up term will be considered a new subscription. We avail ourselves of this convenience of remitting later will please send a notice for discontinuance.

Subscription Price, \$2.00 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$2.25 per year. In England and Colonies, 13 Shillings and 6 pence. 14 France, 14 Francs. When remitted by International Postal money order, payable at Philadelphia. All other countries, \$2.50 per year. Single copy, Price 25 cents.

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

DISCONTINUANCES.—Owing to the educational character of THE ETUDE, a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit to subscribers. Monthly subscription beyond expiration of the paid-up term will be considered a new subscription. We avail ourselves of this convenience of remitting later will please send a notice for discontinuance.

Subscription Price, \$2.00 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$2.25 per year. In England and Colonies, 13 Shillings and 6 pence. 14 France, 14 Francs. When remitted by International Postal money order, payable at Philadelphia. All other countries, \$2.50 per year. Single copy, Price 25 cents.

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

DISCONTINUANCES.—Owing to the educational character of THE ETUDE, a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit to subscribers. Monthly subscription beyond expiration of the paid-up term will be considered a new subscription. We avail ourselves of this convenience of remitting later will please send a notice for discontinuance.

Subscription Price, \$2.00 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$2.25 per year. In England and Colonies, 13 Shillings and 6 pence. 14 France, 14 Francs. When remitted by International Postal money order, payable at Philadelphia. All other countries, \$2.50 per year. Single copy, Price 25 cents.

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

DISCONTINUANCES.—Owing to the educational character of THE ETUDE, a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit to subscribers. Monthly subscription beyond expiration of the paid-up term will be considered a new subscription. We avail ourselves of this convenience of remitting later will please send a notice for discontinuance.

Subscription Price, \$2.00 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$2.25 per year. In England and Colonies, 13 Shillings and 6 pence. 14 France, 14 Francs. When remitted by International Postal money order, payable at Philadelphia. All other countries, \$2.50 per year. Single copy, Price 25 cents.

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

DISCONTINUANCES.—Owing to the educational character of THE ETUDE, a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit to subscribers. Monthly subscription beyond expiration of the paid-up term will be considered a new subscription. We avail ourselves of this convenience of remitting later will please send a notice for discontinuance.

Subscription Price, \$2.00 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$2.25 per year. In England and Colonies, 13 Shillings and 6 pence. 14 France, 14 Francs. When remitted by International Postal money order, payable at Philadelphia. All other countries, \$2.50 per year. Single copy, Price 25 cents.

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

DISCONTINUANCES.—Owing to the educational character of THE ETUDE, a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit to subscribers. Monthly subscription beyond expiration of the paid-up term will be considered a new subscription. We avail ourselves of this convenience of remitting later will please send a notice for discontinuance.

Subscription Price, \$2.00 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$2.25 per year. In England and Colonies, 13 Shillings and 6 pence. 14 France, 14 Francs. When remitted by International Postal money order, payable at Philadelphia. All other countries, \$2.50 per year. Single copy, Price 25 cents.

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

DISCONTINUANCES.—Owing to the educational character of THE ETUDE, a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit to subscribers. Monthly subscription beyond expiration of the paid-up term will be considered a new subscription. We avail ourselves of this convenience of remitting later will please send a notice for discontinuance.

Subscription Price, \$2.00 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$2.25 per year. In England and Colonies, 13 Shillings and 6 pence. 14 France, 14 Francs. When remitted by International Postal money order, payable at Philadelphia. All other countries, \$2.50 per year. Single copy, Price 25 cents.

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

DISCONTINUANCES.—Owing to the educational character of THE ETUDE, a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit to subscribers. Monthly subscription beyond expiration of the paid-up term will be considered a new subscription. We avail ourselves of this convenience of remitting later will please send a notice for discontinuance.

Subscription Price, \$2.00 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$2.25 per year. In England and Colonies, 13 Shillings and 6 pence. 14 France, 14 Francs. When remitted by International Postal money order, payable at Philadelphia. All other countries, \$2.50 per year. Single copy, Price 25 cents.

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

DISCONTINUANCES.—Owing to the educational character of THE ETUDE, a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit to subscribers. Monthly subscription beyond expiration of the paid-up term will be considered a new subscription. We avail ourselves of this convenience of remitting later will please send a notice for discontinuance.

Subscription Price, \$2.00 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$2.25 per year. In England and Colonies, 13 Shillings and 6 pence. 14 France, 14 Francs. When remitted by International Postal money order, payable at Philadelphia. All other countries, \$2.50 per year. Single copy, Price 25 cents.

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

DISCONTINUANCES.—Owing to the educational character of THE ETUDE, a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit to subscribers. Monthly subscription beyond expiration of the paid-up term will be considered a new subscription. We avail ourselves of this convenience of remitting later will please send a notice for discontinuance.

Subscription Price, \$2.00 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$2.25 per year. In England and Colonies, 13 Shillings and 6 pence. 14 France, 14 Francs. When remitted by International Postal money order, payable at Philadelphia. All other countries, \$2.50 per year. Single copy, Price 25 cents.

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

DISCONTINUANCES.—Owing to the educational character of THE ETUDE, a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit to subscribers. Monthly subscription beyond expiration of the paid-up term will be considered a new subscription. We avail ourselves of this convenience of remitting later will please send a notice for discontinuance.

Subscription Price, \$2.00 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$2.25 per year. In England and Colonies, 13 Shillings and 6 pence. 14 France, 14 Francs. When remitted by International Postal money order, payable at Philadelphia. All other countries, \$2.50 per year. Single copy, Price 25 cents.

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

DISCONTINUANCES.—Owing to the educational character of THE ETUDE, a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit to subscribers. Monthly subscription beyond expiration of the paid-up term will be considered a new subscription. We avail ourselves of this convenience of remitting later will please send a notice for discontinuance.

Subscription Price, \$2.00 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$2.25 per year. In England and Colonies, 13 Shillings and 6 pence. 14 France, 14 Francs. When remitted by International Postal money order, payable at Philadelphia. All other countries, \$2.50 per year. Single copy, Price 25 cents.

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

DISCONTINUANCES.—Owing to the educational character of THE ETUDE, a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit to subscribers. Monthly subscription beyond expiration of the paid-up term will be considered a new subscription. We avail ourselves of this convenience of remitting later will please send a notice for discontinuance.

Subscription Price, \$2.00 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$2.25 per year. In England and Colonies, 13 Shillings and 6 pence. 14 France, 14 Francs. When remitted by International Postal money order, payable at Philadelphia. All other countries, \$2.50 per year. Single copy, Price 25 cents.

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

DISCONTINUANCES.—Owing to the educational character of THE ETUDE, a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit to subscribers. Monthly subscription beyond expiration of the paid-up term will be considered a new subscription. We avail ourselves of this convenience of remitting later will please send a notice for discontinuance.

Subscription Price, \$2.00 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$2.25 per year. In England and Colonies, 13 Shillings and 6 pence. 14 France, 14 Francs. When remitted by International Postal money order, payable at Philadelphia. All other countries, \$2.50 per year. Single copy, Price 25 cents.

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

DISCONTINUANCES.—Owing to the educational character of THE ETUDE, a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit to subscribers. Monthly subscription beyond expiration of the paid-up term will be considered a new subscription. We avail ourselves of this convenience of remitting later will please send a notice for discontinuance.

Subscription Price, \$2.00 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$2.25 per year. In England and Colonies, 13 Shillings and 6 pence. 14 France, 14 Francs. When remitted by International Postal money order, payable at Philadelphia. All other countries, \$2.50 per year. Single copy, Price 25 cents.

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

DISCONTINUANCES.—Owing to the educational character of THE ETUDE, a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit to subscribers. Monthly subscription beyond expiration of the paid-up term will be considered a new subscription. We avail ourselves of this convenience of remitting later will please send a notice for discontinuance.

Subscription Price, \$2.00 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$2.25 per year. In England and Colonies, 13 Shillings and 6 pence. 14 France, 14 Francs. When remitted by International Postal money order, payable at Philadelphia. All other countries, \$2.50 per year. Single copy, Price 25 cents.

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

DISCONTINUANCES.—Owing to the educational character of THE ETUDE, a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit to subscribers. Monthly subscription beyond expiration of the paid-up term will be considered a new subscription. We avail ourselves of this convenience of remitting later will please send a notice for discontinuance.

Subscription Price, \$2.00 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila

The Best and Most Used Collections and Studies for Piano, Voice, Violin and Organ

Suggestions for the Teacher—Recreation Material for

the Student—Albums and Works for the Music Lover

PRIMERS—RUDIMENTARY WORKS

ALBRO, MATHILDE <i>Lessons in</i>		LANDON, C. W. <i>Writing Book for Music Pupils,</i>	
<i>Time and Notation.</i>	\$ 50	<i>Book II.</i>	\$ 50
The pupil with all phases of notation		A practical and easily understood pre-	
BURGESS, PIANOFORTE PRIMER	20	sentation of everything that is essen-	
<i>CLIFFE, J. S.</i> <i>Writing Book for Music</i>		tial characters, leading to a full knowl-	
<i>Students.</i>		edge of the subject.	
The principles of Harmony in the		MARKS, E. F. <i>Writing Book</i>	
element and quickest manner		<i>for Music.</i>	
CUNNINGHAM, G. M. <i>Music</i>		<i>for Music.</i>	
<i>Questions for examination</i>		For the purpose of determining staff	
EVANS, M. G. <i>Primer of Fats About Music</i>		and ordinary rules for dictation.	
A concise and complete primer		SMITH, J. S. <i>Writing Book for Music</i>	
of all the essential fundamental facts		<i>for Music.</i>	
FOUR-OCTAVE KEYBOARD CHART	75	No previous knowledge of music re-	
quires no knowledge of notation		quired.	
JOUSSE'S MUSICAL CATECHISM (PAPER)		SUTHERLAND, C. <i>Reading Book</i>	
<i>Questions and Answers.</i>		<i>for Music.</i>	
400 Questions and Answers. Notation		This is one of the most successful	
and musical examples. 70% chords,		of the kind.	
embellishments etc.		TAFER, THOS. <i>Children's Biographies</i>	
LANDON, C. W. <i>Writing Book for Music Pupils</i>		<i>of Bach, Mozart, Schubert, Schumann,</i>	
<i>Book I.</i>		<i>Spontini, Rossini, Wagner, Handel,</i>	
A practical and easily understood pre-		<i>Moetzart, Haydn, Felix and Fanny.</i>	
sentation of everything that is essen-		<i>Each life, longer and shorter, and</i>	
tial characters, leading to a full knowl-		<i>binding. Illustrated and practically</i>	
edge of the subject.		<i>made.</i>	
MARKS, E. F. <i>Writing Book</i>		VENTH, C. M. <i>Musical Theory and Writing</i>	
<i>for Music.</i>		<i>Book I.</i>	
For the purpose of determining staff			
and ordinary rules for dictation.			

PIANO INSTRUCTORS

[illegible]

PIANO COLLECTIONS—FOUR HANDS

[illegible]

VIOLIN MATERIAL

[illegible]

PIANO TECHNICS AND STUDIES

BACH, J. S. Little Preludes and Fugues	25	MASON, Dr. Wm. Tenth and Twelfth Part, I.	25
<i>Iteration for the First Study</i>	25	<i>The Two Finger Exercises: Part II, The</i>	25
<i>First Study of Both Hands</i>	25	<i>Sixths, Part II, The Arpeggios: Part IV</i>	25
BECKER, GUSTAVE L. Exercises for Developing		<i>The Scale of Octaves</i>	25
<i>the Power of the Fingers</i>	25	<i>One of the most remarkable works in the</i>	25
BERTINI, H. 25 Studies for Pianists, Op. 28 . .	25	<i>history of pianoforte literature, and</i>	25
<i>25 Studies for Pianists, Op. 100</i>	25	<i>recognized as the most distinguished</i>	25
BIEHL, J. 25 Studies for Pianists, Op. 100 . .	25	<i>work of a pianist</i>	25
BILRO, MATTHEW. General Study Book	25	MATHEWS, W. S. B. First Lessons in Phrasing .	1
<i>25 Studies for Pianists, Op. 100</i>	25	<i>Studies in Phrasing, Book I</i>	1
<i>25 Studies for Eyes, Ear and Hand Training</i>	25	<i>Studies in Phrasing, Book II</i>	1
BOLZ, JOH. M. First Grade Studies	25	<i>STANDARD GRaded COURSE OF STUDY</i>	1
BUGNER, J. First Grade Studies	25	<i>IES, 10 volumes, 10 grades, each</i>	1
<i>original, modern study pieces</i>	25	<i>One of the original causes of the success</i>	1
BURMEISTER, J. First Grade Studies	25	<i>of imitators, still the one universally</i>	1
<i>Volume to succeed "First Grade Study</i>	25	<i>work, and the one which has been</i>	1
BURMEISTER, J. 25 Studies, Op. 100	25	<i>every thing essential for acquiring a perfect</i>	1
BUTLER, J. 25 Studies for Pianists, Op. 100 .	25	<i>work, and the one which has been</i>	1
<i>18 Studies de Gave, Characteristic Duode-</i>	25	<i>work, and the one which has been</i>	1
CHORDS AND ARPEGGIOS (Ornamented)	25		

ected Studies.....	1 25	at Stream
ach.....	60	PALOVERDE
l, each.....	75	

[illegible]

PIANO COLLECTIONS

[illegible]

VOCAL COLLECTIONS

ARTISTIC VOCAL ALBUM FOR HIGH VOICE	15	LIEURANCE, THURLOW	100
ARTISTIC VOCAL ALBUM FOR LOW VOICE	15	" Songs of the North American Indian	
ARTIST'S VOCAL ALBUM FOR MEDIUM VOICE	15	THE MUSIC COLLECTION	
BISPHAM, DAVID. Celebrated Recital Songs	2	NEDINGER, Little Lulu's Song Book	80
The most notable collection of songs, an		SACRED DUETS. For All Voices	
artist's recital, modern, made to record		THE SONGS OF THE REFORMATION	
CECILIAN CHOR. Sacred two part Songs	75	SLATER, D. D. Four Sacred Songs	80
CHOIR BOOK FOR WOMEN'S VOICES	75	STANDARD SONG TREASURY. 48 Songs	
CHOIR AND MEN'S VOICES. Sacred Songs, High Voice	100	STANDARD LILY. Seven Songs from Watts	
" Sacred Songs, Low Voice	100	Down South	
FLORIO, CARL. Four Songs (Small Company)	80	STUD O SONG ALBUM	
GALLOWAY, TODD. B. Sacred Men's Songs	150	Teaching Songs. Medium Voice.	
GOSWELL, C. C. Sacred Songs, Men's Voices	150	TWO PACIFICS	
JUVENILE SONG BOOK	150	WOMEN'S CLUB COLLECTION	

ORGAN WORKS

AMERICAN ORGANIST.	\$2.00
Preludes, postludes and offertories for church and recital by prominent American writers.	
BACH J. S. Eight Short Preludes and Fugues	1.25
and WAGNER'S <i>Die Meistersinger</i> for Reed Organ.	
CANDON, O. H. and MODERN GEMS for Reed Organ.	1.25
An album of transcriptions for the pipe organ of the classic and modern masters being represented.	
Read Organ Method, Paper	1.25
"Solid and Organ Playing, <i>4 vols., 4 grades</i> , each 1.25	
ORGAN FRY, OREM, P. W.—Piano Organ Collection.	2.00
ORGAN REPERTORY, OREM, P. W.—Piano Organ Collection.	2.00
PRESSES, J. HEO. <i>Organist's Digest. Reed Organ and Piano Organ.</i>	
REED ORGAN PLAYER. Collection of classic and modern pieces.	1.25
ROBERTS, J. G. <i>Organist's Digest. Piano Organ.</i>	1.25
An instructor especially for pianists.	
STAINBACH, J. C. <i>Organist's Digest. Piano Organ.</i>	1.25
STANDARD ORGANIST. <i>Piano Organ Pages</i>	1.00
WHITING, G. E. 24 Progressive Studies for the Reed Organ. To follow the elements of the Reed Organ. The Beginner's Piano Organ Book. A standard technical practical organ collection.	

MUSICAL THEORY, REFERENCE
BOOKS, GENERAL MUSICAL
LITERATURE[illegible]

VOCAL METHODS AND STUDIES

[illegible]

TEACHERS' SPECIALTIES

BILLS OR RECEIPTS.	Package of 100.....	\$9.30	MUSIC WRITING PENS.	Per dozen.....	
BLANK BILLS.	Large size (50).....		PHONOS' 8" MUSIC WRITING BOOKS.	Per dozen.....	
BLANK MUSIC BOOKS.	10 staves, 25 pages.....	\$1.00	STANDARD PRACTICE SLIPS.	Per 100.....	
	8 staves, 31 pages.....	.75	STANDARD LEGAL RECORD.	Per 100.....	
	6 staves, 31 pages.....	.50	STUDENT'S HARMONY TABLET.	Per 100.....	
	4 staves, 61 pages.....	.25	TIME CARDS.	Lesson and Practice Record, per 100.....	\$2.75
BLANK MUSIC BOOKS.	12, 14 or 16 pages, per dozen.....		PAPEROID WALLET.		
	And Vocal, size 11 x 14 inches, per 100.....	\$1.00	5 SHEET MUSIC WALLET.	per dozen.....	\$1.00
	Octavo size, 7 x 11 inches, per 100.....	.75	CLARKE, H. A. Harmony Table.	per dozen.....	\$1.00
	per 100.....	.50	GUARD, F. F. Music Pupils' Lesson Book and Practice Record.	per dozen.....	\$1.00
	6 pages, wide-spacing, 7 x 8 1/2, 100 sheets.....	.25	MUSIC TEACHER'S DESK TABLET.	per dozen.....	\$1.00
	per 100.....	.10			
	CLARKE, H. A. Harmony Table.				
	GUARD, F. F. Music Pupils' Lesson Book and Practice Record.				
	MUSIC TEACHER'S DESK TABLET.				
	Per 100				

Theodore Presser Co. "On Sale" Plan

guarantees satisfaction. Any Presser publication will be sent for examination upon request. You may specify special items that you would care to examine or tell us your needs and let us send you a package of material to select from. You pay only for what you use and return the remainder. The same large discount allowed as though the music was purchased outright.

A selected graded list of pieces in sheet

The Theodore Presser Company cheerfully opens accounts with responsible individuals, grants liberal discounts to the profession and offers many other advantages, such as the "On Sale" Plan, to the Mail-Order music buyer.

form will be sent gratis upon request.

MAIL ORDER MUSIC SUPPLY HOUSE. PHILADELPHIA, PA.

Helpful Catalogs Cheerfully Furnished

A postal request is all that is necessary to obtain any of our carefully prepared graded and classified catalogs, suggesting numbers for teaching, concert or church purposes. Descriptive catalogs of piano collections or theoretical works and musical literature may also be obtained. Tell us the branches in which you are interested and state whether teacher, performer or music lover.

Music in Russia's Hour of Crisis

SOME time ago we published an editorial entitled *Music and the Mad Hour* which attracted a flattering amount of attention. It attempted to indicate how music becomes the balance wheel in the political and social chronometers in times of great crisis. We earnestly believe that music is of the highest significance to the State in these days of readjustment and reconstruction.

That a public, even in the most terrible stages of civic disintegration, cannot dispense with the spiritual sustenance of music, is tragically indicated by the city of Petrograd.

Petrograd has lost population by the hundreds of thousands since 1914. It has become a place of horrors, murders, famine and pestilence. Yet the opera houses and theaters have been kept open and concerts are frequent.

Even at this moment, when it is reported that every cellar in the city is a cesspool of filth, with the whole sewerage system of the great metropolis hopelessly broken down, forty opera houses, concert halls and theaters are open nightly in the city, giving intellectual and spiritual inspiration, when even bread is difficult to buy, even though one has the money.

H. G. Wells, the eminent English scientist, novelist and sociologist, in the *New York Times* of November 14th, reports that Shaliapin (Feodor Chaliapine), "the greatest of actors and singers," is still making great successes in his favorite roles of *The Barber of Seville*, *Faust*, etc.

More than that, he is being paid \$200,000 rubles a performance, and gets whatever he asks, because, as Mr. Wells puts it, "for Shaliapin to strike, would leave too dismal a hole, altogether in Petrograd." All this in government subsidized opera houses, in a Bolshevik regime!

On the other hand, the famous writer tells us that he met Glazunov, the noted Russian composer, formerly a very big, florid man, but now so much fallen away that his clothes hang loosely upon him. He was still composing daily, but his stock of music paper was almost exhausted and "When that is gone, there will be no more."

After the annihilation of thousands of the intelligentsia, the Bolsheviks are realizing that art, science and progress demand that brains, first of all, need the succor and support of the State.

Just when the chaos of Russia will resolve itself out of its infinite misery into a prosperous, progressive, humane state, in the modern sense of contentment and happiness, no one pretends to know, but the tenacity with which the Russians are holding fast to music, like a life-preserver, will go down in the history of the ages as one of the remarkable phenomena of all times.

At Harvard University a brief organ recital was given in Appleton Chapel on examination days to overcome students' nervousness. More and more, music is coming to the front in the practical phases of Life's work.

The Best Possible Teacher

ONCE we passed in a tiny shop of a vegetable vendor in a little German city—long, oh, very long before the war. The proprietor's wife was a woman of forty. Someone mentioned something about music, and she ventured to say that she had been a teacher in a great German Conservatory for several years. Yet she was content to step down into a trifling business with a fussy old husband who spent most of his time with potatoes and turnips.

