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James Francis Cooke

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THE ETUDE

Presser's Musical Magazine

PRICE 25 CENTS

MAY 1921

\$2.00 A YEAR



EMINENT AMERICANS ON MORALS AND MUSIC

Hon. William Jennings Bryan
David Bispham Roger Babson
Hon. Arthur Capper Rupert Hughes
Walter Damrosch George Eastman
Thomas Edison Hon. Henry VanDyke
Lt. Comm. John Philip Sousa

"The Most Difficult Thing in Piano Playing"
By Ignaz Friedman

Splendid Music Section in this Issue

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Mark P. Canalelli, Pres.
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O & B B 1921

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

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MAY, 1921

Single Copies 25 Cents

VOL. XXXIX, No. 5

Print or Publication

WHATEVER may be the charm of seeing one's effusions in print, it is certainly one that has a tense hold upon thousands and thousands of people. Possibly because the multitude comes into the world with such slender chance of making any mark upon the sands of time that will last more than over night, it is human to want to make a record of what one may believe has grown in one's own brain for the first time.

This doubtless accounts for the fact that fraud publishers find so many dupes. The hordes of gullible people are so anxious to see their names and works in print that they are not particular about what they have to say or whether it comes out under good auspices or not.

There is, in the mind of anyone who is really worth while, an entirely different respect for the legitimate publication put out by a publishing house with a good reputation, a fixed policy, traditions and a publishing ideal, and for something merely printed by a fraud firm willing to take its pay from the author. One is worthy of serious consideration and the other merely a printer's job carrying no credit to the composer.

Miss Mathilde Bilbro, whose works are known to so many ETUDE readers, tells us that she recently saw such a publication in which the music was filled with printed mistakes from beginning to end. THE AVERAGE PERSON KNOWS SO LITTLE about the grammar of music that when the copies come from the printers they cannot recognize these incriminating blunders. If they had an essay or a story printed with similar grammatical blunders, they would want to see it burned to ashes rather than have it circulated as an advertisement of their ignorance.

The best rule to follow is this: Submit your composition to a half dozen of the best publishers in succession. If it is accepted, you have no further concern than your business arrangements with the house. If it is rejected, put it in the bottom of the trunk in the garret with other souvenirs of your past, and go to work at something new. However, unless you have abundant means and are not particular about what you put out, never, under any circumstances, pay anyone for putting out your work, not until you are sure that it has been decided by some one who really knows his business. In such a case take it to a music printer, never to a fake publisher.

The first record of the degree of Doctor of Music granted in America was to Henry Dietman, who received this distinction from Georgetown University. The travesty of degrees in general is shown by the fact that the sole mention of Dietman in any modern biographical dictionary is the little six-point line that he received this degree. As life preservers in the sea of oblivion degrees are as worthless as paid puffs.

Orchestras of England and America

Two Daily Telegraphs of London printed a survey of the orchestral situation in America and in Great Britain, made by Mr. Clarence Lucas, whose long residence in America entitles him to write authoritatively upon the subject. We print some extracts which should be interesting to ETUDE readers.

"In one respect the symphony orchestras in the United States differ from the leading orchestras of Europe in that they are composed mostly of foreign-born musicians. The orchestras in England are at least 90 per cent. British, but the orchestras in America may be less than 10 per cent. Ameri-

can. I cannot call to mind a symphony orchestra conductor in the United States who is American born. All the symphony orchestra conductors in Great Britain are Britishers. Native talent certainly makes a better showing in England than in America. On the other hand, the American orchestras are better distributed throughout the country.

"London has one or two more first-class orchestras than New York has, though in proportion to the population the two metropolitan areas are about equally well served. Against the famous Boston Symphony Orchestra England can set her Manchester Orchestra. Against the Chicago Symphony Orchestra may be set the Scottish Orchestra. But what has Great Britain to match with the symphony orchestras of Philadelphia, Cincinnati, Detroit, Minneapolis, Los Angeles, and other cities? The United States, it is true, has a much larger population than Great Britain has, yet I am convinced that there is more orchestral activity in the United States than there is in the entire British Empire, which has more than four times the population of the United States, Dependencies and all. No doubt the reason is that there is more money forthcoming for the American orchestras. The Boston Symphony Orchestra was a dead loss to its promoter for years. But after it had educated the public of Boston and made itself famous throughout the United States it was able to pay its way. The orchestra which has to depend on the support of a musically uneducated public for its existence must go to the wall."