The question was, how a woman who had ever had any real musical ideals, who had ever wanted to do anything big in teaching young people an art, could have made such a descent. The truth of the matter was, that, despite a certain amount of technical proficiency, she was not a person ever to become a teacher.

When you select a teacher for a child, that teacher should have something far more than the ability to teach. She should be an inspiring individual who represents something which the child cannot help emulating. There are hundreds of people who teach to one who is really ordained from on high to be a teacher.

In the olden days when the ministers of the Gospel always felt the divine call—the seal from on high—their lives became a mission. We ought to have more of that spirit among teachers of music. Mere musical inclination, the good fortune in having a fine technical training, the desire to earn a fairly lucrative and very comfortable living, should never be the factors in helping the novice to decide upon taking up the career of music teaching. Rather let it be, "Do I feel a call from the Great Spirit of Mankind to devote my life to one of the noblest of causes?"

The teacher who is "called," and who has the training and natural ability is the best teacher. The student who has such a teacher is fortunate indeed.

Only the higher—the spiritual—fame really endures. Material appearances of the great are significant chiefly to the museum makers. A number of American students some years ago were studying organ in the Leipzig Conservatory. They were required to have special shoes when practicing upon the conservatory organ. Having no place to store the shoes when not in use, they stuffed them into an old piano in the practice room. Once, one of the students asked to whom the piano belonged. The caretaker replied, "Ah, that was Mendelssohn's piano."

Diplomas and Diplomas

AN ETUDE reader writes:

"My mother has a letter from Professor..... who has a diploma from..... is that a good endorsement?"

We had never heard of the teacher who gave this diploma. We looked in ten reference books but could find no mention of his name. We looked in directories giving the addresses of musicians in his city. We could find no vestige of his residence or career. He may have been a very good teacher indeed, but his diploma was quite worthless in the great world of music.

A diploma is like a bond—only good for what is behind it. We have repeatedly known men with degrees trailing after their names like centipedes, but who at the same time were pathetically short on any kind of useful knowledge. Indeed, even with great universities carrying authority and dignity with their degrees, we have repeatedly encountered men who have been woefully behind their "less fortunate" brothers in so many respects that we have often wondered long over the value of degrees.

The man who has what is known in the streets as "the goods" does not have to concern himself over "degrees" or "diplomas." The first concern of the teacher should be to give the pupil something so extraordinary that no one will ever think of asking for a diploma. At the same time there is a gratification in receiving a handsomely engraved record attesting to work accomplished under a really good teacher.

THE ETUDE

EDITOR'S NOTE: No composer of British birth, with the possible exception of Elgar, has attracted so much attention in recent years as Cyril Scott. Despite the fact that his music is strongly tinged with modernism, and often "isotonic," it has enjoyed a vogue which might almost be called "popular," because of its sheer beauty and rare exotic charm. Mr. Scott was born at Oxted, Cheshire, in 1879. At the age of two and one-half years he startled his parents by commencing to play the pianoforte by ear, that is, picking out tunes at the keyboard. His father was a noted Greek scholar, and the atmosphere of his home was delightfully suited to the impressionable child. He received local instruction in piano playing at six, and again at twelve, when he was sent to the Hoch Conservatorium, at Frankfurt. He was then brought back to Liverpool, England, for his general education. Later, he went back to Frankfurt, and remained for three years with Frau Knorr, one of the most liberal of the modern German teachers of musical composition.

In addition to his musical work, Mr. Scott has published several volumes of poetry, works on the *Aesthetics of Music*, the *Philosophy of Modernism*, and has also published under an assumed name, which he refuses to reveal, several works upon occult matters. His compositions include a one-act opera, "The Alchemist," a symphony of Kratt "La Belle Dame Sans Merci," two "Pascagallies," "Nativity Hymns" for chorus and orchestra, one Piano Concerto, one "Overture to Princess Marina," and a number of English Dances. He has also composed a "Rhapsody" for Orchestra, "Aubade" for Orchestra, "Christmas Overture, Arabesque," and numerous works for piano and for voice.

"To one who is susceptible to the manifold unseen influences which surround us every moment of our lives, the present world of unrest is revealed as merely a transition stage—the equalization of the classes. It will pass, of course, and the more significant matters in our development deserve attention. Music has suffered fearfully by the war. The conditions under which the world has moved during the last six years do not lead to the production of music. It must be perfectly apparent, even to one not versed in occult matters, that the unseen influences which lead to a state of war are incompatible with those which tend to produce beautiful music."

Claivroyant Faculties

"Music does not progress in the world in any haphazard manner. There are very definite channels through which it must proceed, and those who have delicately trained clairovoyant faculties, are conscious of this development. Thus much of the music of any era is ephemeral. Only those Masters of Wisdom who use music and musicians to further the spiritual evolution of the race, will leave any permanent impression upon the art. This does not imply that such a master as Chopin or Schubert or Schumann, or even the inspired composer of some beautiful folk theme, is conscious of this. Men and women with peculiarly receptive, spiritual faculties are destined, by the great scheme of life, to produce precisely as the flowers and the trees produce. They do it unconsciously. It is my firm conviction that they are influenced by beings both living and dead."

"There are countless instances of composers who have done their best work and yet at the same time have hardly been conscious that they were producing them. It is said that both Schubert and Mozart failed to identify their own inspired melodies after they had written them, in some instances. There is no question to my mind but that one can be trained to be open to the highest inspiration. The great composer is frankly a medium of forces infinitely greater than himself. He cannot, as a rule, control these forces, but they can control him. His higher self will be developed by means of his general spiritual evolution, his spirit of service to mankind, his renunciation of name and fame and his lofty and pure ideals."

Unseen Influences in Musical Composition and Interpretation

An Interview Secured Expressly for THE ETUDE with the Noted English Composer, Poet and Pianist

CYRIL SCOTT

Technical Training

"Of course, one must not suppose from this, that technical training is not essential. Indeed, the purely mechanical side of learning, the craftsmanship in any art is merely to make one's self a superior instrument for inspired communication. The greatest violinist of all times could not get the same results from an inferior instrument that he could from a gorgeous Stradivarius. The student's preparation cannot be too thorough. There is so much to learn in music, that in these days, years must be spent at the task. Even after the technical phases of theory, harmony and counterpoint have been mastered, there is the huge undertaking of getting acquainted with the literature of music. Of course, no one will ever know it all, but just to know a part of Wagner, Chopin, Beethoven, Schumann or Bach, takes years and years of intimate hard work."

Wagner's Psychic Receptivity

"The case of Richard Wagner is a marvelous instance of psychic receptivity. Study his life closely, and you must realize at once that he was used by unseen beings to bring a wonderful message to the world. In the first place, consider the altogether supernatural rapidity with which he acquired his early wisdom. There is something uncanny about it. Naturally he worked, and he worked hard, but with a scant year's instruction, he accomplished more than any other composer. He reached a spiritual height in music which had never been attained previously. In a letter to one of his friends (or was it to Mathilde Wesendonck?) Wagner avowed himself a Buddhist. This was not in any way hostile to his Christian ideals. Indeed, in *Parisi*, a purely Christian exterior work, there are high occult touches which only the initiated can comprehend. He may have been a man of strong passions, but I have always felt that he was very much maligned. His heart was pure, and represented a lofty type of idealism such as the world has seldom seen. The amazing precocity of Mozart and Mendelssohn, shows very clearly how these masters were influenced by unseen forces. Both were men of gentle, charming personalities, and yet, while in their teens, there came to them some of the most virile and vigorous music that has ever been written. Despite the fact that it all seems very open to musicians in this day, it was clearly inspired, and not merely contrived, as the materialists would have us believe. At this time music seems to be seeking another dimension as it were. Composers are

far more subtle. That is because we are striving to depict emotions which are no longer human, but which belong to a higher plane of consciousness. This is true of the new French school, of Debussy and Ravel, the German school of Schoenberg and the works of my compatriot, Eugene Goossens, who, despite his French-sounding name, is an Englishman who has advanced to a stage far in advance of many of his contemporaries. As to my friend, Percy Grainger, I have the feeling that he is a highly-trained psychic that he is unconsciously used and that his music is the music of power and vitality."

Is Beethoven Passé?

"There are a large number of people who will frankly confess that they do not care for Beethoven. Of course, this is not Beethoven's fault, rather it is due to the age in which he lived, to the fact that many people are no longer in sympathy with that particular era. For we are living in 1920, and not 1820, and entirely different influences surround works of Beethoven's. He produced his masterpieces, the world was no more ready to receive them than it now seems ready to accept some of the compositions of those highly receptive composers who are receiving the impressions of the times and putting them in their works to-day. Yes, I am convinced that the time will come when these works, which to many are apparently so abstruse will be widely accepted. It is merely a question of getting used to them, and then the public will identify them as spiritual messages, and not exoticisms. Americans are especially receptive. They are always willing to give a new thing a chance. The new world is not so steeped in the prejudices and conventions which make progress in any art difficult."

Debussy Inspired by Nature Spirit

"The works of Claude Debussy are clearly inspired by the spirits of nature, those entities which look after the growth of flowers, the evolution of plants, trees, rocks and rivers. I do not know whether he was conscious of that himself, but it is all very evident in his compositions. These spirits, in occult parlance, are called *Devats*. Their speech, their language is music. For thousands of years this has been known by those versed in occult matters. All schools of occultism in all countries, have identified them in some way. Many of these are very ancient, as the Vedantists, who date from 2000 to 1500 B. C., the ancient Alchemists, the Greek Gnostics, Taoism, and that branch of Christianity known as the Rosicrucians. Ancient phases of Free Masonry were also definitely aware. In all occult beliefs there is recognized a state, known in some of the words Nirvana—meaning a complete state of annihilation of self, in which a condition of absolute super-consciousness is evolved. The early priests of the Christian church used by means of self-abnegation to place themselves in closer touch with divine power, and their messages, which to-day are a guide to thousands and thousands of believers, are the result. I am often asked what are my own religious beliefs. The only answer is that they are universal, and comprehend the great truths in all religions, as far as my wisdom has proceeded."

"The musician who is not conscious of the fact that music is to play a very big part in the development of the race—the musician who is merely working by material means to produce compositions of purely technical value, is hardly worthy of the name. The very art itself is so spiritual, that it is a matter of conviction to me that when one plays, the influence of the music is by no means confined to the hall where one is playing. It reaches out for miles around. Scientists will some day surely give us an explanation of this, and there are those to-day, who seriously dispute the old material vibration plan. Music is as inexplicable as electricity. Many think they know, and think they can explain it physically, but while they are explaining, music is actually reaching out to psychic spheres, the extent of which few beings yet know."

How to Check Up a Child's Progress

By Victor Blomdau

MANY intelligent but musically uneducated parents are often led to wonder if the young hopeful, who is taking music lessons, is making the progress which will warrant a continuance of the expense with the present teacher, or at all. Simple as such a question would appear to be to the musically equipped, it is anything but an easy riddle to the parent who, lacking the technical knowledge, is often handicapped by personal affection and an inclination to over-estimate the child's progress. Assuming that the daily practice (and possibly the lesson) takes place at home, and may be both seen and heard, the mother may obtain some guidance by thinking over the following questions and supplying their answers with her own ears and eyes. As the greater percentage of children are studying the piano, it may be well to begin with that instrument.

Does he (or she) continually make the same mistakes, or break down in the same place, even in a piece which has been put aside as "learned"? If so, he is either being badly taught or is playing something which he lacks the powers, which, for the pupil, is the same thing. A good teacher will insist on, and get smoothness.

Does he care through the scales and exercises in a slovenly, slipshod manner? They should be done only at a rate of speed consistent with smoothness and evenness. Each and every note of a scale should be there, clear and distinct.

Are the lessons a tiresome string of "don'ts," or does the teacher control the situation sufficiently not to have to repeat the same corrections (which he has already "going through" the exercises in some printed book (which is wrong in nine cases out of ten)? Does it seem as if he were singing her low notes in a different voice than the high ones? In other words, does her voice sound different at either end? A well-trained voice is equal in quality throughout its compass. Of course, it is well to bear in mind that this evenness is not to be taken after the practice. The point is: it is evident that the teacher is aiming for this.

Obviously, the teacher may not be to blame if some of the faults enumerated above, or even many of them, are apparent after many lessons. It is well to remember that, little as the parent may like to own it, her child may not be very intelligent, or very obedient, or very musical. If there is any suspicion of this, the teacher should be approached for a candid expression of opinion and the chances are that the truth will out, even at the expense, on the teacher's part, of a perfectly good meal-ticket.

Does he rush over the easy parts, and slacken down on the hard ones? Remember, he may play as slowly as he likes when learning, but he must play in correct relative time. Notes which are meant to be played disconnectedly have a dot over them; otherwise, they should be smoothly joined together.

Does he make a break in the sound every time his thumb goes under the other fingers when he plays broken chords ("arpeggios") in which his hands will travel up and down the keyboard? The passage of the thumb should not be detected at all.

Does he clamp down the loud pedal all the time, or maybe not use it at all? The pedal should be sparingly used in children's pieces, and only where indicated.

Does the teacher give him paper work at home? And does he do it when asked to? It is almost as important as the piano practice. Teachers are not perfect, of course, any more than their pupils are, but if the parent is sure that some of the above faults are being made, and they persist through many months, then there is something wrong. Violin instruction is somewhat more difficult to check up on, but the same things that no good teacher will permit.

Does the pupil's violin hang down when he is practicing, instead of being held horizontally as it should always be?

Does he bow with a perfectly stiff wrist or with a loose one, which is correct?

Does he play his exercises so badly out of tune that they are unrecognizable or unpleasant?

Does he know when he plays out of tune? If not, either his teaching is faulty or his ear is bad. Can he, after a few months' lessons, tune his own violin, which he should do, or does he practice at home with the instrument in any sort of condition?

Does he slide up and down to find his notes, or does he put each finger down fair and square on the finger-board without hesitation? The latter is right, even if he puts his finger down on the wrong spot, for no learner can exactly gauge his distances; that is one of the difficult things he must learn; but "fishing," and groping uncertainly, is a fatal tuition.

Watch him going up a scale: first he plays on an open string, then he plays the first finger, then the second, then the third and finally the fourth. When the latter is down the three other fingers should still be in their original places and not raised until the bow touches the next string. If he raises them before, he is being badly taught.

Does he play comparatively difficult pieces so lightly

that they can hardly be recognized, or does he play carol melodies fairly correct, as he should do?

Does he play scales and exercises so rapidly that they are a meaningless jumble, or does he play them at a moderate speed, but correctly?

Lastly, does he slur from one note to another like a slack Hawaiian on a ukulele, or does he hit each note clearly? This "slurring" may sometimes be allowable to a finished player, who knows how to use it, but never to a learner.

To check up the progress of a singing student's work is even more difficult, and requires some knowledge of the subject, especially in the initial voice-forming stages. These, however, are few profitable questions, which the anxious parent may ask herself.

Does the pupil continually sing very high or very low notes in her daily practice?

Does she reach them with obvious difficulty and strain?

Does she sing her exercises with full voice, or only mezzo, or half voice, as she should do? (This, of course, does not apply to advanced pupils.)

If she is learning songs, can you understand every word of the text, or is the pronunciation of some of them so changed—especially the vowels—as to be hardly recognizable?

Does she persistently sing the same notes out of tune ("off the pitch")?

Do the veins at either side of her neck swell like cords when she sings? If so there is something wrong. She is husky after a lesson or a practice period? She should not be, neither should she feel any sense of exhaustion.

Does her teacher give her exercises especially written for her half voice (which is right), or is he merely "going through" the exercises in some printed book (which is wrong in nine cases out of ten)? Does it seem as if she were singing her low notes in a different voice than the high ones? In other words, does her voice sound different at either end? A well-trained voice is equal in quality throughout its compass. Of course, it is well to bear in mind that this evenness is not to be taken after the practice. The point is: it is evident that the teacher is aiming for this.

Obviously, the teacher may not be to blame if some of the faults enumerated above, or even many of them, are apparent after many lessons. It is well to remember that, little as the parent may like to own it, her child may not be very intelligent, or very obedient, or very musical. If there is any suspicion of this, the teacher should be approached for a candid expression of opinion and the chances are that the truth will out, even at the expense, on the teacher's part, of a perfectly good meal-ticket.

The Written Lesson in Music

By Abbie Llewellyn Snoddy

"Writing maketh an exact man"; and, if we did not know better, we would want to wager, on the strength of that remark alone, that Sir Francis was a school teacher. Every teacher knows that the written lesson quickly puts to rout that unfulfilling phrase, "I know, but I can't tell it!" Vagueness of thought must vanish before the written page, like snow upon a warming day, and in its place must stand clearness of idea and accuracy of concept.

MUSIC is an art of the intellect as well as of the ear and finger, and unless a pupil uses his brain intelligently, he cannot progress far nor fast. Every teacher who aids him in thinking more clearly and exactly is helping him to form right mental habits.

Written lessons are especially valuable to the student during the first year or two of study, when he still needs constant drill upon the fundamentals. It is sometimes amazing to discover that a seemingly apt pupil cannot draw a rest properly, or place his notes and their written definition correctly upon the staff—much less write a clear definition of the *crescendo* or *legato* and staccato. But let him understand that a written lesson is coming, and he will clear up his befogged ideas as hastily as a lazy housekeeper straightens her home upon the approach of company.

A pupil who is brought up on a regular diet of written lessons, consisting of definitions of dynamics and tempo, rules for scale and chord building, and who is trained to write scales and chords accurately, away from piano, will not be likely to disgrace his teacher in later years, by his ignorance or his exasperating half knowledge.

Why Does My Back Get Tired When I Practice?

By Ira M. Brown

FRANKLY, your back gets tired (but you do not know how to sit. Sit on the chair, not up against it. Let the chair support your weight so that you will have no sensation of balancing yourself as on the old-fashioned piano stool. Have the chair at the right height, not merely so that your arms and hands will be free, but so that your head may be held at the proper angle.

The head is an exceedingly heavy part of the body and should be securely supported by the spine. If it hangs forward it will tend to draw upon the neck, shoulder and back muscles and make the back tired, the body tired and the mind tired. Try raising your chin up so that it forms a right angle with your spine and you will probably find that you can practice longer and better.

Intensive Left-Hand Practice

By C. W. Fullwood

THE value of left hand solos cannot be overestimated. Usually the left hand does not get enough practice, but in exclusive left hand studies that member has to take care of both melody and harmony, in range from the bass to the treble. It is awkward at first trial, but by persistence there is a surprising amount of satisfaction and pleasure in this form of practice. This too, is one of the best means of corrective pedal work.

In the quick work, the spread of the left hand from bass to treble there must be a nice adjustment of pedal with hand touch. If the pedal is pressed too soon, there is a jangle of chords or tones; if the pressure is delayed after the stroke of the hand or fingers, there is a break in the harmony; but if the pedal is down at the right time gives a delightful sense of harmony. Intensive left hand practice pays a hundredfold in interest and progress.

Handicapped Players

By S. M. C.

FOR a number of years I have been teaching a pupil who, because of years of age lost the use of the thumb of the right hand through a fever. The description of the tendons so that the thumb is now bent stiff under the palm of the hand. This pupil has, by patient perseverance, overcome the natural defect to such an extent as to be able to do professional work, playing for dances and entertainments, thus adding no small amount to the family income. Artistic execution with the right hand is, of course, impossible, owing to necessary change of fingering and the frequent omission of notes which are out of reach; but, as the player has the fortunate faculty of supplying missing harmony, the effect is entirely satisfactory, and most persons never become aware of her handicap.

I once attended a program given by a charitable institution where a woman who had lost one hand attempted to play the drill for the little tots. The effect was most painful. They taught her how to breathe, how to sustain tone with what Italians call the *mesa di voce* (swelling and diminishing on single notes), how to execute scales and runs—in fact, all the exercises for agility, the ornaments and embellishments, that form the foundation of the old Italian school.

What are the Best Kind of Playing Fingers

By Elliot X. Cross

THE average person will answer this question with the offhand judgment: "Why a long, thin hand, of course." The fact is that a long, thin hand seems to imply a free and loose hand, does not in any means mean a good pianistic hand. Henri Falcou, a famous French technician, was terrified when he had a pupil together like lead pipes. In fact, the best pianists—Rubinstein, Carreño, de Pachmann, Reisenauer and others, have had hands which can only go under the class of "chubby." Carreño once called the writer's attention to the fact that he had been almost exactly like that of Rubinstein, and that he had commented upon the fact that a small hand and a comprehensive mind were far better than a comprehensive hand and a small mind.



PATTI AS A CHILD IN NEW YORK

ADELINA PATTI

Queen of the Opera of the Last Century

[The article of this article and review has been taken from the recently published work, "The Reign of Patti," by Herman Klein, published by The Century Company. Mr. Klein is a vocal teacher of prominence living in London. He came to know Madame Patti exceedingly well, and this work is accepted as her authorized biography. It has been written with deliberation and great care. The quotations from contemporary reports are voluminous and helpful. It is a worthy life story of the greatest singer of her time. The book is liberally illustrated.]



PATTI, THE QUEEN OF OPERA

WITHOUT question, the most famous singer of the last half of the Nineteenth Century was Adeline Patti. Born of Italian parents in Madrid, February 10, 1843, she was surrounded with music from the hour of her birth. Indeed, her mother, Caterina Chiesi Barili Patti, sang *Norina* on the night before her birth. Her father, Salvatore Patti, was a tenor robusto. When Patti was born, Jenny Lind was twenty-three years old and had made her first appearance in opera. Malibran had been dead ten years. Patti had been retired from the stage for fourteen years. Of her immediate contemporaries, Pauline Lucca (1841-1908) and Christine Nilsson (1843—) were the best known, but their vocal careers ended long before that of the wonderful Patti. Nevada, Marie Hauck, Gerster, Nordica, Eames, Calla, the brilliant Sembrich, the velvet-toned Lucca, Farrar, Garden and others, all represent a different generation. Not until the advent of the golden-voiced Galli-Curci have we witnessed such a firestorm of a singer, akin to that of Patti.

Patti was taught pianoforte by her gifted sister, Carlotta, who unfortunately was quite lame. Her half-sister, Ettore Barili, has the credit of having taught her how to sing. Signora Paravelli also gave her some instruction, and Patti states that her brother-in-law, Maurice Strakosch, taught her certain embellishments. Patti, according to Mr. Klein, was gifted with wonderful poise and *aplomb* as a child. He says: "No matter who was listening, she never betrayed a scintilla of self-consciousness, but sang as a bird would—with the keenest sense of enjoyment and freedom in the act of using her voice and warbling her melodies." "Did she go through a regular course of technical training in the art of voice-production? This question has been asked a thousand times, and the answer she herself always emphatically gave was, 'No.' Nature had taught her nearly everything that an average student has to strive laboriously to acquire. To put it still more precisely, she went through no regular course, but was carefully trained to do everything well.

Common Sense Studies

"Both Ettore Barili and Signora Paravelli seem to have acted in this matter with the utmost common sense. They merely filled in the gaps that nature had left. They taught her how to breathe, how to sustain tone with what Italians call the *mesa di voce* (swelling and diminishing on single notes), how to execute scales and runs—in fact, all the exercises for agility, the ornaments and embellishments, that form the foundation of the old Italian school.

"Happily, too, they 'let well alone.' (And would that all who teach their art would do the same!) They made no attempt to interfere with her sweet, even, and melodious emitting her voice. Its delicious purity and extraordinary volume furnished a sufficient warning against any attempt to improve upon what they must have recognized as nature's perfect model. They doubtless realized that she was a genius—one of those 'fortunately gifted' geniuses in whom are united all the qualities needed to attain greatness and perfection, and whose circumstances in life are equally fortunate; who can reach the goal earlier, without devoting their whole lives to it."

Patti herself gives a fascinating account of her childhood: "A musical ear, as well as an aptitude for and great love of singing, was developed in me at an extremely early age. Even as a little child, I was madly fond of music and the stage. I went to the opera every evening my mother appeared; every melody, every action, was impressed indelibly on my mind. After being brought home, I had been put to bed, I used to quietly get up again, and, by the light of the night-lamp, play

over all the scenes I had witnessed in the theatre. A lack of my father's, with a red lining, and an old hat and feathers belonging to my mother, did duty as an extensive wardrobe, and so I acted, danced, and twittered—barefooted but romantically draped—all the opera. No one even the applause and the wreaths were wanting; I used to play audience as well, applauding and flinging myself noisegays, which I manufactured by no means clumsily out of large newspapers crumpled up together.

"A heavy blow now overtook us. The manager became a bankrupt, and disappeared without paying the arrears of salary. The company dispersed, and there was an end to Italian opera. My parents found themselves without the means of livelihood. We were a numerous family, and so want and anxiety quickly made their appearance. My father took one thing after another of the paymasters, and the creditors did not know one day how we were to live the next. I, however, understood but little of this, and sang away merrily early and late.

"My father now began to observe me, and conceived the notion that with my childish voice I might extricate the family from their distress. Thank heaven, I did. When I was seven years old I had to appear as a concert singer, and I did so with all my might and simplicity of a child. In the concert-room I was placed on a table near the piano, so that the audience might see as well as hear the little bit of a doll. People flocked in, and there was plenty of applause. After singing *Posi* in turn, were printed in the *Chicago Evening Post*. The following is an extract of this article as printed in Mr. Klein's book: "People who cultivate the voice have widely different ideas on what constitutes the best methods of its preservation. If I gave lessons, I should cultivate the middle tones, and the voice of the singer would be good at the age of a hundred. The whole harm to a voice comes in pushing it up and down, in trying to add notes to its compass."

"How high can you sing?" appears to be the question. But what about the foundation part of the voice—that is, the middle tones? My success in singing, as you see, notes, and there can be no enduring success without them. How many can sing very high and yet cannot sing *Home, Sweet Home!* Some pooh-pooh the idea of the difficulty of the simple melody. But it is very difficult to sing *Home, Sweet Home* than the waltz song from *Roméo and Juliet*, because of its demands upon the development of the voice. Without the beautiful middle tones there is no cantabile, and upon the proper development of these, and the avoidance of strain by forcing high and low notes, the enduring powers of the singer depend.

"High dynamics are very beautiful; but, lose the middle tones, and you lose all. The very high and the very low notes are the ornaments, but what good are Gobelins and pictures if you have no house to hang them in?" "The tremolo, one of the most objectionable and unbearable of vocal faults, is but a phase of this forcing, and comes of the spreading of the vocal cords through straining."

"How often the question has been put to me: 'Mme. Patti, how high can you sing?' and I have thought: 'Are you at it, too?' The middle voice is the one that you need to sing with. I sing comfortably."

If you want to sing, you must first strain the natural compass of the voice. That is like living on capital. I have always lived within my income, and I have always had something to put aside. The middle voice is the one that you need to sing with. I sing comfortably."

denied that there was any such thing, and therein told the honest truth. But in searching for the reason, she often omitted to lay sufficient stress on the beneficial effect of her 'simple life' at Clapham. She would try to account for it (just to satisfy her questioners) in all sorts of ways. Once she told a Parisian interviewer that the principal reason, in her opinion, lay in her comparatively strict mode of living after she had passed the age of forty."

"Up to forty," she said, "I stunted myself in nothing. I ate and lived as I chose. After forty, however, I drank more strictly. Since then I eat no red meat and I drink only white wine and soda. When I feel weak, a glass of champagne picks me up. I never touch spirits or liquors. My diet consists of light food and white meat and vegetables. I always sleep with the window wide open in summer and partly open in winter, so as not to get the cold air straight on my face. I must get to bed early, hardly ever before half-past twelve or one. A severe hygiene and an elaborate toilet before bed are absolutely necessary to any woman who does not want to get fat. That is my only secret of health."

Patti on Voice Training

Patti was, as has been said, a "natural" singer. Few singers of this type ever seem to be successful in imparting their knowledge. However, some years ago, she related to Mr. Armand, certain principles which, in turn, were printed in the *Chicago Evening Post*. The following is an extract of this article as printed in Mr. Klein's book: "People who cultivate the voice have widely different ideas on what constitutes the best methods of its preservation. If I gave lessons, I should cultivate the middle tones, and the voice of the singer would be good at the age of a hundred. The whole harm to a voice comes in pushing it up and down, in trying to add notes to its compass."

"How high can you sing?" appears to be the question. But what about the foundation part of the voice—that is, the middle tones? My success in singing, as you see, notes, and there can be no enduring success without them. How many can sing very high and yet cannot sing *Home, Sweet Home!* Some pooh-pooh the idea of the difficulty of the simple melody. But it is very difficult to sing *Home, Sweet Home* than the waltz song from *Roméo and Juliet*, because of its demands upon the development of the voice. Without the beautiful middle tones there is no cantabile, and upon the proper development of these, and the avoidance of strain by forcing high and low notes, the enduring powers of the singer depend.

"High dynamics are very beautiful; but, lose the middle tones, and you lose all. The very high and the very low notes are the ornaments, but what good are Gobelins and pictures if you have no house to hang them in?" "The tremolo, one of the most objectionable and unbearable of vocal faults, is but a phase of this forcing, and comes of the spreading of the vocal cords through straining."

"How often the question has been put to me: 'Mme. Patti, how high can you sing?' and I have thought: 'Are you at it, too?' The middle voice is the one that you need to sing with. I sing comfortably."

If you want to sing, you must first strain the natural compass of the voice. That is like living on capital. I have always lived within my income, and I have always had something to put aside. The middle voice is the one that you need to sing with. I sing comfortably."

One of the most curious musical ideas I have ever heard of was a band of Russian performers who visited London about 1850. There were fifty of them and each man had a kind of trumpet or bugle upon which he sounded one note. You might compare the whole band to the keys of a piano or organ. Quite brilliant pieces were performed by them, each man fitting in his note accurately into the time. Can you imagine yourself playing, say, the 2d, 7th and 29th notes only in a passage of sixteenth-notes? Just think of the practice it must

have required—and the foolishness of it all! I have heard something of the sort done, but on a very mild scale, by clowns in a circus, playing on flower pots, or what not, but fancy a really quick scale executed under these conditions?

There is a well-known story of Niel Gow, the Scotch itinerant fiddler, who used to tramp the country in order to play at the country houses of the gentry. Coming to a river, over which a party of workmen had just finished building a handsome brick bridge, he asked them to wait him a trifle, in return for which he would play to them while they had their dinner. They quickly refused, whereupon he threatened to "fiddle the brig down." They scoffed at his threat, but when, seating himself beneath the arch, he found on his instrument the note to which it responded, he began away rhythmically at that note till the bridge actually seemed to tremble and a few pieces of mortar fell. The alarmed workmen too glad to say him, he disappeared.

Berlioz tells, in his autobiography, of a grand concert he once gave at Lyons, getting every possible player to assist in swelling his orchestra. His harpist, being also a violinist, was induced into this more useful position, and an amateur, one M. Georges Hainl, recruited from the ticket office to the office of harpist, he never failing to touch the instrument before. There was only one note to play—of bell effect in one of the pieces, so Berlioz provided against possible error by removing

from the harp half a dozen strings on each side of the one required, so that the player had only to count his bars correctly, and the composer records with satisfaction that the gentleman came through the adventure without a hitch!

Far different was the incident that occurred at a famous English music festival a few years ago. A very eminent composer had a big work produced in which he desired at the end and final climax to produce a splendid effect by means of the single stroke of a gong. He engaged a trusty percussion player and took him up to Birmingham, where the work was duly rehearsed and all went well. Alas! at the performance the player, having waited through two hours and a half for his cue in a hot concert room, fell asleep and never played his one note at all!

An even similar, but far more ludicrous incident occurred in my own experience at a concert of the Brighton Music School. Here also a new work was being played, a cantata for schoolgirls, in which a single clash of the cymbals had been somewhat daringly introduced towards the end by the lady composer. She entrusted the anxious part to a friend who, she thought, could at least count time. The cantata was played and warmly applauded, but the cymbals never came in. Presently, as the audience were departing and the hall being cleared a mighty crash on the cymbals startled everybody. The amateur player had indeed counted his time correctly, but he had counted four instead of two in a bar!

How Can I Find Out Whether My Child is Musical?

By the Eminent Eurythmic Specialist
E. Jaques Dalcroze

THE fact that a child is not attracted by music, does not like to sing, does not instinctively fall into step with military music—these do not indicate a complete absence of musicality. As in the grown person, the aptitude for music is often deeply hidden in the child, and for one or another reason, does not find an avenue of expression. To reach after and lead out the musical instincts of the child is the province of education.

Under normal conditions, how does musicality reveal itself in the earlier years? What are the obvious signs? To be a perfect musician it is necessary to have good ear, a lively imagination, intelligence and temperament; that is, the ability to feel and to communicate artistic emotions.

Many parents think that the possession of a good, clear voice implies musical talent. This is not always the case. Everyone knows that it is the rhythm that gives sense or meaning to the juxtaposition of sounds. A child who improvises in a pretty voice, a succession of notes, disordered and unhythmic, is no doubt less of a musician than another child who improvises upon his little drum a march in good rhythm.

It is commonly believed that the recognition of the names and relations of notes constitutes a good ear. This is a mistake. There are other qualities more valuable than that of pitch. The ear ought to appreciate the various degrees of intensity, resonance, power, accent, timbre—all that constitutes what we call musical coloring, quality and emotion expressed in sound.

It is not discouraging that a child of six years cannot reproduce melodies, either vocally or on the piano, if it is obvious that he recognizes these melodies when played or sung for him, and if he appears to be sensible of the gradations of resonance, and to the contrasts of piano and forte, to changes of time and marked changes of pitch; that is, if he is apprehensive of musical nuances.

Parents often say: "Do not let us make our boy study music. He has no voice at all." Yet often a wise teacher discovers that the child's voice is not at all at fault; it is simply that the child does not know how to establish a relationship between the ear and the sounds which he is asked to make. His ear is not false, but lazy, and his vocal apparatus lacks suppleness, and quickness of response to mental impression.

What about faulty piano playing? Rubinstein says that the musician with the best possible ear often plays false notes. But he will be a better musician, perhaps, than numerous other pianists whose fingers never go in accord. Nor will he be a better musician, perhaps, than astray, yet whose ear and temperament are in perfect accord. Nor being initiated into conventions of harmony, the child may not notice the playing of false notes, but this is a matter of education.

It is important that the child shall be made to appreciate the nuances of music; whether the music is soft or loud, quick or slow, at the top or the bottom of the

piano, smooth or crisp, increasing or decreasing in speed or volume of tone. Contrive that this education in perception shall be made a pleasing game. Place the child behind a door; then let him (guided by the music of the piano) open the door quickly or slowly, in response to the time of the music. Again, when he hears a concert, point out to him how each instrument sings with a different voice. The trombone has a big, gruff voice like papa; the clarinet speaks soft and clear, as when mamma tells her little boy what he must do; the flute is like Aunt of charming and pleasant things. The violin has many ways of singing, sometimes so clear and strong, sometimes, when they use the mute, like the sound of the wind in the tree tops.

One great lack in the parent's early training of the child, is that, though he is told stories in words, his interest is not aroused in little stories told in short, obvious musical phrases. One can so easily portray motion, action and character in music—the galloping horse, swift-running mice, bells far off and near as the wind blows the sound from or toward us.

In my own experience I know the absorption with which even babies listen to short descriptive works of composers such as Schumann, Reinecke and others. Long before he is able to make music for himself the normal child is prepared to listen to music. The best way to interest a child in music is to make him like it, through his own emotional response.

The mother should be tactically on the watch for the first sign of fatigue, that the lesson be not too long continued. On the other hand, the need of repetition is not to be overlooked. The child himself demands this in his stories. He wants the same story over and over again—especially certain favorites which he never tires. This faculty can be easily carried over into the musical field. Any tune or musical picture which gives evidence of freedom, and which he plays again and again for he will learn more from it than from others less liked. And for the development of the true musical sense, one must see to it that a large portion of what is played to him is not overburdened with words or stories. Unless he eventually loves music without program, he will be no music lover.

The ear is very closely related to the larynx; and it is certain that there are reciprocal influences between the two organs. The fact is that to train the voice improves the ear. If it is borne in mind that the pupil must be taught to appreciate the relation between sound and tone.

To develop the ear of the child, then, it is well to cultivate the voice, that he may always have the means at hand to express himself musically when so inspired. Also there is value in training both senses in a reciprocal education between the two which counts in the ultimate musical development of the individual.—Translated for THE ETUDE from *Le Ménestrel*.

A Rhythmic Knack

By Harold M. Smith

MANY apparently complex rhythmic problems may be cleared up in the mind of the pupil by rewriting in a more simple form. The following passage from Kern's *Drifting and Dreaming* seemed to perplex a little pupil of mine:



I first asked her to play it thus a few times:



Then as follows:



Even with her meagre knowledge of fractions, she was not long in understanding, as soon as she saw the second beat which had previously been "nothing but a rest" to her. Numerous problems of this character arising from two-voiced harmony can be readily simplified in a similar manner.

A Peep Behind the Scenes

By Blanche J. Stannard

ENOS ALLAN Fox, in his *Philosophy of Composition*, says: "Most writers—poets especially (and he might well have added musicians)—prefer to have it understood that they compose by a species of fine frenzy—an ecstatic intuition—and would positively shudder to think of letting the public take a peep behind the scenes."

Teachers are somewhat liable to encourage the public in this mystic belief. They are too fond, before their pupils, of telling in bated breath of Beethoven, or of marveling at Massenet without dwelling on the labor involved in bringing their works to fruition.

A teacher would do better to search through musical literature and learn of the struggles made by the masters to attain their aims—of the elaborate and vacillating methods which they used, and of the long and weary last moment—at the immemorial glimpse of idea fully formed fancies discarded in despair as unmanageable.

"A peep behind the scenes" can be secured from the storehouse of musical literature and history, and it reveals that the masters composed in the sweat of their brows after the fine frenzy had died away.

Giving inspiration due recognition in works of genius need not lead the teacher to allow the pupil to infer that these works were born full-panoplied in the master's brain.

Inspiration may have supplied a tiny theme, a single haunting melody. Then, far from having his labor finished, the master was but just begun; the carding of harmony and counterpoint, the remodeling, the problems that arrangement, the remodeling, the tearing down and building up—all these came after inspiration. Without them his own inspiration would be as an unpaired picture, existing only in the mind.

There is no gainsaying the inspiration of genius, but it is a mistake to allow any pupil to believe that genius has ever escaped from labor and become famous. The royal road belongs to the same category as the philosopher's stone, and it never frightened a true musician from his art to know this.

ORIENTATION in playing is often destructive of the very impression that the player tries to create. Avoid motions and mannerisms. La Rochefoucauld said: "There is great ability in knowing how to conceal one's ability."



De Gustibus Est Disputandum, I Say

Matters of Taste in Music a Question of Personal Development

By the Noted New York Critic

HENRY T. FINCK

The gentle art of making enemies has many branches, but perhaps there is no more effective way of making people dislike you cordially than questioning their taste and their likings, gastronomic, esthetic and otherwise. For that reason the maxim *De gustibus non est disputandum*—"Don't argue about matters of taste"—has become generally accepted.

Personally, I don't approve of that maxim without a good many "reservations." Most disagreements in "matters of taste" rest on misunderstandings; and very often a good argument does change a man's predilections. Yesterday a young lady said to me: "Once I had a violent argument with a man who said there were no mosquitoes in the Adirondack Mountains while I maintained there were. Finally I told him what he was doing there and he said, 'September.' That explained it. I had been there in June. We were both right."

Often musical critics are sneered at because they contradict each other, even in things which ought not to be matters of opinion. Thus, one of them will write that Miss Debütante sang lamentably out of tune, while another will laud the golden purity of her intonation. One of them heard only the first half of the program, when the singer was nervous, while the other heard only the second half. Both were therefore right—and wrong, too.

Naturally, the first critic wrote a "nasty" notice, because, when a singer wanders from the pitch, you caution and are glad to escape. The public puts it down as a "difference in taste" on the part of the critics; when, as a matter of fact, it wasn't a matter of taste at all, but simply needed a historical explanation; in other words, a reference to the hour when each of the critics heard the girl.

Bananas and Bread Crust

When a man tells me he "doesn't like bananas" I promptly argue the matter violently with him. "Of course, you don't like bananas," I vociferate, "and they don't like you. They disagree with you because, like most people, you rat them when they are yellow—that is, half ripe. Wait till they are nearly black on the outside. Then they are infinitely more luscious and as easy to digest as a peach. You can't help liking them."

Such a man simply "doesn't know bananas." He follows my advice he will be sure to like them, and he will thank me for enriching his life with a new delight.

If I ask, "Which is the better part of a loaf of bread?" an American will answer "the crumb," while a Frenchman will say "the crust." "That settles it, of course," you may say; "it's a matter of taste; and, therefore, not to be argued about."

I say, on the contrary and most positively, that it is a case for argument. In the chapter on "French Supremacy," in my book on *Food and Flavor*, I devoted no fewer than seven pages to explaining why French bread is practically *all crust*, and why it tastes so much better and is so much more digestible than American bread. I don't blame my countrymen and women for not liking the crust of *American bread*; it is as usually as tough and indigestible as sole leather.

Over here anybody who wants to can bake and sell bread. In France a baker's apprentice has to go through a four-year course of servitude before he is accepted as an expert. It is a wonder that French crust is so much crisper and tastier than ours? Americans visiting Paris need only a meal or two to prefer the French bread. In an American boarding-school no one wants the crust. In an English school, where bread is baked the French way, there is, I have read, "keen competition for the most crusty portions."

So you see, this "difference of taste" between Americans and the French in the matter of crust and crumb is decided by a thing to be argued about and explained.

Donizetti or Wagner

To come now to taste in music. If a man tells me, "I don't like Wagner; I don't shrug my shoulders and say, 'It's a matter of taste, and therefore not to be argued about,' but I do argue about it, in this fashion:

"You have heard the anecdote about Carl Bergmann, who, more than a half-century ago, conducted the concert of the New York Philharmonic Orchestra. He was one of the first in this country to appreciate the genius of Richard Wagner. When he was told that his audiences didn't like Wagner, he answered: 'Den dey must hear him till dey do.'"

By the time Theodore Thomas became conductor of the Philharmonic a large proportion of the hearers had learned to like Wagner's music. He did much to enhance this liking, and so did his successor, Anton Seidl. Today—and it has been so for the last twenty-five years—when the Philharmonic conductor—at present Josef Strakosky—wants to make sure of a crowded and enthusiastic audience, he announces an all-Wagner program.