Edison the great, when he was working with his staff to invent and perfect the incandescent electric light, put in twenty hours a day. The sextant insisted that a fine organ be played for hours of the time to inspire, encourage and mentally sustain his co-workers. Of course, one hears a lot about such a stimulus in these days but that was way back in 1870. What Wisdom! What Foresight! To think that music had such a splendid part in the discovery of the light that illumines nearly all of the civilized world!

Harmonic Controversies in France

EUROPEAN musicians interested in musical theory have been entertained by the battle waged by M. Saint-Saëns with the younger French master, Vincent d'Indy, over the principles deduced by d'Indy in his *Cours de Composition Musicale*.

d'Indy, while not revolutionary in some things, starts out with the idea that, musically speaking, chords do not exist, and harmony should not be regarded as the science of chords. He believes that all musical phenomena ought to be regarded from the horizontal aspect rather than the perpendicular. He considers harmony itself merely as a result—the result of superimposing two or more melodies. What is this, if you please, but counterpoint?

d'Indy, however, does not let the matter rest there, but delves into harmonic series—the major series being those six partials derived above the prime, and the minor a similar series coming below. This is very like the ideas of the late Dr. Hugo Riemann, who, in several letters to the writer, defended his theories upon the subject as they were attacked by various German theorists.

M. Saint-Saëns, we are told, has taken very severe exceptions to d'Indy's theories. His friends are reasoning that if as beautiful music as that of Saint-Saëns can be written by his system, why try to break it down?

Alas for the reactionaries! Their fate is sealed before they have begun.



The Purpose of "The Golden Hour"

Endorsed by Foremost American Statesmen, Educators, Economists, Merchants and Manufacturers in Terms of the Highest Enthusiasm.

THE GOLDEN HOUR is an ideal offered as a remedy for our country's greatest peril, the lack of training in character-building in the cases of millions of our children. (Fifty-eight million citizens attend no Church.)

This staggering National condition, makes the day school the only present manner in which all

the children may be reached every day in the week.

"The Golden Hour" is a non-sectarian, non-organization, non-partisan ideal of devoting one hour each day in the Public Schools to the development of character-building with the background of music, and an adaptable outline similar to the following.

SUGGESTED PROGRAM

1. Music
(School Orchestra, Singing, Talking Machine, etc.)
2. Ethical Example
The children are given practical problems in right or wrong to work out before the class.
3. Music
Group singing, vocal or instrumental solos.
4. Inspirational Talk
When possible, by some one whose character is worthy of emulation. Or reading of helpful passages of a non-sectarian character from the works of the great religious writers.
5. Patriotic Music
6. Reading
Declamation, dialogue, playlet or moving pictures.
7. Inspirational Music
8. Golden Text
A line taken from the great religious writings of the past or from the writings of great Americans—Washington, Franklin, Jefferson, Irving, Emerson, Beecher, Lincoln, Van Dyke, Holmes, Cardinal Gibbons, Dr. Krauskopf, Ralph Waldo Trine, Edwin Markham, Theodore Roosevelt, etc.—this line to be memorized and repeated at the next "Golden Hour."
9. Music
Bright and lively to stimulate an interest in the work that is to follow in the school day.

"The Golden Hour" should be the brightest, happiest, most interesting moment of the whole day.

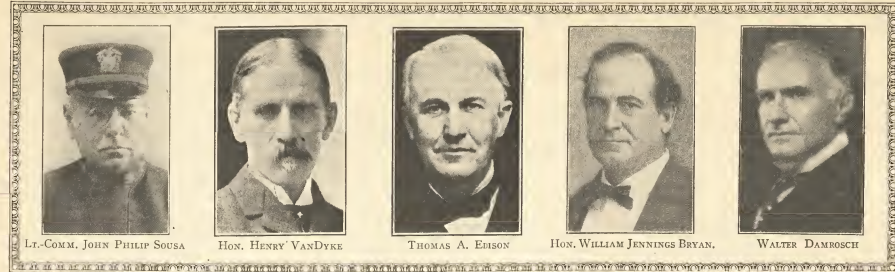
THE ETUDE has been used as a means of inaugurating the ideal, but the plan is "non-copyright" and may be used by anyone with or without credit of any kind.