"As for yourself, the reason why you don't like Wagner is the same as why Bergmann's audiences at first didn't like him: you don't know him well enough."

"Your taste, you said, is for Donizetti and Bellini. You make me smile. You ought to have been born a century ago. In the year 1822 the Imperial Opera in Vienna devoted its whole season to the operas of Rossini. Suppose the Metropolitan Opera House, two years hence, should try such a Rossini program, would its millionaire stockholders be able to pay the deficit?"

"The public's taste has changed radically. Together Rossini, Bellini and Donizetti wrote more than a hundred operas; but of all these only half a dozen are heard in our opera houses today, and these not often. What brought about this change? The opportunity to hear better, richer, more musical operas; the works, particularly, of Verdi, Puccini, Gounod, Bizet and Wagner."



"As the race, so the individual. Go and hear the operas of the composers just named, and you will present the loss of your preference for Donizetti and Bellini. And it will be due to my having argued with you about a matter of taste."

Once a man told me he had been to hear *Lohengrin*; he was bored to death and had vowed he would never attend another Wagner performance. I argued with him, told him a few facts about the gradual growth of interest in Wagner's operas, and finally said: "Go and hear *Lohengrin* three times more this season, and if you don't like it then come and tell me and I'll pay for your tickets."

He came, but I didn't pay for his tickets. He frankly confessed himself an enthusiast, and couldn't think me enough for having argued with him.

Of course, what I said would not have done the job had not the music come to my aid. Good music is its own best argument.

There is one thing I like about the manufacturers of machines for reproducing music. From a business point it means, of course, no difference to them what sort of music the public prefers, trash or the classic. But these companies are constantly featuring the best music, and pointing with pride to the fact that the frequent repetition of good pieces or songs, which the phonograph makes possible, very often and promptly effects a change in the taste of the purchasers. The music itself "argued" them into preferring high-class compositions to popular trash.

Music begins where words end; the two together often present an irrefragable argument.

How About Brahms?

Yes, how about Brahms? There is an impression that I don't like his music, that I am not to my taste, and that I am stubborn as a mule in adhering to my dislike of it. Well, greater than that I have had no use for Brahms. I know that Paderewski is far from being an enthusiast, and Tchaikowsky is not a rapt admirer. If I were a spoke of that Hamburger. At a time when Brahms was the musical lion of Vienna, Tchaikowsky, then little known, was advised to call on him and benefit by his influence. What was his answer? "I may tell you, without false modesty, that I place myself a good deal higher than Brahms. What could I say to him: If I were an honorable and sincere man I should have to say something of this kind: 'Herr Brahms, I regard you as an uninspired and pretentious composer, without any creative genius whatever. I do not rate you very highly, and look down upon you with disdain. But you could be of some use to me, so I have come to see you, and I am here, as you are, a dishonest man, then I should say exactly the opposite. I cannot adopt either course.'"

Grieg, on the other hand, greatly admired Brahms; and, when I spoke rather disparagingly about the Brahms' lyrics in my *Songs and Song Writers*, he wrote me a letter in which he scolded me for my lack of appreciation. This "arguing" about a matter of taste made some impression on Grieg; and when a more recent volume, *One Hundred Songs by Ten Composers*, I had occasion to comment on what I consider Brahms' best ten songs, I took pains to dwell on the beauty of his lyrics, and found under a high-power microscope. I still consider the Brahms songs, however, inferior in inspiration to the songs of Schubert, Franz, Schumann, Jensen, Grieg and MacDowell.

The full-blooded Brahmsists are funny. They look at you askance unless you admire with equal fervor everything Brahms ever wrote. Have you ever heard the story of the girl who was a Brownie? A Brownie and a horrid friend one day read to her one of the less known Browning poems and then said: "Can you really see anything in that?" "I think it's adorable," was the reply. "That's funny," said the horrid friend, "I skipped every other line."

Among the Brahmsites there is a good deal of that sort of inane worship. His most intimate woman friend, Frau von Herzogenberg, was an exception; and that was one reason why he liked her. She wrote to him frankly: "Why, dear master, when you can give us pure gold, do you so often give us brass?" I have always discriminated, in my criticisms, between Brahms' gold and his brass; and because I refuse to accept his brass as of equal value with the gold I am denounced as an anti-Brahmsite. It doesn't worry me in the least, I assure you. I am not an anti-Brahmsite at all. I admired his second symphony when I first heard it, in 1881, and I still enjoy it after hearing it some fifty times. I do not, as Philip Hale once accused me of doing, look for the fire escape every time the orchestra begins a Brahms piece.

From the above remarks we see that much of what is regarded as a question of taste is in reality a matter of discrimination and sincerity.

The awe inspired by great names does much to impair sincerity of judgment and to create the notion that there are differences of taste where there are none. Ernest Newman, in his delightful book, "A Musical Motley," gives two amusing illustrations. At a concert he had to write about, a flute solo was played as an encore which he described as touching the very depths of humanity. "A scandalous friend," he continues, "thereupon asked me if I knew that the piece was by Mozart. I did not; and not knowing that, and, therefore, not being hypnotized by Mozart's name, I could see the melody for the empty, perfunctory thing it was."

The other instance referred to was Beethoven's rondino for wind that Sir Henry Wood was very fond of giving, no doubt because of the chances it affords to good wind players to show what is in them. "If one of our young 'British composers,'" says Mr. Newman, "were to produce such a work at Queen's Hall, the critics would on one accord say months about him that would make his ears tingle for a month after. Yet very few of us, the morning after, and if we drop a hint to that effect, it is in a half apologetic way, as if we knew we were doing the wrong thing in supposing that to great a man as Beethoven could ever be third-rate."

It is now clear that the indiscriminate worship of the German classics was one form of crafty German propaganda before the war. Not a few critics and amateurs in America and England were caught in the meshes of this propaganda and are now ashamed of it. When they praised certain inferior pieces by Haydn and Mozart, Beethoven and Brahms, which I did not praise, it was—or wasn't it?—a matter of taste" quite worth arguing about.

To be sure, there are different ways of arguing about matters of taste. To throw a bear mug (empty, of course!) at one who disagrees with you—as happened many a time in Munich in the days of the war on Wagner—is not the best way to enforce an argument.

Practice and Muscle Fatigue

By John U. Osgood

Why do my fingers get tired?
Why is my practice at a standstill?
Why am I so fatigued after practicing such a piece as the "Chopin Minuet Polonaise"?

There is a reason and a very physiological reason. Getting tired is getting poisoned. Every physical action re-acts upon the body in two ways.

(a) Every muscular effort results in the casting off of poisonous detritus—or shall we call them fatigue toxins.

(b) Every muscular effort is followed by the assimilation of new energy products from the blood stream.

Therefore, if before the muscles are sufficiently strong and supple to bear the strain, one severe or unusual muscular effort is followed shortly thereafter by another muscular effort, and then another, and so on, as in thousands of instances in piano-forte practice, the muscles become fatigue-poisoned and progress is at a standstill. This is one of the reasons why in scale playing and in arpeggio playing there must be ever recurring periods of rest.

Rest without muscular effort is stagnation. Muscular effort without rest is poison.

The successful student is the one who watches himself very closely to find out how much effort he can stand and how much rest he requires.

To go deeply into one art is the best means to learn all.—HAUPTMANN

Reminders in Teaching Children

By Lindsay McPhail

THREE words, any one of which might form the basis for a paragraph's writing or discussion, appear in my mind to be the most important, most full of meaning in all teaching, and especially in the teaching of young children. They are

**MIND,
HEALTH,
DESIRE.**

As the word "DESIRE" might apply mean the "heart" of a student, this treatise will be meant to cover the entirety of a human, so far as the "main essentials for musical success" are concerned.

Keep the Mind Alert

Where is the greatest mind amongst men? Where is that mind most free from care, business, worry and all problems of life? In a child. Few teachers of music acknowledge this fact and attempt proper progress from that standpoint.

I have special reference to teachers who believe that to explain anything to a child one cannot talk plain English, but must depict a miniature "Toytland" in the child's mind, with a little "umh, umh," "ticky koo," "da da" and such baby talk mixed in for seasoning. Even if a teacher believes that play-talk is necessary, why not make the piano the plaything? Instead of telling little Mary or little Henry that a smooth scale sounds better to them, why not say, "Now, this one, both pupils are suddenly taken forty miles or so away from the lesson because of some such teacher catchism as "Now, pupils, that scale playing will never do! What if your toy soldiers fell down on the job as your little bitty fingers are doing? We'd all be bad Bolsheviks within two weeks!" and then, "Your soldiers must march straight up to fight well."

In short, under this heading "MIND," I believe in speaking reasonable and plain English to the children at all lessons, to hold the mind to the musical side of it for at least that amount of time a week. Goodness knows that the little ones will soon enough be back at their home wrecking and toys again without their being incorporated into the music lesson, too! The sooner musical terms are put into the child's mind, the better the child's memorizing, playing and musical success in interpretation will be. In addition to this, a child is always proud of achieving a new word. It is in the nature of a new toy.

It will be time enough to talk baby talk to the child and invent terms that will make its musical problems more obvious when the teacher sees that it cannot understand plain musical English. Children are very much interested in comprehending hard words when we give them credit for being it. It largely depends upon our persistent use of such words in speaking to the child. A boy of five, the son of a professor at one of our large colleges, was able to use the botanical names of the flowers he saw, simply because he habitually heard his father using those terms—at all because he had been taught them. And it will be the same in music, if the teacher will have a little more faith in the capacity of the child-mind. Remember, it is the child's business at this early age to absorb everything that is set before it. Why, then, should he be compelled to absorb nonsensical terms and idioms that it must later throw overboard as so much junk?

Try even long, difficult words on its intelligence, and see what it makes of them. Of course, be scrupulous about the pronunciation, and insist upon the youngster getting the word exactly right. Ten to one it will go home and "spring" them on the following day, and so you can know more than anyone else about the house.

Keep the Health Sound

I believe that I know of at least twenty "prominent failures" meant to have been future "greats," all due to lack of health and strength necessary to stand the strain of an artist's life. A former teacher of mine once

hit the nail on the head when she remarked: "I do not believe in 'all work' and 'no play.'" Still that is just what many students wake up to find themselves guilty of, usually too late. How many teachers can honestly say that every one of his pupils is in good health, strong enough for piano study and playing? Or can say that, if such is not the case, they are helping their weaker pupils to regain their health and become stronger little by little? Not many, I believe. Then we teachers must be blamed ourselves for the commercialization of the art we love!

Why is it done? Why do we insist upon ruining our pupils, and at besides, by accepting nervous and physically defective pupils? Every time some such pupil comes for his lesson a broken down such a pupil as a helper, but rather as some hated being whose very presence is detested. All this because of our having accepted an unhealthy, "unable" pupil.

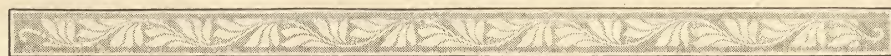
No piano practice, believe, should ever continue for longer than thirty minutes. A little rest, fresh air or exercise of some sort is then in order. This is especially true if the practice has been mental instead of physical. Each day there must be plenty of good exercise in the out-of-doors before, between, and after the practice sessions. William James said the thing well in his book on "Ideals": "KEEP THE FACULTIES IN EFFORT ALIVE BY A LITTLE GRATUITOUS EXERCISE EVERY DAY!" Now, add to this a little more recreation, play and pleasure, and there will be more healthy musicians than there are. For "HEALTHY" IS "SUCCESS!"

Keep the Desire Strong

Again I ask to touch upon the question of commercialization of our art. How many teachers can honestly say that every one of his pupils is 100 per cent. interest and ambition in his work? How many teachers can say that they have made a complete study of the natural gifts of their students and have found that those pupils are most talented along musical lines? Not many, I'm positive. Well, then, the answer, here is one more cause for a poor pupil. He is probably out of place—no fault of his own, but your fault for having accepted him! And Lord help a stranded musician-to-day above all other accidents! To make a successful pianist or teacher of piano out of your pupil DESIRE must be the predominant feature of the pupil's actions in all lessons. Why shall we expect music or the musical talent in a carpenter or electrician or from a stenographer or an exceptionally good business woman? Moral: It can't be done! Why try?

These foregoing remarks refer, of course, only to the pupil who is going to take music as a career. The teacher, here is one more cause for a poor student—should study music in childhood, just as he studies other subjects whose immediate use is not obvious. Even if the child attains but little in the musical technique, some understanding of music will be grasped and retained, and so in later years he may listen to music with a comprehension and pleasure that would not otherwise be possible. For, fortunately for the immense army of performers, there are some people constituted rather to listen to music than to make it.

Finally, then, let us find out if the "new pupil" is musical enough, by natural talent, to have the "makings" of an artist in him; or whether he will fall into the classification of the well-informed, and let these conclusions govern us in guiding his studies. But whatever we give him, let us keep a keen eye upon these three points: sound and direct teaching, no matter how young the child is; just the quantity of work necessary for the object to be obtained, and well within the nervous and physical strength. Careful and well-visited teaching like this is beyond price, and as high a work as anything that calls to the idealist to be done.



New Paths in Pianistic Expression

By SEÑOR ALBERTO JONÁS

Señor Alberto Jonás, distinguished Spanish Piano Virtuoso and Teacher, gives many impressive thoughts for ambitious players

For an artist it is rather surprising and disconcerting to have a pupil ask him—and he does ask often: "Do you want me to play with expression?" The pupil might well ask, with just as much propriety, whether he is to be pleasant and kind to those he meets and speaks with.

The reason for such and similar questions is to be sought in a misconception of the word expression. It is taught in by the pupil (and also, I regret to say, by the teacher) when the word shading is meant.

There is a great difference between shading and expression. Before we go on, let us define the latter.

Expression nearly always includes shading. But shading a piece may be accomplished without bringing to light the purpose, character, mood, spirit, atmosphere of the piece; without investing it with the personal equation of the player—his own feelings, emotions and thoughts which he, but unconsciously as well as through volition, attunes to the thoughts, emotions and feelings which awayed the composer as he created his work.

Unconscious Shading

Shading a piece may be accomplished through a purely mechanical process, by reason only; although usually it is by an unconscious process that our feelings dictate the distribution of lights and shadows, of *forças* and *pianos*, crescendos and *diminuendos*. Shadings correspond to the leaviness or lightness of the drawing; to the intensity of the color applied to the painting. Shadings, therefore, he considered synonymous with the greater or lesser volume and intensity of a sound.

But expression is the concomitant of all that the piece has awakened within us, whether directly or indirectly connected with the piece. Just as we perceive an object because a greater or lesser part of the rays that strike it are reflected to us, so expression is the reflection of the *impressione* made on us by a tone poem and which we project from our own personality. But in order that this projection—this expression—may take place, our impressions must have been keen and strong. The deeper and stronger and keener these impressions have been, the more potently and convincingly will they be projected from ourselves through the medium of an instrument.

Therefore the first requisite for acquiring to a musical degree our own individuality, to possess, and carefully safeguard, a musically sensitive nature. This includes sensitiveness of the musical ear, which perceives the slightest difference and fluctuation in the pitch, volume and color, or *timbre*, of the tone; sensitiveness of feeling for harmony, in its blending of consonant and dissonant sounds; sensitiveness as to the slightest change in the tempo, so that once the tempo of a piece is heard it is never forgotten; sensitiveness to the rhythm and to the measure; sensitiveness to accentuation, touch, delicacy, strength, and, above all these, to the inner, glowing life of the composition, to its appeal to the intellectual faculties or to the emotions of man.

Expressing is Creating

To express means to reproduce, with the inevitable alloy of our own individuality. To express may also be said to create anew.

The moment we read, play or sing, or hear a piece sung or played, we receive an impression; and it is henceforth impossible for us to play or sing this piece without investing it with expression of some kind. This expression will be more marked if we read, play or sing this piece often, or hear it often sung or played, and also according to the greater or lesser power which we give to our impressions, which the piece has produced on us. If we deny them utterance, if we stifle them, we run great risk of deadening or obliter-

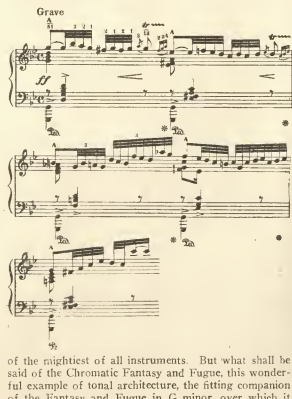
ating entirely the impressions made on us. Therefore if we wait for a special grand occasion on which we are to play a piece "with expression" we may find only dryness and barrenness where the little, delicate blue flower of poetry was beginning to grow.

Play "with expression" the moment you begin to play at all. As your impression of the piece becomes more varied and deeper, your expression will likewise be richer, deeper and broader. As new points of view, new sources of delight, or of joy, or of sorrow are disclosed by studying the piece, playing it over and over, thinking about it, so new effects, new vibrant strings will seemingly be added to the instrument which under your fingers is evoking anew the magic life which slumbered in the silent symphony.

Shadings alone—no matter how skillful the dynamic treatment—are insufficient to render adequately the magnificent, broad sweep of the following measures, which, like the huge portico of a cathedral, usher us into a tone creation of vast and noble dimensions: the Fantasy and Fugue in G minor of Johann Sebastian Bach, arranged for piano, in supreme, masterful fashion, by Franz Liszt. Something is needed here besides a firm touch, forceful accentuation, careful shading and skillful pedaling: the understanding of and capacity for reproducing—for portraying—the elemental grandeur of this broadly conceived work.

A Titanic Work

The Fantasy and Fugue in G minor were written by Bach for the organ, and we can well understand that when strewing therein the wealth of his musical ideas he was influenced and helped by the infinite resources



recitatives must ever remain a matter of wonderment to and study for the earnest musician. What grandeur, what pathos is expressed in them! At times methinks that old Greek chorus has evoked here, for such music have been the impassioned recitation of the ancient palmoists as he sang and was answered at intervals, in short, wailing, or fiery accents by the surrounding chorus of singers. "The Grecian tragedy was at first nothing but a chorus of singers"—(Dryden). Or is it the Jewish chant which is heard here—this strange melopoeia, with its trills, turns and shakings of the voice—at times lamenting, anon querulously supplicating, a blending of the old Arabian, Egyptian and Jewish strains, the more potently and convincingly will they be projected from ourselves through the medium of an instrument.



of the mightiest of all instruments. But what shall be said of the Chromatic Fantasy and Fugue, this wonderful example of tonal architecture, the fitting companion of the Fantasy and Fugue in G minor, over which it perhaps towers through its boldness and vastness of design and the cyclopean power of its execution!

The Chromatic Fantasy and Fugue of Bach remains in some respects an unsolved problem. How could the great German write for the tiny clavichord a work that tests, and in no way exhausts, the depth and power of our modern piano? The pianist is to lead the orchestra, the chorus, all who seem to be needed here for an expressive rendition of this great work. Its

Fernuccio Busoni (in his edition of the Chromatic Fantasy and Fugue) by the simple, yet clever device of using three staffs, presents in a graphically clear manner the solo voice and the answering orchestra or chorus. Viewed thus, shall we not expect to hear these wonderful cantatas than if we are concerned only to render them in a well "shaded" manner?

NEXT MONTH

THE ETUDE presents an exceptionally interesting interview with the famous prima donna
MME. ALMA GLUCK

When Thalcon awoke his surprise was so great that he could hardly keep his equilibrium on the piano chair.

may be practiced with advantage—in order to become familiar with the foundation of the structure, as well as to teach the hand to "prepare" adequately—in the following manner:

How Teresa Carreño Taught the Piano

By Walter Howe Jones

[Mr. Walter Howe Jones, formerly professor of music at the State University, Chattanooga, Tenn., and a composer whose work have frequently appeared in *The Etude*, was a favorite pupil of Madame Carreño. His account of the plan of instruction used is unique and helpful.]

MME. CARREÑO was very wise in her teaching, for she knew when to point the way and when it was best to leave the pupil to discover it alone. For instance, when I began with her I had been preparing a program which I wanted to play privately before some musical friends when I should have it ready. She let me keep at work on it, heard me attempt the numbers now and then, and criticized me in a few words, but always with a careful reserve. At last one day when I found myself floundering through a passage in the Chopin *Balade* in G minor, I jumped up from the piano and exclaimed, "I'll never be able to play this program!"

She smiled and said quietly, "I'm glad you have found it out." Then, after waiting a moment for that to sink in, she added, "Do you really want to play it?"

"Most certainly I do."

"Then if you are willing to do just as I tell you, it will not be long until you are able to play it."

"I'll gladly do anything you say," I told her.

Her advice was that I drop work, not only on the program, but on any other compositions as well and devote my time solely and entirely to work on finger exercises and scales. It took me from four to six hours daily to get through the task she gave me, and I played those things to her at every lesson for three months. Her sole comment each time was, "You're doing well; keep it up." Finally one day when I had finished she suddenly said, "Good! Now play my program."

"But I haven't thought of it for three months," I gasped in astonishment.

"That makes no difference. You knew it then and it will come back to you now."

To my amazement I did play it, as I had never believed I would be able to. It was simply that my fingers had needed training to do the work my brain demanded of them.

Punctuality at Lessons

As Madame Carreño had not come to Berlin to teach, but to give concerts, and as her overwhelming success from the very first made her in great demand all over Europe, my lessons were somewhat irregular; but in her greatness of heart she saw to it that there was never a long time between them, and she always kept me a long time with work to do. She would even wire me when she was returning from an engagement, and though she might not be spending more than three hours in Berlin she would find time to give me a lesson.

One particular lesson I can never forget. She had asked me to lunch with her, after which she taught me for an hour. At its close she said, "Now what are you going to do?"

"Go home and work these things out."

"Not to-day," she said. "Instead you are going to sit here and listen to me practice. You may get some pointers."

She was to give a recital the following evening in Dresden, and it was this program she worked on. Beginning with Bach and then a Beethoven sonata, down through a list that ended with one of the rhapsodies— which she called "the fireworks"—she played each number slowly, thoughtfully, and with the utmost care; and as she made a slip, the passage was gone over a dozen times correctly before she would leave it. She sat at the piano five hours that day; and it was the most impressive lesson a pupil could ever hope to have. It taught me more than I could otherwise learn in a year.

The Brundhilde of the Piano

One day, immediately following one of her big Berlin recitals, when she had been acclaimed by the critics as the "Brundhilde of the piano," I went to her for a lesson. I was so overcome with my temerity in daring even to sit down to a piano in the presence of such a great artist that I became painfully self-conscious. In consequence, I played badly, as if I had no brain, and as if each finger were a drumstick! Finally she said, "See here, get out of this. Go down stairs, go out on the street and fall in love with someone, no matter whom—the first woman you meet, and then come back and play!"

An imp of mischief suddenly took possession of me, and with a gulp at my own audacity I replied, "Madame, I need not leave the room to do that!"

With a flush and one of her sudden brilliant smiles she said, "I accept the compliment. Now do me the honor to play as you should."

This little tilt restored by self-possession and I did play better than I thought I could.

During all my time with her, how kind she always was!—how thoughtful and how great hearted! She took pains whenever possible to have me meet the great musicians, saying it was a good thing to know such people, and one could always learn something just from being around them. I could give the names of many of the truly great to whom she introduced me, but I will only relate an account of my first meeting with one of the great ones of his time, since it was an unusual occasion and there was an amusing contretemps attending it.

Freezing Out the Wrong Man

A short time before it happened, Madame Carreño had said that she sometimes wished I were with her when I was not, as she was frequently annoyed by her interviewers and found it difficult to get rid of them. I told her to let me know at any time when one was annoying her and I would take care of him. Very well. One afternoon I was to be at her hotel at one o'clock for luncheon and a lesson. When I went in the clerk told me Madame was already in the dining room. As I entered, I saw her at a far table, and, seated with his back towards me was a man talking earnestly to her. I fancied she looked bored, and I thought that here was my chance to rid her of one of the pests. I would properly freeze him out. I walked to the table, passing the man whom I did not even look at, and greeted her, talking rapidly about some commission I had executed for her. As I talked, I glanced at the man out of the corner of my eye to see how he was taking my snub, and was stupefied when I realized that my newspaper reporter was none other than Dr. Hans von Bulow.

I wished I could sink through the floor! I stammered and stopped speaking. Madame Carreño, immediately sensing the situation, introduced me to him, saying I was a former pupil of Minna's whom he knew very well, and at present I was studying with her. He greeted me most cordially and I was invited to sit down with them. In time I recovered from my embarrassment, and at my luncheon while listening to their conversation, which was on subjects well worth while. When the coffee was served, von Bulow took out a gold cigarette case and offered me a cigarette. I was declining it when Madame said, "Take one. You know you're doing for a smoke."

Von Bulow said, "Yes, do have one, they're bad, they're Russian."

So I took one, and Madame whispered to me to put it in my pocket. Von Bulow, hearing it said, "Oh, no, it's too bad to deprive the young man of his smoke," but she told him she was sure I would rather keep it as a memento of the occasion than to smoke it. Whereupon, with a funny look on his face, he handed me the case again, saying, "Since you do me so much honor, have another one to smoke."

I often met him after that and he was always cordial, and I think he enjoyed the joke, that he, who could snub so fearfully, had once been snubbed by a poor music student!

As for Madame Carreño it was her quick understanding that saved the day for me; and I cannot do too much honor to her, not only as a great artist, but as a wonderful teacher and a whole-souled woman.

Blundering Players

By Angela Becker

The young piano student, if given the initiative, will begin to play a study or a piece in a very confident, hasty manner; as if to say:

"I'll show you what I can do."

But the doing does not proceed in as lively a fashion as originally intended, and after strutting through a few measures, the over-confident student usually "comes up for air" and tries to discover just where he is. In other words, such performers have managed to remember a part of the piece and really play it "by ear," as the term goes. They create a number of rests or stations which do not exist in the piece.

A good way to remedy this childish fault is for the teacher to count aloud before allowing the student to begin to play. For instance, count two full measures slowly and distinctly, to give the player the proper tempo. Then insist upon the player counting aloud. Also explain that it is much better to play a little slower and to concentrate the mind on the notes as they are written, instead of a rest station here and there, the playing will be smoother and more uniform in character.

Useful Teaching Hints

By Joseph George Jacobson

WHILE working hard to acquire a technique do not neglect to cultivate the touch,—what the old-fashioned Germans called the tone development of the touch. Technique can become artistic only when qualified by refinement and poetry in taste and touch. Mere bravura playing is ill-advised. Old Cramer said: "De mon temps on jouait fort bien aujourd'hui on joue bien fort," an almost untranslatable pun which might be rendered thus: "In my time they used to play loud well, now they play very loud." Let your technique be controlled by thought, for without the latter it would be purely mechanism.

Thought is intensified by emotion, the latter is the "Divine Spark," "le feu sacré," that something that lifts an audience into rapturous ecstasy and fervor—note, for example, the playing of d'Albert, Rubinstein, de Pachman and Paderewski. Sometimes emotion is controlled by intellect through which real refinement and wise discrimination are nurtured—note, for example, the playing of Josef Hofmann, Godowsky, Heifetz, Leviski and others.

A great pianist should possess these four characteristics—emotion, talent, intellect and technique. In addition to this, a noble culture, which has restlessly made its incursions into all the domains of intellectual wealth, adds the breadth and symmetry to genius, and gives a lofty repose to art through which genius ascends to that high peak of fame which commands the reverence and admiration of the world.

Watch carefully the effects of the pedal, which is, indeed, the soul of the piano, as Rubinstein called it. I do not believe that the highest art of pedaling can be taught. There are very fine books and acedemical, old-fashioned rules, which say: "Change the pedal at every new harmony," etc., but the real secret of pedaling is far wider than that assigned to it by any little dry-as-dust stricture of the conservatory or the academy. To create color is the true mission of the pedal. The genuine artist knows no rules when recreating his pieces, and will often combine even heterogeneous harmonies, especially when playing modern compositions. Then there is the type of piano to be considered. One piano will admit of more use of the pedal than another. The acoustics of the hall also require different pedaling. Seldom do you hear the great pianists pedal through the same piece alike. I asked de Pachmann before one of his concerts in Berlin if he used the pedal in the short introduction to the *G minor Ballad* by Chopin. He replied, "Of course not." But I noticed that at the concert he instinctively used the pedal three times with charming effect.

Bonaparte's Flute

By H. E. Zimmerman



It will be remembered that after the battle of Waterloo, Joseph Bonaparte, King of Spain, and brother of the famous Napoleon Bonaparte, fled to the United States, and resided for a number of years in Bordentown, N. J., under the name of Count de Surville. Flute playing, then so very fashionable, was one of the Count's favorite pastimes, and it is said that there were few in the country who could equal him. Among the more frequent guests at his home was a young society gentleman of Philadelphia, Pa., whose repertoire of flute included some old Scotch airs that were particularly pleasing to the Count. The flute which the young man used was the pride of his life; but one evening as he was laying it aside the Count exclaimed in a burst of enthusiasm, "Wonderful! You can make music with a stick. Such a player should have a handsome instrument. Accept this flute of mine, and I will hereafter use yours." The young man in answer to Thomas Fitch Bumell, grandfather of the present owner of the flute, Mr. H. M. Norris, of Cincinnati, O. The flute is of glass, with pearl and silver keys.

The interest and delight in music history is that it is about something constructive—something for the betterment of mankind and not like the average general history which Voltaire described as "a picture of human crimes and misfortune."

MENUET CLASSIQUE

CARL MOTER

A very good example of the menuet in olden style. To be played in a manner prim and exact, with little or no pedaling. Grade 3½

Tempo di Menuetto M.M. ♩ = 108

TRIO

D.C.*

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

Copyright 1920 by Theo. Presser Co.

British Copyright secured

DANCE OF THE SPRITES

A graceful dance movement in the style of a modern gavotte. Give correct values to the dotted eighths and sixteenths. Do not play as tho' in 12 time. Grade 3.

R. S. MORRISON

Alla Caprice M.M. $\text{♩} = 108$

AT EVEN FALL

Well adapted for elementary study of the singing tone and the legato style of delivery. Grade 2½.

E. F. CHRISTIANI

Andante M.M. $\text{♩} = 72$

THE BUTTERFLY

AIR DE BALLET

PORTER STEELE, Op. 9

Very graceful and delicate. To be played with extreme refinement. A judicious employment of the *tempo rubato* is desirable. Grade 4.

Vivace

Allegretto Moderato M.M. 108

poco rit.

a tempo

cantando

poco rit.

a tempo

f più mosso

poco marcato

ten.

Moderato

Allegretto

THE ETUDE

THE ETUDE

poco rit.

a tempo

Coda

f veloce

TRIO

p legato

poco rit.

a tempo

acc.

f vivace

p

HUNGARIAN POLKA

THE ETUDE

To be played in a dashing manner, rather faster than the usual *polka* time.

Vivace M.M. ♩ = 144

SECONDO

F. G. RATHBUN

ff

marcato

p cresc.

f cresc.

f cresc.

last time to Coda

ff

ff

ff

D.S. ♯

CODA

THE ETUDE

HUNGARIAN POLKA

PRIMO

F. G. RATHBUN

Vivace M.M. ♩ = 144

ff

p cresc.

f cresc.

last time to Coda

f cresc.

ff

fff

D.S. ♯

CODA

CONCERT GAVOTTE

THE ETUDE

To be played in a bold and festive manner, but not too fast. Grade 4

Tempo di Gavotte M.M. $\text{♩} = 108$

SECONDO

NEWTON E. SWIFT, Op. 4, No. 4

f marcato
f
ff
pp
Repeat ppp
ff Fine
p
mf
f
ppp
D.C.

THE ETUDE

CONCERT GAVOTTE

Tempo di Gavotte M.M. $\text{♩} = 108$

PRIMO

NEWTON E. SWIFT, Op. 4, No. 4

f marcato
f
ff
pp
cresc.
ff Fine
p
mf
f
ppp
D.C.

LITTLE INDIAN CHARACTERISTIQUE

THE ETUDE

To be played in characteristic style, observing carefully all dynamic signs. Grade 2½

WALTER WALLACE SMITH

Allegretto, con moto M.M. = 108

f *p* *pp* *marcato il basso* *Fine* *pp* *marcato il basso* *mf* *cresc.* *p* *f* *pp* *mf* *Tom-toms*

THE ETUDE

f *p* *pp* *marcato* *D.C. al Fine*

ARBUTUS

In the style of a song without words; a little study in tone production. Grade 8

A. O. T. ASTENIUS

Andante cantabile M.M. = 72

mp con molto espressione *cresc.* *dim.* *mp* *Piu animato* *cresc.* *rit. e dim.* *Fine* *mf* *con marcato e espressivo* *a tempo* *rit.* *a tempo* *piu cresc.* *rit.* *dim.* *mp* *piu cresc.* *dim. e molto* *rit.*

The Brunswick Method of Reproduction



The ULTONA
PLAYING A BRUNSWICK RECORD

The ULTONA

The Ultona is one of the units of the Brunswick Method of Reproduction and an exclusive betterment obtainable only on The Brunswick.

At a turn of the hand, the Ultona plays each type of record, exactly as intended.

It presents to each make of record the correct needle, the proper diaphragm and the exact weight.

This does away with makeshift attachments and awkward changes. It is the only all-in-one reproducer of its kind, a Brunswick patent.

The Brunswick Tone Arm is counter-balanced. This diminishes old-time surface noises. The needle and record contact perfectly at all times. There is no undue pressure, no faint spots.

The Ultona plays each type of record at its best, reproducing those delicate shadings of voice or instrument in which a music lover finds such great delight.



Etude Readers are Sincere Critics— So We Welcome Your Comparisons

THERE is a final judgment of all phonographs—the ultimate appeal, the last word.

And that is *tone*. Less musical people than the readers of The Etude may be satisfied with other considerations. Many of the uninitiated may make unknowing mistakes. Some may not even appreciate the hidden beauties of music.

But supreme tonal quality in a phonograph is the major consideration of every Etude reader. And that is why so many have preferred The Brunswick.

The Brunswick *does* satisfy the ultra-critical. It brings to the real music-lover many obvious superiorities.

THE BRUNSWICK-BALKE-COLLENDER CO.

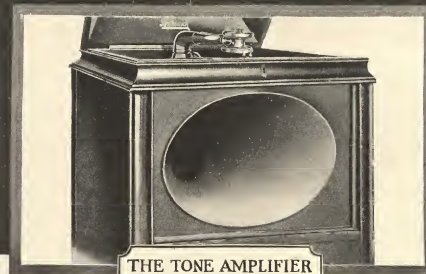
General Offices: 623-633 South Wabash Avenue, Chicago

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

New England Distributors: Kraft, Bates & Spencer, Inc.,
156 Boylston Street, Boston, Mass.

Canadian Distributors: Musical Merchandise Sales Co.,
79 Wellington Street, West, Toronto

Brunswick
PHONOGRAPHS AND RECORDS



THE TONE AMPLIFIER
With Grill Removed

The AMPLIFIER

The Brunswick Tone Amplifier is a further improvement in sound wave projection.

It supplants the old way. It applies acoustic laws in a scientific manner.

It is oval. It is of moulded wood. It has no metal throat. Not merely to be different from the ordinary, but because acoustic principles acknowledge only one right way, and this we have adopted.

Brunswick set the pace in amplification. It is the combination of units of the Brunswick Method of Reproduction that in their very co-ordination give this phonograph its marvellously better tone.

And Brunswick alone controls this combination of betterments. So Brunswick alone can attain the new standards.

Hear The Brunswick. You'll immediately appreciate its superior reproduction. Everyone does.

How this finer tone is accomplished is secondary. Suffice it is to the knowing critic that it is there. Not merely a trifle better than the ordinary, but vastly better.

The Brunswick Method of Reproduction stands today as the highest accomplishment in phonographic art.

This is not merely a statement. It is a *fact*. You can prove it yourself. Your ear will instantly detect the difference between Brunswick tone and the ordinary.

Visit any Brunswick dealer. Be critical. Make comparisons. You'll be delighted at the new standards set by Brunswick. And undoubtedly you, too, will accord The Brunswick first place and install one in your home or studio.

Brunswick Records bring refinements too. They can be played on all instruments with steel or fibre needles, but, like other records, are heard at their BEST on The Brunswick.



Brunswick
PHONOGRAPHS AND RECORDS

A Guide for Teachers

Practical Hints on Material That Aids in Making Teaching Success

Start the Child Beginner With

BEGINNER'S BOOK—School of the Pianoforte—Vol. 1
By THEODORE PRESSER **PRICE, \$1.00**

This is a genuine "first teacher" for the piano. It is without doubt the most extensively used elementary piano instruction book and covers in a most pleasing and thorough manner the first grade of study up to, but not including, the scales. Large notes are used and the chords at the end of the pieces and pieces and duets included in the work serve to entertain as well as reward the child for progress.

First Study Can Be Pleasingly Varied With

FIRST GRADE STUDIES for the PIANOFORTE
By L. A. BUGBEE **PRICE, \$1.00**

This set of studies is unusually popular and has on its own merits attained success. All the exercises are original and are practically melodious pieces with pleasing notes. Some have accompanying text. These studies may be taken up after the first few elementary lessons.

GENERAL STUDY BOOK

By MATHILDE BILBO **PRICE, 75 Cents**

A very interesting collection of material for elementary studies. Little solo and duet pieces serve to furnish many important things to the young pianist.

MUSICAL PICTURE BOOK

By OCTAVIA HUDSON **PRICE, 75 Cents**

As soon as the elements of notation have been learned this set of pieces, printed in special large notes, will be found very helpful. They are short, tuneful and have accompanying text.

VERY FIRST DUET BOOK

By THEODORE PRESSER **PRICE, 75 Cents**

There are not teacher's and student duets, but are for two students in the elementary stages. Each number is a gem and many teachers have profited thus in a long-remembered volume.

Works for Continued Progress in First Grade

STANDARD GRADED COURSE OF STUDIES—Grade 1
By W. S. B. MATHEWS **PRICE, \$1.00**

This "original" graded course has been the "backbone" of thousands of music teachers' before taking up these more serious studies, the first grade of these studies may be used to complete the first volume has been introduced to scale and chord study.

STUDENT'S BOOK—School of the Pianoforte—Vol. 2
By THEODORE PRESSER **PRICE, \$1.00**

For the child this is the logical sequel to the "Beginner's Book." It takes up the subject just where the "Beginner's Book" stops and progresses through various phases of technique to a complete treatment of the scales up to and including four sharps and four flats.

Pieces in Sheet Form for the First Grade

VERY EASY		EASY	
Cat. No.	Price	Cat. No.	Price
9628 Dance of the Fairy Queen.....	30c	6634 Fire and Drum Brigade.....	30c
16379 Thrilling Popcorn Spinning.....	30c	16378 Cradle Song.....	30c
7664 Little Doves.....	30c	2262 Four Leaf Clover Valse.....	30c
16315 Beginning to Play.....	30c	11165 Come and Play.....	30c
6482 My Partner.....	30c	16452 Haymaking.....	30c
16421 I Begin.....	30c	16338 The Big Bass Singer.....	30c

ANY OF THIS MATERIAL MAY BE HAD FOR EXAMINATION THROUGH THE "ON SALE" PLAN

Works Covering in Detail Various Phases of Study in a Number of Grades

NOTATION

Spelling Lessons in Time and Notation
By MATHILDE BILBO **Price, 50 cents**
An excellent work that teaches notation through the spelling of words. Wrong signatures and note values are also covered.

SCALES

Mastering the Scales and Arpeggios
By JAMES FRANKS COOKE **Price, \$1.50**
A complete and exhaustive treatment that enables the teacher to start scale study to the highest degree of proficiency with an advanced pupil.

Touch and Technique Part II—The Scales
By DR. W. M. MASON **Price, \$1.00**
Touch and Technique is one of the most remarkable works for piano. There are four

parts, and every teacher should know this complete system of technique. In Part II the scales are rhythmically treated.

OCTAVES

First Studies in Octave Playing
By THEODORE PRESSER **Price, 80 cents**
Short studies that can be taken up by pupils in the second and third grade.

Octave Velocity
By JAS. H. ROGERS **Price, \$1.00**
Short, interesting studies covering all forms of octave work. Ranges about grades 4 to 6.

Octaves and Chords—New Graded, Part 6
By F. L. PHILLIP **Price, \$1.00**
An exhaustive treatment arranged in a logical and progressive order by a master of piano technique.

PEDALS
By DR. J. M. BLOSE **Price, \$1.00**
A systematic study system for the proper use of the pedal. Can be used in the second year of study.

The Second Grade of Study

STANDARD GRADED COURSE OF STUDIES—Grade 2
By W. S. B. MATHEWS **PRICE, \$1.00**

At this stage of study the pupil begins to move more freely and easily about the keyboard and accordingly the material in "Matthews Second Grade" takes a finer range. The studies are well selected and each is written for a purpose. Many suggestions are given as the work progresses.

Second Grade Piano Collections

STANDARD GRADED COMPOSITIONS—Grade 2
Compiled by W. S. B. MATHEWS **PRICE, 75 Cents**

The various pieces in this album have been selected for their educational value as well as for their melodious and other attractive musical qualities. The pieces are in all styles and altogether the collection furnishes valuable second grade teaching material that can be readily used in conjunction with the *Standard Graded Course*.

YOUNG PLAYERS' ALBUM

Seventy numbers for the pianoforte. They are printed from special large plates and therefore it was possible to include so many. This is one of the best obtainable compilations of easy piano pieces for teaching or diversion.

SOUVENIRS OF THE MASTERS

By GEO. L. SPAULDING **PRICE, \$1.00**
Famous melodies are here reproduced in a simplified form. Altogether there are twenty-seven numbers, each giving a well-known melody by some great classic or modern writer, preserved by original introductory material by Geo. L. Spaulding. *Price 10c* each.

Pieces in Sheet Form for the Second Grade

Cat. No.	Price	Cat. No.	Price
4385 Flying Sparks.....	30c	7230 Rose Petals.....	30c
16294 At the Dancing School.....	30c	7231 Playing Tact.....	30c
16112 A Dance in the Village.....	30c	16683 Little Indian Girl's Story.....	30c
7719 Jimmie.....	30c	7687 Waltz of the Flower.....	30c
12216 The Soldier's.....	30c	14123 Narcissus.....	30c
Reichner.....	30c	16054 At the Fair.....	30c

The Third Grade of Study

STANDARD GRADED COURSE OF STUDIES—Grade 3
By W. S. B. MATHEWS **PRICE, \$1.00**

In this grade the pupil is ready for something a little more pretentious and the collection of studies in this grade of *Matthews* will be found of great value. These studies are of new melodic, musical and technical interest.