The splendid endorsement "The Golden Hour"

has met with, the fact that even when it was circulated in proof-sheet form, application for hundreds and hundreds of copies were received, indicates that some such plan will be widely adopted.

Etude readers may be proud of their share in leaving nothing undone in their home communities to inaugurate this ideal.

"The Golden Hour" needs you, needs your earnest, unflagging co-operation. There is no way in which the music worker can render higher service to our country at this time than by working to inaugurate this ideal in his own community.



Letters from Eminent Americans Endorsing "The Golden Hour"

HON. WILLIAM JENNINGS BRYAN

Ex-Secretary of State, United States of America
"I heartily endorse your protest against the tendency to eliminate the moral from education and the spiritual from life. I enclose an address which presents what I regard as a broad mind, viz.—Back to God. In our study of material things we are forgetting that the things that are unseen are the eternal things. We spend so much time on things infinitely small that we are neglecting the things infinitely large."

W. J. Bryan

GEORGE EASTMAN

The greatest force in the upbuilding of the photographic art and industry in America, has given witness for the development of music at Rochester University.

"I have read your editorial and think it is admirable. Too much stress cannot be put upon the desirability of teaching social ethics to the children. I wish you every success in your undertaking."

Geo Eastman

ROGER W. BABSON

Most famous living statistician, author of the widely-read book, "Foundations of Prosperity."

"I heartily approve of the plan for the Golden Hour in the school day. The great need at the present time is not for more railroads or more steamships or more factories or more cities, but for more character."

"To develop the character, we must start in the home, school and church when the children are young. The plan presented in your editorial is both practical and exceedingly important. God bless you in your efforts."

Roger W. Babson

THOMAS A. EDISON

The world's foremost inventor, whose discovery of the principle of the phonograph has revolutionized music preservation.

"Your editorial has struck a keynote that, if heeded, would work a revolution in morality and home life."

"I believe that you should add to it a further suggestion that all women's clubs of America should join in a campaign to urge all mothers to have each of their children taught in the home, or, if too poor, at public school, some musical instrument such as the harp, violin, 'cello, flute or clarinet. In time this should make the American home a centre of high culture and America the land of music, from which might spring composers of surpassing genius."

Thomas A. Edison

LIEUT. COMMANDER JOHN PHILIP SOUSA, U. S. N. R. F.

World's most famous bandmaster

"You have embodied in your 'Golden Hour' campaign a glorious idea, a function that appeals to all who have the love of America and the elevation of its people at heart."

"A very old and popular form of entertainment is a stage production of music and dialogue: a very fascinating attraction to youth is the call of the stage in amateur production; when you add these to the accumulation of knowledge from excerpts from history, selections from the brightest musical compositions, exhibition of skill as performers and possibly the projection of moving pictures made of subjects selected by the youth of our schools, the educational advantages of your scheme loom mightily."

"While perhaps the individual brain of man has not improved since the days of the old philosophers, such as Plato, Aristophanes, Seneca and others, I am fully of the belief that the composite brain of man is much greater now than it was even one hundred years ago."

"There is nothing so beneficial as attrition and object teaching; and, when brain rubs brain, invention, imagery, patriotism, manhood and womanhood grow with the day. Let us put our shoulder to the wheel and make the 'Golden Hour' a golden feast."

John Philip Sousa

The Editorial Inaugurating the Golden Hour appeared in THE ETUDE for April

DR. HENRY VAN DYKE

Distinguished essayist, politician, former Ambassador to Holland

"Thank you for sending me your editorial article from THE ETUDE, which I have read with great interest. If we can keep the spirit of the Golden Rule alive in our common schools, we shall confer an inestimable benefit upon the America that is to be."

Henry van Dyke

WALTER DAMROSCH

Conductor New York Symphony Orchestra

"I am heartily in sympathy with your idea that ethics should be taught in our public schools quite apart from a religious standpoint, as, owing to the many different faiths in our country, it would be impossible to teach the great moral truths and a perception of what is right and what is wrong through any particular sect or creed, without shocking those who follow a different faith. Your article ought to help in arousing widespread activities in that direction."