Third Grade Collections for the Piano

Standard Graded Compositions, Grade 3.....	75c	Popular Parlor Album.....	40c
First Studies in the Chords.....	75c	Album of Favorite Compositions by II.....	75c
Popular Home Collection.....	75c	Engelmann.....	75c

Pieces in Sheet Form for the Third Grade

Cat. No.	Price	Cat. No.	Price
6952 No Surrender March.....	50c	16557 Dance of the China Doll.....	30c
11563 Queen of the Elm-Leaf-Bees.....	50c	16558 Sea Foam, Scherzo.....	30c
6738 June Roses.....	50c	16861 Autumnal Visions.....	30c
8892 Sweet Lavender.....	50c	8893 Twilight Song.....	30c
7101 Yes.....	50c	4050 March.....	50c

Enjoy the convenience of this plan. Teachers may select numbers from any of our lists and catalogs or we will cheerfully make up packages covering desired grades. Numbers not used are returnable.

TRILLS

Daily Trill Studies
By JAMES H. ROGERS **Price, \$1.25**
Any student of intermediate grade having satisfactorily completed this work should possess a clear, well-trained trill.

The Trill—New Graded, Part 7
By F. L. PHILLIP **Price, \$1.00**
A compilation of original and selected studies for the development of the trill.

PEDALS

Pedal Book
By DR. J. M. BLOSE **Price, \$1.00**
A systematic study system for the proper use of the pedal. Can be used in the second year of study.

TIME DIFFICULTIES

Playing Two Notes Against Three
By E. W. LINDON **Price, 50 cents**
A practical solution of an often-rhythmic problem.

Exercises in Time and Rhythm
By E. A. NEPLER **Price, 40 cents**
These exercises include almost every possible rhythm in rhythm.

Rhythm and Technique
By M. GREENWALD **Price, \$1.25**
A valuable set of studies (grades 2-3), covering many special features, such as triplets, double notes, staccato, syncopation.

Studies in Syncopation
By A. SARTORI **Price, \$1.25**
An excellent set of studies for pupils in grades 2 and 3.

GOLDEN DREAMS

REVERIE

M. L. PRESTON

The grace notes in this entertaining little drawing-room piece should be treated in the manner of broken chords played downwards. Grade 3
Andante con espressione M.M. ♩=72

LOVE'S VICTORY

WALTZ

C.S. MORRISON, Op. 18

A very useful waltz movement by a popular writer, suitable either for dance or the drawing-room. Grade 3½

Tempo di Valse M.M.♩=54

IDLY DRIFTING*

BARCAROLLE

FERD. SABATHIL

A charming study in legato playing; chiefly on the 'black keys.' Grade 3½

Moderato M.M.♩=48

PLAISANTERIE

THE ETUDE

To be played throughout in a capricious manner in free time and with strong contrasts, Grade 4.

Allegretto M.M. ♩ = 108

IRÉNÉE BERGE

THE ETUDE

PEGGY

A clever little musical characterization, taken from the set *Friends of Mine*. An elastic wrist is required for the right hand part. Grade 3.

Moderato M.M. ♩ = 108

W.E. HAESCHE

HAPPY WANDERER

THE ETUDE

E. F. CHRISTIANI

A jolly little intermezzo somewhat in the style of Schumann's "Happy Farmer." Grade 3

Marcia M.M. = 108

p

Last time to Coda

CODA

a tempo

un poco rit.

p

D.N.

THE ETUDE

WAIT FOR THE ROSES

EDWARD LOCKTON

Mr. Tate's latest song; a most singable number.

ARTHUR F. TATE

Slowly and with much tenderness

1. When all the world is shadowed, And long seems ev - ry
2. Each heart must have its sor - row, Each hour must have its

day, When fa - ded flow'rs are ly - ing A - bout your sun - less way; Oh! do not fear, for
tears, Each night must hold some long - ing, Be - fore the dawn ap - pears; But have no fear, for

you will hear, The voice of hope so sweet - ly say. Soon the ro - ses will wake for you,
God is near, And He will keep you through the years.

Soon the skies will be shin - ing blue, Soon you'll hear such a gold - en strain - When sum - mer's glad birds sing a - gain!

Wait through days that are dark and sad, Time will bring back the mo - ments glad; Hope through your trou - bles and

learn to smile, Wait for the ro - ses, wait a - while. wait a - while.

MELODIE ROMANTIQUE

WILLIAM REED

A fine solo piece in the true violin style, requiring clear intonation and an expressive delivery.

VIOLIN

PIANO

Tranquillo M.M. $\text{♩} = 100$

a tempo

rit.

poco agitato

cresc.

marcato

legato

rit.

mf

dim.

Tempo I.

cresc.

dim. e rit.

Piu mosso

a tempo

rit.

cresc.

rit.

cresc.

ten.

mp

mf

marcato e larg.

marcato

dim.

p

Tempo I.

a piacere

mp

cresc.

mf

ff

cresc.

ten.

calando

mp

rit.

dim.

mp

FINALE from FANTASIA On Hawaiian National Airs

H.J. STEWART

A charming concert number, played by Dr. Stewart at his recitals with great success. The complete *Fantasia* contains four additional airs.

Like no a Like

Sw. Oboe

MANUAL

R.H.

Gt. Flute 4ft.

Ch. 8ft.

me

Gt. 3 & 4ft.

Gt. to Ped.

poco rit.

Sw. Vox Humana

Aloha Oe

*poco rit.*Gt. *f*

Gt. to Ped.

Orch. Oboe with Tremolo

Sw. or Ch.

poco rit.

Gt. to Ped.

Solo Chimes

Sw. Vox Humana

pp Bourdon only*ad lib.**pp*

Voix Celestes

*pp**din.**pp**pp*

MARGARET OLIVE JORDAN

An effective song for church or home. Expressive and dignified.

SHOW ME THE WAY

HOMER TOURJEE

Andante religioso (Fervently)

Moderato con espress.

Will may be done. Give me the strength to fol-low each day The path where Thou lead-est O, show me the way. Tho' it be thro' the

val - ley where clouds hang low, If Thou lead-est, O One, there will I go

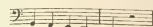
All un-a-fraid of the shad-ows dark blue, For Thou art the way I wish to per-sue. Just show me the way out of doubt, out of

fear, Then sure-ly I'll know that Thou art ver - y near, And my heart will leap in-to

joy - ous song, And the days will grow bright - er And my soul will grow strong.

A Humorous Musical Anti-Climax

One of Mozart's favorite operatic basses was Ludwig Fischer, for whom the composer wrote the part of "Doniz" in the *Entführung*. Fischer's great joy and pride were his very low, powerful notes. It is said that when he went below the bass staff he gave the impression of descending into a deep cave. Once, when he was singing in Mainz, he finished an aria with:



After that Fischer never bragged about his prize low notes.

Interesting Facts About the Opera

The recitative is said to have been first introduced by Vincenzo Galileo, father of the great astronomer. Pope Clement IX is credited with having written a half-dozen libretti for operas. These, however, were very probably not like the libretti of the modern operas, but more like the old Greek tragedies with choruses. However, the popes, in 1500, had a very complete theater, in which the scenery by Perazzi is said to have been of a really marvelous realism for the time. Louis XIV of France gave a great im-

petus to the development of opera in his country, by encouraging the work of Lulli, of whom he was very fond. Louis himself was a capable musician, and at times wrote music for special ceremonies. Among the many great masters who have not permanently distinguished themselves in opera might be cited Bach, Haydn, Schumann, Mendelssohn, Brahms, Grieg, Chopin, Liszt. The operas of Handel, Beethoven and Schubert were temporarily successful, but, with the exception of Fidelio, have almost entirely disappeared.

Practical Letters from Etude Readers

A Cure for Tardiness

TO THE ETUDE:

Every teacher has difficulty in getting young pupils to report early enough for their lessons. Here was the way I solved the question in my own home studio. In my waiting room I had all sorts of things to make their waiting interesting. There were pictures, books, copies of THE ETUDE, and, best of all, a large blackboard upon which I wrote exercises in note spelling, scale writing and chords, which the child was expected to copy and work out for the lesson. This simple plan insured having the pupils on hand a little in advance of the time I expected them.

PATRICIA LYNCH,
International Falls, Minnesota.

Profitable Vocal Exercises

TO THE ETUDE:

A BAKIST writer in the Voice Department of THE ETUDE states that one should always practice "mezzo voice." My instructor, who received his training under the great Gaetano Nava in Italy, has always maintained that if one does not sing with (all) voice, the voice will become "emasculated" and lose that full, rich power that it possesses by nature. His rule was "light tone for quick scales." Of course, this depends largely upon how much the voice has been developed.

A particularly good exercise is that of skipping light octaves downward, maintaining the light quality as you descend. This keeps the voice smooth and even.

ETHEL M. HART,
Los Angeles, Cal.

Loose Wrists

TO THE ETUDE:

PERHAPS my experience with stiff wrists might be beneficial to some other ETUDE reader. My remedy is to give short exercises of the type of the five-finger exercises, and after the performance of each group lift the arm, and hold the hand in a thoroughly relaxed position, so that the hand "drips," as though lifeless, at wrist. If this is repeated a great many times it will be found that the exercises themselves are played in a much more relaxed manner. I have found this very simple and very beneficial.

MRS. W. RANDEL,
Michigan.

A Very Serious Problem for Out-of-Town Students

TO THE ETUDE:

The writer of this came to New York from a small town in the Middle West, with the purpose of studying singing. It was very easy to arrange for lessons in advance, but impossible to arrange for living quarters. The first week I spent in a hotel, where the rate was away beyond my pocketbook. The following week I secured rooms in a rooming-house on the East Side, in the eighties. The rooms were good enough, and when I went in I told the owner that I would have to practice. Vocal practice at best is not entertaining, and at the end of two weeks I "got notice." Then I applied to various student rooming-houses of a semi-philanthropic character, and found that their waiting lists contained names which had been on for nearly a year. I had a liberal amount of money to spend for rooms, but it was nearly five months before I was finally located in the quarters that I now have. They are far from my liking, but the tenants are during the day, and I can practice to my heart's content. My lessons have been very expensive, and I cannot help feeling that I have lost half their value by the annoyances and interruptions I have undergone. At the same time I have blessed my luck, time and again, that I am of the so-called "stronger sex." It is easy to imagine what a young and sensitive girl, dumped upon a great city like New York, has to undergo to secure proper quarters. What our little cities need now are dormitories for the students who come from a distance to study with private teachers. The need is a very real one. There is little use in establishing new music schools unless this is attended to. Moreover, I think that every wide-awake teacher should have a list of available rooms, in order to assist pupils. Of course, the housing shortage at the present time makes this matter extremely difficult, but in normal times the teacher should realize that even before his pupil has his lessons, he must deal with the serious matter of living.

L. D. F.,
New York.

"Just a song at twilight
When the lights are low."

THE BRAMBACH BABY GRAND

is a beautiful little instrument that will fit into the smallest room. Its price is only what you would expect to pay for a high-grade upright.

Ask for a catalogue and a paper pattern showing the exact space requirements.

BRAMBACH PIANO COMPANY
Mark P. Campbell, President
640 West 49th Street, New York

BEETHOVEN
SELECTED SONATAS

"How I've always wanted a collection of Beethoven Sonatas!"

Exceptional Offer!

Here is the opportunity. A splendid new 281 page—full size edition of the best in Beethoven's Sonatas.

Many of Beethoven's more intricate Sonatas are rarely played, but this admirable collection contains all of those generally demanded. "Pathétique," "Theme with Variations," "The Moonlight," "Appassionata," Opus 10, No. 2, Opus 14, No. 2, Opus 31, No. 3, etc.

Beethoven is the cornerstone of every real musician's library and no active music lover can afford to be without these sonatas. The collection is graded and has an excellent biography and portrait of the master. The notes are large and clear, printed on fine paper. It makes a magnificent musical gift.

Actual size
9 inches x 11 3/4 inches
281 pages

Act Promptly— This Collection Retails at \$2.50

By special arrangement we are able to make this exceptional offer. It will require but little effort on your part. Think how easy it will be for you to secure two subscriptions to THE ETUDE! Why not? Now is the time to do it. Don't delay—the extraordinary. Given without additional cost.

For Two Subscriptions to THE ETUDE

THEO. PRESSER CO.
1714 Chestnut Street, Phila., Pa.

Give me:
I accept your special offer. Send me Beethoven's Selected Sonatas. Enclosed is \$4.00 for two one-year subscriptions to THE ETUDE.

NAME _____
ADDRESS _____
CITY _____
STATE _____
NAME _____
ADDRESS _____
CITY _____
STATE _____

Cut out this Coupon and mail it to-day—

Department for Voice and Vocal Teachers

The Department this month is conducted by the great London Voice Specialist, William Shakespeare, now of Washington. In ensuing months it will be in the hands of the following noted experts: Sergel Kibansky of New York, F. W. Wodell of Boston, D. A. Clippinger of Chicago and Mme. Clara Novello Daries of New York.

A SCHOOL OF SINGING

A Mastery Article by One of the Most Eminent Living Teachers of Voice,

WILLIAM SHAKESPEARE

(Mr. William Shakespeare, born at Croydon, England, has devoted his entire life to the art of music. He was a choir boy, and at the age of thirteen was a church organist. He studied composition with Motzart and won a scholarship at the Royal Academy of Music, studying under William Sterndale Bennett. Received the Mendelssohn Scholarship for piano playing and composition. He has given many successful concert and oratorio singing in England, and then became professor of singing at the Royal Academy. Among his many famous pupils were David Bispham. This winter Mr. Shakespeare is teaching in Washington, D. C.)

On my desk before me lies an article on "A School of Singing" written by me some time ago for the *ETUDE*. Being now asked to write more on the subject to which I am devoting my life, I feel I can scarcely do better than head this article with the same title. On reading through my first essay, I cannot help feeling that at the time of writing it I was inclined to be pessimistic, for it concluded with such questions as:

Do schools still exist for the maintenance of the highest principles?
What are schools doing in the present-day?

In our concerts and theaters are we enjoying sounds of beauty, or are we still pained by notes unnaturally forced, harsh and tremulous?

As time goes on one may feel more encouraged by the interest now spreading everywhere in all that concerns singing and the best way to cultivate it. The public is becoming educated towards a higher standard of art. Gradually coarse sounds emitted by immature, so-called singers are rejected, and the pure and expressive and restrained sounds of the artist are being appreciated. This discernment will help replace the mere virtuoso; his miracles of technique, in the absence of expressive phrasing, will no longer suffice. Noise alone is being found out and the feeling is growing that "Art is not meant to astonish, but to move."

In its highest sense singing may be described as "Our emotions tuned and words." It is that, which stirs within us similar emotions—nature, appealing to nature; quite different from singing which fails to stir, which leaves us untouched and indifferent. Have we not trembled and turned cold by the accents of the great artists?

Prologued Study

To bring about such results, prolonged study is, of course, necessary. The student must have mastered a technique or series of studies which enables him to display his skill, with confidence, ease, and without any signs of effort. Until he can sing without disturbing the expressiveness of his face he has not mastered his art; in other words, "the greatest art lies in its concealment." By a rigid method, instead of revealing the emotion intended, he will only be betrayed through his look of embarrassment. Let us now consider some of the principles of singing which, once grasped, may prove simpler than we expected. Mastery over the difficulties of voice production gives confidence to the singer; his breath will not fail him, he will sing with accuracy of pitch, purity of tone, unerring pronunciation and, lastly, with all the expression and emotion with which nature has endowed him.

The subject thus divides itself into: (1) The management of the breath. (2) The management of the vibrating instrument in the throat. (3) How to sustain or place this instrument over the breath. (4) Tone or perfect pronunciation. (5) Freedom of facial expression. Unfortunately, the space at our disposal must compel a cruel brevity.

1. Much more breath must be drawn in by the singer than for ordinary speech, as this would not last out the phrases, nor could he intensify the sound of his voice sufficiently for theaters and large halls. The enormous volume of breath necessary to the singer, causes the act to be quite gymnastic in character, very hard work, although good for the health. Some masters have given pupils such instructions as to cause them to extend themselves in different contortions. The matter can, however, be put in a nutshell. *Breathing is rightly done when we draw in a sufficient quantity of breath in absolute silence.* The shoulders will now repose, the chest

will scarcely be raised, the sides and back, under the shoulder blades, will be enormously expanded, as will be the abdomen about the waist, but not too low down. *Practice many times drawing in noiseless breaths*, at first slowly, then quicker and quicker, without those gasping sounds too often heard. Noiseless breath!

Economizing the Breath

Now for the act of slowly sending out the breath so as to economize it. If we do this rightly, it will give us an acoustical effect of carrying some imaginary object in front of the mouth, as, let us say, the finger placed close to the lips. Practice this warming exercise for 10, 15 or 30 seconds, six times a day, not only in silence, but also while whispering a long sentence. *Do not sing*, we are now practicing breathing so as to establish a habit, which later on should become unconscious. We will practice one thing at a time. How many people worry the voice in trying to do two things at a time—sing as well as

to hold the breath. When we can vocalize with the throat open, we shall be bound to balance back the breath with the right breath muscles—there is nothing else to do it with.

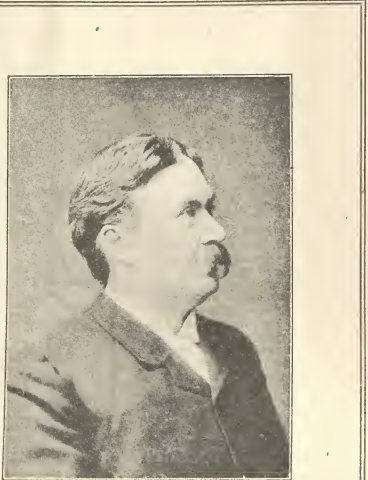
2. The vocal cords in the Adam's Apple are little more than half an inch in length, so it is not much good using a telescope, or a microscope, or even a laryngoscope for we should learn to look! Let us understand, however, that when the edges of the vocal cords are brought together so as to be exactly opposite and in the right position, they quiver to the breath pressure as the violin strings to the bow. The higher the note, the shorter become the cords and only the edges quiver. The lower and broader the note, the more do the cords lengthen and vibrate in greater thickness; indeed, they thicken and lengthen in the low notes as do the strings of the piano-forte. The wonder is, that all this can happen in an instrument only half an inch long. Proof that a note is correctly started—that the vocal cords vibrate with the right length and thickness—is afforded when that note starts in silence exactly on the pitch intended, or only the mechanism appropriate to that note could have produced that time. The swoopings heard only too often, are the result of too big a note, or of carelessness.

3. Some placing or support of the voice is necessary as the tension of the cords is increased. Certain muscles which form the floor of the mouth and the roof of the tongue serve to balance the larynx (or Adam's Apple) and keep it in position over the breath. This should be done unconsciously with no sensation of holding.

To put the matter in a nutshell: *When the lowest notes of the chest voice are sung, less tension of the floor of the mouth is necessary; but by examining with the fingers underneath the chin, when the higher notes of the chest register are emitted, a greater increase of tension can be observed. The louder and broader the note, the more difficult is it to place or balance it without stiffening the floor of the mouth. In a lesser degree the medium voice is also supported and the head voice seems to require little contraction about the floor of the mouth.*

Sing with a Free Jaw

If, in order to make high notes, one screwed up the strings of the violin too much, we should probably break the instrument, as the strain would be too excessive. So it would be if we sang too high, too long or too thick a note—the tension required would be so great at the floor of the mouth that instead of balancing the voice with unconscious effort as we sing, we should be compelled to hold it at the throat and fix the floor of the mouth. This would fix the jaw and the face and the eyes. Moral: *Do not force up the register. Higher than can be done with a free jaw, and with a natural expression of the face and eyes. Again, the note which is*



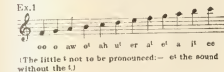
WILLIAM SHAKESPEARE

sung in the chest when it should be medium, or thick when it should be thinner, or medium when it should be head voice, cannot be emitted with unconscious ease, but reveals the singer's embarrassment; he cannot tune, he cannot pronounce; worse and worse, he cannot express. Look at his face. Is it not often rigid as in rage, when it ought to be expressing love? Have we never observed this?

Vowel Resonance

4. Tone or pronunciation depends, as we have seen, on the way we tune and place the note. Whenever the root of the tongue is fixed, the body of the tongue is implicated. On the freedom of the body of the tongue depends all the pronunciation. The vowel sounds ah, a, e, i, o, u and ee are formed by raising the tongue, as well as by whispering. Other vowels demand that the tongue be balanced back, as: aw, er, o, u, oo. Is formed with the lips, which of good singing act independently, as well as does the soft palate.

Donders, a Dutchman, was the first to discover the fact that the cavities of the mouth, when shaped to produce the different vowels, resound at a different pitch.



By prolonged whispering, he learned to recognize the particular pitch of each vowel. Mr. William Aiken, of London, has proved that when the cavities in the mouth of a man are rightly adjusted, the vowels in oo, o, aw, o, u, er, a, e, i, o, u, ee, sound the scale of C. Women, by reason of their smaller mouth cavities, should sound a third higher, viz, the scale of D's. When these whispers are correctly tuned we taste an expression. All this they did in the presence of the professor, who saw to it that they sang before a looking-glass, in order to learn to avoid every distortion, or unbecoming motion of kind of grimace, or unbecoming motion of the muscles, be it wrinkling of the brow or winking of the eyelids or distortion of the mouth. All this was but the foreman's occupation. In the afternoon they devoted half an hour to the theory of sound and acoustics, another to the study of counterpoint; a whole hour was then spent in learning the rules the master gave them for their compositions and their application in writing them; after another hour in reading, the rest of the day was spent in playing some instrument or composing notes, songs, or any work suited to the capacity of the pupils.

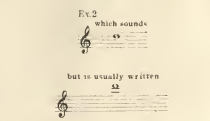
These were the ordinary exercises on days when the pupils were not allowed to leave the school. If, on the other hand, they had permission to take a walk, they often went through the Porta Angelica, not far from Monte Mario, in order to sing against the echo and to become acquainted with their own failings through listening to its answers. At other times they were either employed in the great performances in the churches, as they were permitted to attend these in order to hear many great masters sing their art who were flourishing under the reign of Pope Urban VIII, 1624-1647. This division of studies may seem severe, yet we know that singers of those times were able, up to their old age, to excite their hearers to admiration by their perfect technique, the richness and flexibility of their voices, and the vigor and duration of their breathing. These great results were achieved mainly through the caution exercised in the selection of studies and songs at the School of Rome, which were always kept within the bounds of the most natural and easy register."

Rubini's Greatness

"After John Sebastian Bach, Handel and Beethoven, I do not despise the higher charms of Rossini and Bellini, promised, however, that they are interpreted by fit singers. Such a one was Rubini in his time.

"If one has not heard Rubini himself in the parts written for him, one cannot comprehend the degree of rapture to which Bellini's music could inspire an audience. Rubini possessed the most extraordinary tenor voice, and the extent to which it was cultivated made him quite a phenomenon.

non. While his lower chest notes were rich and full, at the same time, so to speak, most softly veiled, his high notes were absolutely of overpowering beauty, and he knew how to use them with equal power and ease up to the high D.



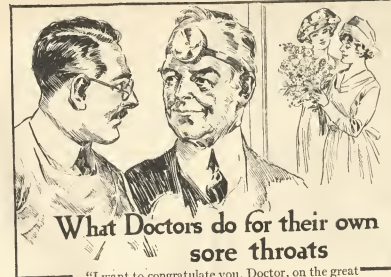
The sonorosity of his voice, combined with his marvellous precision in attacking the notes, thrilled all hearts. To this must be added a dexterity of execution and an agility, in which he equaled the most famous instrumentalists; further, the most distinct pronunciation; and, above all, a truly electrifying capability of expressing every shade of feeling that may agitate the breast. There was the sweet sigh of pure devotion, despair and menacing fear, joy, the distress of the forsaken, and the blissful agitation of the happy; and I believe he could have made all the imaginable themes of the loving heart tell on his audience in singing the simple scale."

Studies at the Papal School at Rome in 1624

It may likewise interest our readers to know Angeloni Bontempi's description of the form of studies at the Papal Singing School at Rome about the year 1624 A. D.

"The pupils of the Singing School of Rome were obliged to practice, for one hour daily, intervals of special difficulty in every way, of great fatigue of execution; for another hour they were employed in practicing trills; a third they spent in singing rapid passages; and, finally, one in the cultivation of taste and expression. All this they did in the presence of the professor, who saw to it that they sang before a looking-glass, in order to learn to avoid every distortion, or unbecoming motion of kind of grimace, or unbecoming motion of the muscles, be it wrinkling of the brow or winking of the eyelids or distortion of the mouth. All this was but the foreman's occupation. In the afternoon they devoted half an hour to the theory of sound and acoustics, another to the study of counterpoint; a whole hour was then spent in learning the rules the master gave them for their compositions and their application in writing them; after another hour in reading, the rest of the day was spent in playing some instrument or composing notes, songs, or any work suited to the capacity of the pupils.

These were the ordinary exercises on days when the pupils were not allowed to leave the school. If, on the other hand, they had permission to take a walk, they often went through the Porta Angelica, not far from Monte Mario, in order to sing against the echo and to become acquainted with their own failings through listening to its answers. At other times they were either employed in the great performances in the churches, as they were permitted to attend these in order to hear many great masters sing their art who were flourishing under the reign of Pope Urban VIII, 1624-1647. This division of studies may seem severe, yet we know that singers of those times were able, up to their old age, to excite their hearers to admiration by their perfect technique, the richness and flexibility of their voices, and the vigor and duration of their breathing. These great results were achieved mainly through the caution exercised in the selection of studies and songs at the School of Rome, which were always kept within the bounds of the most natural and easy register."



What Doctors do for their own sore throats

"I want to congratulate you, Doctor, on the great success I hear you are having with your throat cases. I myself have attacks of inflamed throat every winter, can't seem to get rid of them. W. sh you would take a look at mine and tell me what to do."

"I guess, Doctor, I will have to introduce you to Formamint. Here's a real good throat antiseptic with which you will keep the soft tissues in an almost constant antiseptic bath, because you will find Formamint pleasant and convenient enough to use frequently. I find that the average patient will readily dissolve a Formamint tablet in his mouth every hour or so, and you know how hard it is to get them to use gargles or sprays consistently, even two or three times a day, especially children.

"Formamint tablets certainly relieve sore throats and are heading off a lot of tonsillitis for me, but I am even more interested in their prophylactic power, and so I am advising my patients to use them freely during the throat and influenza season to prevent infection."

Formamint is sold by all druggists. Any druggist will tell you how widely Formamint is recommended by throat specialists, physicians and dentists.



THOSE WHO LOVE TO SING—Read This!

Thousands of Dollars are spent on singing lessons. There are thousands of teachers, but very few teach how to produce a correctly placed tone.

GET THIS NEW BOOK! Practical Natural Voice Technique BY GUIDO FERRARI

THE ONLY SELF INSTRUCTION BOOK WRITTEN WHICH TEACHES THE DEVELOPMENT OF A NATURAL, FREE TONE

Explains in a clear concise manner, easily understood by any one, the development of good, clear and resonant voice. A complete explanation of the theory and practice of the correct position of the mouth and tongue. Fully explains breath control. It teaches how to sing. Every word and note is a lesson.

PRICE \$10.00 Make arrangements to check or mail fifty cents order to GUIDO FERRARI, Presser Bldg., 1714 Chestnut St., Philadelphia, Pa.

D. A. CLIPPINGER

Author of The Head Voice and its Problems, Price \$1.25 Systematic Voice Training, Price \$1.25 Pupils Singers for all Branches of Professional Work Address 617-118 Kimball Hall, Chicago, Ill.

Sacred Cantatas

THE CHOIRMASTER WILL FIND THESE CANTATAS WORTHY OF REMUNERATION AND THE PRIVILEGE OF EXAMINING EITHER OR BOTH WILL BE CHEERFULLY GRANTED

The Redeemer

By Julian Edwards Price \$1.00 This is a sacred cantata that is not extremely difficult, yet possesses a degree of merit that caused it to be used with great success by such organizations as the Chautauque Choir, the Ocean Grove Chorus. It is a dignified and very melodious church cantata, adapted for the entire Christmas year, divided into four parts. The Advent, The Nativity, The Circumcision, The Resurrection and Ascension. Each part may be given separately at the proper season, or the work may be performed in its entirety at any time of the year.

Lazarus

By Julian Edwards Price \$1.25 A sacred cantata, for good-sized groups and solo quartet. It is a little more intricate than the average cantata, but it will furnish the hour and a half's sacred musical treat for the performer and hearer. The text follows the biblical account and the story is told with true dramatic emphasis and effective musical tone painting. May be given with organ accompaniment, but orchestral parts are also included.

Literary Discounts from the above prices are granted on quantities

THEODORE PRESSER CO.

1710-1714 Chestnut St., Phila., Pa.

Please mention THE ETUDE when addressing our advertisers.

Department for Violinists

Edited by ROBERT BRAINE

"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN

A Late Start

THOUSANDS of people realize that they would like to play the violin, at an age when it is too late to acquire much violin technique. In childhood they resist the efforts of their parents to have them study a musical instrument, never realizing how much they would enjoy such knowledge later on. Then, when they reach a period in adult life where they attend a violin recital given by some great artist, they are thrilled by the beautiful tones, and the uplift of the wonderful music, and feel that they would make almost any sacrifices to be able to express themselves on this kind of instruments—the violin. They usually realize that it would be commencing too late to hope to cope with the enormous difficulties of the Tschakovsky or the Paganini concertos; but they cannot see why it would not be possible for them to play such pieces as Schumann's *Träumerei*, Saint-Saëns's *Symphony*, or Beethoven's *Minuet in G*. These pieces sound comparatively simple to them, and they do not realize the marvelous art which gives these pieces their wonderful effect when interpreted by a great violinist.

THE ETUDE receives many letters from people who wish to know the limitations attending a late start. The following letter is typical of hundreds received by the Violin Department:

"EDITOR VIOLIN DEPARTMENT, ETUDE— I have been wishing to learn violin playing for a long time. I have no desire to be a professional player, but just to learn enough to play standard ballads, easy classical music, and good popular songs."

"I am sure I have a good ear for tone, can remember a song, or orchestral piece after hearing it played once."

"The only thing that keeps me from starting is my age. I am now 32 years old, and admit I will have to go some to be even an amateur."

"I cannot see why a person must start playing very young, aside from more finger flexibility. I do not see any advantages, except in finishing your studies at an earlier age. Do you not think an older person could put more feeling into a composition, or interpret better certain kinds of music, who understands the 'music language of the piece' as you might call it, than a young student?"

"I would be very grateful if you can decide this problem for me. If you think I am not too late to learn violin playing, just to have a little change from a humdrum routine. I will start instantly and persist in the studies. If not, I will have to be satisfied to listen to symphony orchestras and music made by friends."

Whether it would be wise for our correspondent to take the study of the violin under the circumstances depends upon how easily he would be satisfied with the progress he would be able to make. It is quite impossible for one to become a really finished violinist starting as late as thirty-two. At this age the muscles lack the plastic quality we find in early youth. When begun in childhood, the bones, muscles, and the whole human anatomy gradually adapt themselves

to the movements involved in violin playing. This adjustment cannot be made in adult life, when the bodily framework and muscles are more rigid. More important still, the processes which must be built up in the brain, sub-conscious mind, and nervous system, in order to produce the myriad movements required in violin playing, and for that time coordination required for the simultaneous working of both sides of the body, cannot be made with equal success in adult life. The beginner late in life finds that bow and left-hand fingers will not synchronize and work together with that nictic required for difficult music. People commencing late often complain of stiff fingers. In most cases it is a case of "stiff brain" and "stiff nervous system." Piano students commencing late complain of the same thing. How often do we hear such statements, "I can play either hand separately, but cannot put them together."

As our correspondent says, the adult may have a better conception, mentally, of the expression necessary for the music, but the trouble is he cannot acquire the mechanical skill to express himself on the violin as the child can.

The technical skills required of the violinist playing concertos and pieces involving difficult technique, are equal in difficulty to the best work of the most highly trained, though the child is the performer. Then the ability of playing in absolutely correct intonation on the violin is itself a tremendous problem, involving years of practice from early youth. The brain of the child is plastic, and it seems that the measurements of the intervals on the fingerboard, involving a wonderful sense of pitch and muscular control, may be implanted in the young violin player during childhood, while brain, muscles and the whole organism is ductile and plastic. Spring is the seed-time for plant life, and early youth is the time for commencing the study of the violin.

However, if the adult beginner on the violin is satisfied with a moderate amount of technique, and the mastery of comparatively simple music, he will find that he can play simple music in a more or less finished manner, he can get a great deal of enjoyment out of the study of the violin, for few human pastimes are more fascinating than violin playing. Every individual is different, of course, and some who commence late in life, can accomplish more than others. There is a case on record of a young man commencing in the early twenties, who mastered several difficult violin concertos before he was thirty; but this is one case out of a million.

The best thing for our correspondent to do is to try. Let him borrow or rent a violin, and try for a few seasons. He will soon get an idea of what violin playing is able to make and whether he enjoys it well enough to continue. More can be accomplished with a late start on the violin than on the piano, since the violin is a melodic instrument, and most of the music written for it is in single notes, with occasional passages in double stops and broken chords, which can, however, be simplified.

It is simply astonishing what a child-like faith people have in the labels which are pasted inside almost all violins. People, who could not be taken in by stage money, have unbounded confidence that a crudely executed, and evidently newly printed Stradivarius label, inside myriad movements required in violin playing, and for that time coordination required for the simultaneous working of both sides of the body, cannot be made with equal success in adult life. The beginner late in life finds that bow and left-hand fingers will not synchronize and work together with that nictic required for difficult music. People commencing late often complain of stiff fingers. In most cases it is a case of "stiff brain" and "stiff nervous system." Piano students commencing late complain of the same thing. How often do we hear such statements, "I can play either hand separately, but cannot put them together."

Now the truth of the matter is that the label is the last thing which a real expert looks at, in determining whether a violin is a genuine product of one of the masters. The things that tell the story to him are the lines of the violin, the wood, the grain, the scroll, the F hole, the characteristic tone of the instrument, the general character of the workmanship, and the many little mannerisms characteristic of the maker, etc., etc.

Well executed counterfeit labels of all the best known makers can be purchased, and pasted in any violin; and, when blackened with a little dust, are calculated to deceive almost any one. In the case of the cheaper violins, the labels are usually crudely executed affairs and are not intended to deceive any one. They are put there to make the violins look like the violins of the makers more or less famous.

In the case of the violins in existence bearing the names of Stradivarius, Amati, etc., only a very small percentage of which is genuine. Anyone who who takes the trouble to find out what his violin is, and what it is worth, can send it to us for examination. He must of course pay express charges both ways, and if the violin is a really good instrument, we charge a fee of \$5 for giving our opinion as to the maker, to what school of violin it belongs, etc. We also appraise its value, and furnish the owner with a certificate. If the violin is a cheap, factory-made imitation fiddle, we usually make no charge."

Of course it is not impossible that some of these millions of old fiddles are genuine, just as it is not impossible that one might find a \$100,000 bill in the gutter when walking along the street, but it is extremely improbable. Violins, with labels bearing the names of Stradivarius, Guarnerius, Amati, Stainer, and the more famous makers, are more likely to be imitations than is the case with those of the less famous makers, for the reason that the owners of violin factories label their wares with the names of the more famous makers which are known to the greatest number of people, since they find that this makes the violins sell better.

Violins of the cheaper grades often have various names heaped on the work of the violin, on the scroll, at the top of the back, inside the violin or elsewhere, such as "Ole Bull," "Paganini," "Stradivarius," "Stainer," "Remenyi," etc. It is very rare that a violin of any quality is found thus branded, and such names are used in the way of a trade mark.

It is almost incredible to what lengths people will go on the strength of an old fiddle with a bogus label in it. I heard of a case in which a violin was sold in a western State discovered an old fiddle in their attic. It was grimy with age, and badly dilapidated, but there was great ex-

istence when some one discovered the magic name of Stradivarius in it. The local fiddlers were called in, and unanimously pronounced it a genuine Stradivarius worth thousands of dollars. Several offers, one as high as \$400, were made for the violin, which the family indignantly refused. The word spread through the little town, and the lucky family owning the violin was looked on as comparatively rich. They concluded to take their time about selling the violin, so as to get the best offer, and in the mean time they began to buy all sorts of goods on credit, on the strength of the word which would

be theirs when the violin was sold. They moved into a larger house, bought new clothes for all the members of the family, and an automobile, and began to cut a wide swath in society; when, unfortunately, the label was punctured by a traveling violinist, who played at a concert in the town, and who informed them that the supposed Strad was a cheap German copy worth about \$8.

If any violin owner believes that he has a violin which is a genuine instrument, the sensible thing for him to do is to send it to a reputable violin dealer for examination.

What About Violin Duets?

By Gustine Nagro

DURING my studies with several teachers, and especially private teachers, I have failed to notice the use of violin duets in teaching the young violinist.

I think duets, trios and quartets are the foundation for good ensemble playing. They not only accustom the student to play with others, but are a big factor in developing correct time and rhythm in playing. They also give strength and security of tone and aid in the general culture of the student.

There are many books of duets valuable for the beginner and advanced student. The teacher can begin by using Pjehl, Mazas, Spohr, Viotti and up to the very

difficult ones by Wieniawski. I recently heard two of the greatest violinists in a joint recital, Ysaye and Elman, and, outside of their double concertos and sonatas, they played the six duets by Godard, and the professor of the course can be played by the average student.

Some time ago a recital program was sent to me by a large school of music. There were twelve violin students on the program for solos. I believe the program would have been much more interesting and attractive if violin duets, trios and quartets had been interspersed among the solos.

Little Hints

As a result of twisting the peg around in a piece of sandpaper with the finger nail, the size of the hole in the peg is not standardized, and when the owner of a violin has occasion to buy pegs at the music store, he should take his violin with him, and try up find pegs which fit more or less perfectly. Sometimes a very fair fit can be obtained in this manner, as many music stores carry a large assortment of pegs of various sizes and styles.

If a violin has been used for a long time, and the peg-holes have been worn too large, the holes must be "bushed." This is the holes must be filled with new wood and new holes bored.

The Mother of Facility

By T. L. Rickaby

"NECESSITY is the mother of invention," says the proverb. We might as well say for music pupils, "Repetition is the mother of facility." The trick of keeping five balls going in the air and from one hand to another is learned by repetition. Unthinking repetition, like unthinking anything, will accomplish nothing. Carefully to instruction and advice; remember, think, and then act—and keep it up till success comes.

Counting Right

By Ada Mae Hoffek

I HAD a pupil who disliked to count. For a few lessons I counted for her, but I realized this would not do, as I could not tell her when she was practicing at home. One day I repeated what I had said, but she would do it for only a few measures. I told her I had never given

lessons to a pupil who wouldn't count, and I was going to make it a rule not to give lessons to a pupil who refused to count. I also had a very young pupil who didn't like to count, but when I told her she could sing the counts she was delighted.

What About Violin Duets?

By Gustine Nagro

DURING my studies with several teachers, and especially private teachers, I have failed to notice the use of violin duets in teaching the young violinist.

I think duets, trios and quartets are the foundation for good ensemble playing. They not only accustom the student to play with others, but are a big factor in developing correct time and rhythm in playing. They also give strength and security of tone and aid in the general culture of the student.

There are many books of duets valuable for the beginner and advanced student. The teacher can begin by using Pjehl, Mazas, Spohr, Viotti and up to the very

difficult ones by Wieniawski. I recently heard two of the greatest violinists in a joint recital, Ysaye and Elman, and, outside of their double concertos and sonatas, they played the six duets by Godard, and the professor of the course can be played by the average student.

Some time ago a recital program was sent to me by a large school of music. There were twelve violin students on the program for solos. I believe the program would have been much more interesting and attractive if violin duets, trios and quartets had been interspersed among the solos.

Little Hints

As a result of twisting the peg around in a piece of sandpaper with the finger nail, the size of the hole in the peg is not standardized, and when the owner of a violin has occasion to buy pegs at the music store, he should take his violin with him, and try up find pegs which fit more or less perfectly. Sometimes a very fair fit can be obtained in this manner, as many music stores carry a large assortment of pegs of various sizes and styles.

If a violin has been used for a long time, and the peg-holes have been worn too large, the holes must be "bushed." This is the holes must be filled with new wood and new holes bored.

The Mother of Facility

By T. L. Rickaby

"NECESSITY is the mother of invention," says the proverb. We might as well say for music pupils, "Repetition is the mother of facility." The trick of keeping five balls going in the air and from one hand to another is learned by repetition. Unthinking repetition, like unthinking anything, will accomplish nothing. Carefully to instruction and advice; remember, think, and then act—and keep it up till success comes.

Counting Right

By Ada Mae Hoffek

I HAD a pupil who disliked to count. For a few lessons I counted for her, but I realized this would not do, as I could not tell her when she was practicing at home. One day I repeated what I had said, but she would do it for only a few measures. I told her I had never given

lessons to a pupil who wouldn't count, and I was going to make it a rule not to give lessons to a pupil who refused to count. I also had a very young pupil who didn't like to count, but when I told her she could sing the counts she was delighted.

What About Violin Duets?

By Gustine Nagro

DURING my studies with several teachers, and especially private teachers, I have failed to notice the use of violin duets in teaching the young violinist.

I think duets, trios and quartets are the foundation for good ensemble playing. They not only accustom the student to play with others, but are a big factor in developing correct time and rhythm in playing. They also give strength and security of tone and aid in the general culture of the student.

There are many books of duets valuable for the beginner and advanced student. The teacher can begin by using Pjehl, Mazas, Spohr, Viotti and up to the very

Violins Built in Our Own Workrooms

Combining all the points in tone quality and workmanship to satisfy the most critical requirements, made of wonderful old wood. The top, bass bar, linings, pot and blocks from one of the first buildings put up by the earliest New England settlers. The back, sides, neck and scroll from old Colonial furniture. Beautiful in texture and handsome in appearance as the best of the Cremonas.

Finest Italian Strings for Violin, Viola, 'Cello and Bass (also Harp). Write for catalog, prices and terms to

MUSICIANS SUPPLY COMPANY

60 Lagrange Street BOSTON, MASS., U. S. A.

POHS MANUFACTURING CO., Inc., NEW YORK, U. S. A.

Violins Built in Our Own Workrooms

Combining all the points in tone quality and workmanship to satisfy the most critical requirements, made of wonderful old wood. The top, bass bar, linings, pot and blocks from one of the first buildings put up by the earliest New England settlers. The back, sides, neck and scroll from old Colonial furniture. Beautiful in texture and handsome in appearance as the best of the Cremonas.

Finest Italian Strings for Violin, Viola, 'Cello and Bass (also Harp). Write for catalog, prices and terms to

MUSICIANS SUPPLY COMPANY

60 Lagrange Street BOSTON, MASS., U. S. A.

POHS MANUFACTURING CO., Inc., NEW YORK, U. S. A.

Violins Built in Our Own Workrooms

Combining all the points in tone quality and workmanship to satisfy the most critical requirements, made of wonderful old wood. The top, bass bar, linings, pot and blocks from one of the first buildings put up by the earliest New England settlers. The back, sides, neck and scroll from old Colonial furniture. Beautiful in texture and handsome in appearance as the best of the Cremonas.

Finest Italian Strings for Violin, Viola, 'Cello and Bass (also Harp). Write for catalog, prices and terms to

MUSICIANS SUPPLY COMPANY

60 Lagrange Street BOSTON, MASS., U. S. A.

POHS MANUFACTURING CO., Inc., NEW YORK, U. S. A.

Violins Built in Our Own Workrooms

Combining all the points in tone quality and workmanship to satisfy the most critical requirements, made of wonderful old wood. The top, bass bar, linings, pot and blocks from one of the first buildings put up by the earliest New England settlers. The back, sides, neck and scroll from old Colonial furniture. Beautiful in texture and handsome in appearance as the best of the Cremonas.

Finest Italian Strings for Violin, Viola, 'Cello and Bass (also Harp). Write for catalog, prices and terms to

MUSICIANS SUPPLY COMPANY

60 Lagrange Street BOSTON, MASS., U. S. A.

POHS MANUFACTURING CO., Inc., NEW YORK, U. S. A.

Violins Built in Our Own Workrooms

Combining all the points in tone quality and workmanship to satisfy the most critical requirements, made of wonderful old wood. The top, bass bar, linings, pot and blocks from one of the first buildings put up by the earliest New England settlers. The back, sides, neck and scroll from old Colonial furniture. Beautiful in texture and handsome in appearance as the best of the Cremonas.

Finest Italian Strings for Violin, Viola, 'Cello and Bass (also Harp). Write for catalog, prices and terms to

MUSICIANS SUPPLY COMPANY

60 Lagrange Street BOSTON, MASS., U. S. A.

POHS MANUFACTURING CO., Inc., NEW YORK, U. S. A.

Violins Built in Our Own Workrooms

Combining all the points in tone quality and workmanship to satisfy the most critical requirements, made of wonderful old wood. The top, bass bar, linings, pot and blocks from one of the first buildings put up by the earliest New England settlers. The back, sides, neck and scroll from old Colonial furniture. Beautiful in texture and handsome in appearance as the best of the Cremonas.

Finest Italian Strings for Violin, Viola, 'Cello and Bass (also Harp). Write for catalog, prices and terms to

MUSICIANS SUPPLY COMPANY

60 Lagrange Street BOSTON, MASS., U. S. A.

POHS MANUFACTURING CO., Inc., NEW YORK, U. S. A.

Violins Built in Our Own Workrooms

Combining all the points in tone quality and workmanship to satisfy the most critical requirements, made of wonderful old wood. The top, bass bar, linings, pot and blocks from one of the first buildings put up by the earliest New England settlers. The back, sides, neck and scroll from old Colonial furniture. Beautiful in texture and handsome in appearance as the best of the Cremonas.

Finest Italian Strings for Violin, Viola, 'Cello and Bass (also Harp). Write for catalog, prices and terms to

MUSICIANS SUPPLY COMPANY

60 Lagrange Street BOSTON, MASS., U. S. A.

POHS MANUFACTURING CO., Inc., NEW YORK, U. S. A.

Violins Built in Our Own Workrooms

Combining all the points in tone quality and workmanship to satisfy the most critical requirements, made of wonderful old wood. The top, bass bar, linings, pot and blocks from one of the first buildings put up by the earliest New England settlers. The back, sides, neck and scroll from old Colonial furniture. Beautiful in texture and handsome in appearance as the best of the Cremonas.

Finest Italian Strings for Violin, Viola, 'Cello and Bass (also Harp). Write for catalog, prices and terms to

MUSICIANS SUPPLY COMPANY

60 Lagrange Street BOSTON, MASS., U. S. A.

POHS MANUFACTURING CO., Inc., NEW YORK, U. S. A.

Violins Built in Our Own Workrooms

Combining all the points in tone quality and workmanship to satisfy the most critical requirements, made of wonderful old wood. The top, bass bar, linings, pot and blocks from one of the first buildings put up by the earliest New England settlers. The back, sides, neck and scroll from old Colonial furniture. Beautiful in texture and handsome in appearance as the best of the Cremonas.

Finest Italian Strings for Violin, Viola, 'Cello and Bass (also Harp). Write for catalog, prices and terms to

MUSICIANS SUPPLY COMPANY

60 Lagrange Street BOSTON, MASS., U. S. A.

POHS MANUFACTURING CO., Inc., NEW YORK, U. S. A.

Violins Built in Our Own Workrooms

Combining all the points in tone quality and workmanship to satisfy the most critical requirements, made of wonderful old wood. The top, bass bar, linings, pot and blocks from one of the first buildings put up by the earliest New England settlers. The back, sides, neck and scroll from old Colonial furniture. Beautiful in texture and handsome in appearance as the best of the Cremonas.

Finest Italian Strings for Violin, Viola, 'Cello and Bass (also Harp). Write for catalog, prices and terms to

MUSICIANS SUPPLY COMPANY

60 Lagrange Street BOSTON, MASS., U. S. A.

POHS MANUFACTURING CO., Inc., NEW YORK, U. S. A.

Violins Built in Our Own Workrooms

Combining all the points in tone quality and workmanship to satisfy the most critical requirements, made of wonderful old wood. The top, bass bar, linings, pot and blocks from one of the first buildings put up by the earliest New England settlers. The back, sides, neck and scroll from old Colonial furniture. Beautiful in texture and handsome in appearance as the best of the Cremonas.

Finest Italian Strings for Violin, Viola, 'Cello and Bass (also Harp). Write for catalog, prices and terms to

MUSICIANS SUPPLY COMPANY

60 Lagrange Street BOSTON, MASS., U. S. A.

POHS MANUFACTURING CO., Inc., NEW YORK, U. S. A.

Violins Built in Our Own Workrooms

Combining all the points in tone quality and workmanship to satisfy the most critical requirements, made of wonderful old wood. The top, bass bar, linings, pot and blocks from one of the first buildings put up by the earliest New England settlers. The back, sides, neck and scroll from old Colonial furniture. Beautiful in texture and handsome in appearance as the best of the Cremonas.

Finest Italian Strings for Violin, Viola, 'Cello and Bass (also Harp). Write for catalog, prices and terms to

MUSICIANS SUPPLY COMPANY

60 Lagrange Street BOSTON, MASS., U. S. A.

POHS MANUFACTURING CO., Inc., NEW YORK, U. S. A.

Violins Built in Our Own Workrooms

Combining all the points in tone quality and workmanship to satisfy the most critical requirements, made of wonderful old wood. The top, bass bar, linings, pot and blocks from one of the first buildings put up by the earliest New England settlers. The back, sides, neck and scroll from old Colonial furniture. Beautiful in texture and handsome in appearance as the best of the Cremonas.

Finest Italian Strings for Violin, Viola, 'Cello and Bass (also Harp). Write for catalog, prices and terms to

MUSICIANS SUPPLY COMPANY

60 Lagrange Street BOSTON, MASS., U. S. A.

POHS MANUFACTURING CO., Inc., NEW YORK, U. S. A.

Violins Built in Our Own Workrooms

Combining all the points in tone quality and workmanship to satisfy the most critical requirements, made of wonderful old wood. The top, bass bar, linings, pot and blocks from one of the first buildings put up by the earliest New England settlers. The back, sides, neck and scroll from old Colonial furniture. Beautiful in texture and handsome in appearance as the best of the Cremonas.

Finest Italian Strings for Violin, Viola, 'Cello and Bass (also Harp). Write for catalog, prices and terms to

MUSICIANS SUPPLY COMPANY

60 Lagrange Street BOSTON, MASS., U. S. A.

POHS MANUFACTURING CO., Inc., NEW YORK, U. S. A.

Violins Built in Our Own Workrooms

Combining all the points in tone quality and workmanship to satisfy the most critical requirements, made of wonderful old wood. The top, bass bar, linings, pot and blocks from one of the first buildings put up by the earliest New England settlers. The back, sides, neck and scroll from old Colonial furniture. Beautiful in texture and handsome in appearance as the best of the Cremonas.

Finest Italian Strings for Violin, Viola, 'Cello and Bass (also Harp). Write for catalog, prices and terms to

MUSICIANS SUPPLY COMPANY

60 Lagrange Street BOSTON, MASS., U. S. A.

POHS MANUFACTURING CO., Inc., NEW YORK, U. S. A.

Violins Built in Our Own Workrooms

Combining all the points in tone quality and workmanship to satisfy the most critical requirements, made of wonderful old wood. The top, bass bar, linings, pot and blocks from one of the first buildings put up by the earliest New England settlers. The back, sides, neck and scroll from old Colonial furniture. Beautiful in texture and handsome in appearance as the best of the Cremonas.

Finest Italian Strings for Violin, Viola, 'Cello and Bass (also Harp). Write for catalog, prices and terms to

MUSICIANS SUPPLY COMPANY

60 Lagrange Street BOSTON, MASS., U. S. A.

POHS MANUFACTURING CO., Inc., NEW YORK, U. S. A.

Violins Built

Great Offer to Teachers and Musicians

Sherwood Normal Lessons for Piano Teachers

Sherwood Piano Lessons for Students

HARMONY

Harmony Teaches You To

History of Music

Advanced Composition

Unprecedented Special Offer!

University Extension Conservatory
Siegel-Myers Bldg, Dept. A 53. Chicago, Illinois

Please mention **THE ETUDE** when addressing our advertisers.

Violin Questions Answered

II. L.—Steel G strings have a very bad tone. They do not begin to compare with good gut wound with silver or conner wire. Silver G's are the best, because silver is a metal which does not tarnish or corrode, and it is impervious to perspiration. Copper wire is used usually in winding the cheaper grades of G strings. However, if the same care was used in manufacturing copper strings, as is used in making silver G's, they would compare very favorably with the silver. Silver G's are usually wound on the most carefully selected and tested gut, the greatest care is used in the winding, and they are finally

N. C. W.—The sound-post in the violin supports the belly, and conducts the vibrations from the belly to the back. Its position is directly back (not right under the right foot of the bridge). The most favorable point for tone can be found by a little experimenting. 2. The Canolasta (from the sometimes written *Canò d'astro*, or *Canolastro* Fr.), is a piece of wood or ivory for clamping all the strings of the guitar down on the desired fret for raising the pitch of the strings.

Letters from Enthusiastic Etude Readers

M. G. KELLER, Long Island, N. Y.

Rosa V. Blasero, Adams, Ore.

Questions and Answers

(Continued from page 59)

C. D. Ewing, Neb.

form.

Violon and Harp.

erty years. While it was employed in all kinds of music, it was chiefly useful for the accompaniments of soloists. (See answer to Zara N.)

Musical History.

JANUARY 1921 Page 63

SAVE YOUR MONEY

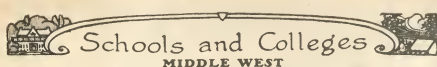
SPECIAL BARGAINS
for
ETUDE READERS
Good only for month of
January

By special arrangement we desire to offer ETUDE Readers, and ETUDE Readers only, this extraordinary opportunity to buy our latest and best piano publications at lowest introductory prices. We have made no similar offer in any other magazine, because we particularly want to favor you as an ETUDE Reader.

THE BOSTON MUSIC CO.

CRAMM—KEYBOARD KINKS

[illegible]



DETROIT CONSERVATORY OF MUSIC

74th Year Elizabeth Johnson, Vice-Pres.

Finest Conservatory in the West

Offer courses in Piano, Voice, Violin, Cello, Organ, Theory, Public School Music and Drawing, Oral Interpretation, etc. Work based on best modern and classical principles. Numerous lectures, recitals and recitals throughout the year. Special courses in Accompaniment, Teachers' Institutes, Summer and Winter sessions. Best free catalogue. We are open at any time.

Students may enter at any time.

For details, correspondence address:

JAMES H. BELL, Secretary, Box 7, 1013 Woodward Ave., DETROIT, MICH.



First Vice Conservatory Mgr.

BURROWES COURSE OF MUSIC STUDY

Kindergarten and Primary—Correspondence or Personal Instruction

Happy Pupils—Satisfied Parents—Progressive Teachers. Classes are doubled by use of this method

Elementary letters from teachers of the Course, and descriptive literature sent on application to
KATHARINE BURROWES
171 NORTHWESTERN AVE. DETROIT, MICH.

DETROIT INSTITUTE OF MUSICAL ART

CLYDE WILLIAMS, President

A School which offers every advantage incident to a broad musical education

60 Artist Teachers, including 12 of the leading members of the Detroit Symphony Orchestra

The only school in Detroit with its own Dormitory for Women

Students May Register at Any Time For Catalogue, Address H. B. MANVILLE, Box 50, Mgr.

1115 to 1121 Woodward Avenue, DETROIT, MICH.

"STRONGEST FACILITY IN THE MIDDLE WEST"

MacPHAIL SCHOOL OF MUSIC

NO TEACHERS

Minneapolis, Minn.

REPUTED BY THE LAFORCE

Complete courses in Piano, Voice, Violin, Organ
Dramatic Art and Public School Music

Experienced coach to organize Lyceum and Chautauque Companies. Catalogue FREE. Students may enter now.

HUNTINGTON COLLEGE CONSERVATORY

C. W. H. BINGG, President

RES. HUNTINGTON, Director

Music Department of Huntington College, Endowed, with absolutely no expense, as each offers every benefit of advantage of very low cost. Aim in this Conservatory: Faculty of unquestioned standing

Courses Offered: VIOLIN, PIANO, VOICE, HARMONY, HISTORY OF MUSIC, PUBLIC SCHOOL MUSIC, LANGUAGES, EXPRESSION AND DRAMATIC ART

Special Courses Given Teachers Practical Work applicable to Their Needs

BOARDING FACILITIES EXCELLENT—NO RESERVATION

The Secretary will be pleased to furnish full details and supply any information desired. Address: DETROIT, BOX 512 — W. H. HUNTINGTON, INDIANA

VALPARAISO UNIVERSITY SCHOOL OF MUSIC

VALPARAISO, (Accredited) INDIANA

The University School of Music offers courses in Piano, Voice, Violin, Organ and Theory and Public School Music. Students may attend the Music School and also take the regular work at the University.

Tuition, \$5.00 per quarter of twelve weeks. Board with Furnished Room, \$10.00 per quarter. Catalogue will be mailed free. Address: David Russell Henson, President

47th Year—RESERVES ACCEPTED AT ANY TIME

Minneapolis School of Music

ORATORY AND DRAMATIC ART

WILLIAM H. PORTER, Director, Dept. of Music

60-62 E. 10th St., So. MINNEAPOLIS, MINN.

LARGEST SCHOOL OF MUSIC IN THE WEST

ALL BRANCHES OF MUSIC AND DRAMATIC ART

80 Artist Teachers Year Book Free on Request

LAWRENCE CONSERVATORY

A DEPARTMENT OF LAWRENCE COLLEGE

Courses in violin, piano, voice, cello, double bass, organ and

drawing, expression, drama, music, singing, dramatic

chorus, vocalists, elocution, and foreign concert. Superior

facilities for men and women.

For detailed information and free catalog address
CARL J. WATERMAN, Dean
APPLETON, WIS.

CINCINNATI CONSERVATORY OF MUSIC. ESTABLISHED 1867.

2ND YEAR CLARA BAIRD, Foundress

Conducted according to methods of most

pragmatic instruction. Conservatory

Elocution—MUSIC—Languages

Faculty of International Reputation

Exceptional advantages for private and regular

work. Department of Organ, Tuba, Elocution and

Instrumental with superior equipment.

Master class for virtuoso violinists under

EUGENE YSAYE Season 1919-20

For catalogue and information, address

Miss BERTHA JACOB, Director, Cincinnati, Ohio.

DANA'S MUSICAL INSTITUTE

WARREN, OHIO

THE SCHOOL OF DAILY INSTRUCTION IN ALL

BRANCHES OF MUSIC

Address LYNN B. DANA, President

Desk E. WARREN, OHIO

Points for the Choir—the Director

By John A. Van Felt

The musical director should study his audience before presenting them to his chorus. If he is to hold their respect and confidence as one who knows his business he must not take the valuable time of the rehearsal to experiment on the choir with numbers entirely new to him. The director's ideas of key, tempo, rhythm, volume, modulations, phrasing, climax, point of the theme, interpretation, etc., should be determined before rehearsal.

The following points are to be kept continually in mind by the director:

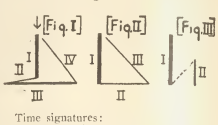
Stand in such a position that the organist can see your hands. Make direct signals for the choir to stand or be seated, such signals to be in a manner as inconspicuous to the audience as possible. The idea here is to hide the machinery of the organization as an artist hides his technique. Such a signal should not be given until every eye is trained on the director, and when given everyone should act in concert as an individual. This strict observance of concerted action and order adds greatly to the effectiveness of any singing organization, not only in its impression upon the audience, but also upon the singers themselves. And, too, it conserves the choir picture.

The director must, above all things, be consistent in giving the same signal each time for a desired effect. After being given the signal to rise the choir should promptly come to an erect standing position, standing motionless and holding the music still and in a position to sing when

given the signal. Each singer faces the director squarely and holds the music sufficiently high to be able to follow the baton without continually lifting the eyes from the anthem.

A good deal of latitude may be given directors as to the number and kind of signals used, that being largely worked out by the individual as the result of experience. In directing music, however, there should be very little choice in the use of the baton. Many choral directors have a tendency to direct in curves with no regard for accent and for the time value of rhythm. It is one thing to know these things, it is another matter to consistently put them into practice.

The following diagram shows the simple fundamental rules for the use of the baton in directing. The heavy lines indicate the strong beat:



Time signatures:

$\frac{2}{4}$; $\frac{3}{4}$; $\frac{4}{4}$; $\frac{5}{4}$; $\frac{6}{4}$ (Fig. I)

$\frac{3}{8}$; $\frac{6}{8}$; $\frac{9}{8}$; $\frac{12}{8}$ (twice to measure when slow) (Fig. II).

$\frac{2}{4}$; $\frac{3}{4}$; $\frac{4}{4}$ (twice to measure when fast). (Fig. III).

—From The Church Choir.

The Child's Music

"I have found," said this mother of three, "that music has exercised a wonderful influence in the lives of my children. It has not only been a source of culture, but a great aid in developing character. To me music is the language of the heart, and I know intuitively that it is so much loved and so largely understood by children as music. Every day my children sing, dance, romp and play to the strains of the piano. They fill their little minds and hearts so full of the wonder and love of music that it becomes a part of their every-day existence. Week in and week out there is always sometime when I help the children to have a good time with the piano. There is no doubt in my mind but that planting the love and appreciation of good music in my children when they were very young has been altogether responsible for their finding entertainment and diversion in music now."

This mother's recital of her personal experience aroused such keen interest that much time was consumed in a general discussion of the kind of music to use for children. There was unanimity of opinion that in the selection of music for children, it should be remembered that just as the child's body and mind develop through the various stages, so will the musical taste grow.

At first children like simple melodies and spirited marches, and only gradually come to understand and enjoy more complex and subtle music. Among the wealth of good music for children, there was mentioned *Birds in the Night*, *My Curly Headed Baby*, *Mother Goose Songs*, *Amil Chorus From Il Trovatore*, *Dance of the Flowers*, *Mighty Lull a Rose and Spring Song*. Every one agreed that one could find at least a hundred vocal and instrumental musical selections especially suitable to make children of all ages happy.

Getting Acquainted With the Orchestra

By R. L. C.

From catalogues of stringed and hand instruments I cut the pictures of each instrument used in the orchestra and pasted them on dark green cardboard, omitting the name. I held up each picture and the children guessed its name.

I distributed cards upon each of which was printed the name of an instrument.

Each pupil tried to describe the instrument indicated on his card, so definitely that the rest of the class could tell its name.

Then each pupil tried to play a Symphony Orchestra, selecting from the pile the pictures as needed, and arranging them with the strings in front, in the manner in which the instrumentalists in the orchestra are seated.

Michigan State Normal College Conservatory of Music

YPSILANTI, MICHIGAN

Courses in violin, piano, organ, voice, cello, double bass, organ and

drawing, expression, drama, music, singing, dramatic

chorus, vocalists, elocution, and foreign concert. Superior

facilities for men and women.

CONSERVATORY OF MUSIC, BOX 9, YPSILANTI, MICHIGAN

Please mention THE ETUDE when addressing our advertisers.