Walter Damrosch

HON. ARTHUR CAPPER

Senator from Kansas, former Governor of Kansas

"I have read with much interest your editorial relative to giving character building a more prominent place in the schools, and desire to compliment you on it. I am in hearty sympathy with your views."

"There is no question that in the hurry and push to get children through school too little attention is given to that all-important element in their lives—the upbuilding of their moral strength."

Because of our characteristic American drive, evident in the schools as I fear, a growing tendency everywhere else, there is, to treat too lightly in the schools, the old-fashioned task and duty of teaching the children along with their other lessons, the common everyday distinction between right and wrong. As a result we are building too many jills, giving too much business to the criminal lawyer."



Endorsed & Endorsed Studies

"Moral education should educate the heart and soul and body as well as the mind. The world's demand for clean living and good habits is proved in the refusal of big employers to even consider the applications of those whose morals fail to pass muster."

"Of course, the first obligation of rearing the children rests upon the parents, and there should be no effort upon the part of any other agency to usurp their right in this respect. Nor should they be relieved of any of their responsibility. But the nation has an interest in the boys and girls who tomorrow are to constitute its citizenship, and it is a national duty to work in conjunction with the parents to see that the morals of the children rest on a solid foundation."

"Here, then, is the opportunity for helpful cooperation between the schools and the plan you have outlined fits naturally into such a program. I believe that there are splendid possibilities in it."

Arthur Capper

DAVID BISPHAM, LL.D.

Eminent American baritone

"I think your editorial, 'The Golden Hour,' is admirable in substance and wonderful as to the idea itself."

"I have hundreds of times in my concert talks and in print advocated such a recreatory daily half hour of music, but you have gone much further, and I wish you well with your great idea."

David Bispham

RUPERT HUGHES

America's most successful vocalist, also a musician of splendid attainments

"Your letter followed me out here and found me deep in work so that I have only now, after midnight, found leisure to consider your appeal and to acknowledge my hearty sympathy with it."

"While I think that the present crime-wave is itself a part of the rhythm of recurrent phases of morality, like the alternating waves of rarefaction and condensation that carry sound, and while I believe that it has nothing to do with religious teachings or instruction (since such a wave has followed every war in every country, Christian or pagan), I believe that the 'Golden Hour' that you propose would be of vast benefit to the formation of character, and would be a golden memory in every child's after-life."

"Character is so much more than thou-shalt and thou-shalt-notting. Such pious, harmless people have such empty character and contribute so little beauty, grace or joy to the world, that they are really characterless."

"By all means let the 'Golden Hour' of music, pictures, poetry and warm prose shine upon the young hearts. The better they are the better they'll be."

Rupert Hughes

Parents, Do You Do Your Part?

By Hannah Smith

That man who buys an automobile knows when he buys it that it will not run properly unless he looks after it. Yet the average parent thinks that by arranging for a weekly music lesson all responsibility ceases.

If your child is not doing all that you think it should do here is a good list to use in checking up. Perhaps it will uncover the seat of the trouble.

1. Are You Providing for Attractive Practice Periods?

Think with what pleasure you look forward to reading a new book, seeing a new play, looking at a new picture. Does your child look forward to the practice period in that way? If he does not how can you expect progress. Even for the talented child, to whom the work is, by reason of a genuine love for music, comparatively easy, there is much that is merely drudgery; and the help that only the parent can give often means the difference between a willing and an unwilling pupil.

2. Is Your Child Comfortably Seated?

No one will question the fact that it is irksome for an active little being, full of life and longing for movement, to sit quietly and make carefully and repeatedly finger motions of which he scarcely comprehends the significance; but how much more irksome if the piano seat is hard and uncomfortable, if the feet lag, and there is not even momentary support for the back! A tender little body, even though it can sit superbly accomplished feats of activity which a grown-up could scarcely think of emulating, is speedily fatigued by an uncomfortable position; which is a strain upon the nervous system as well as upon the muscles. A chair of the proper height, with a back upon which the spinal column can rest at intervals, and a footstool, are indispensable for making the practice period something less than a penance.

3. What Is Your Child's Mood?

The child should be started at the work in the best possible mood. While a regular hour is certainly most desirable, to interrupt him in the midst of a game which at the moment, is to him of much more importance than anything that music has to offer, is to insure his beginning in a state of depression, if not of irritability, which will, very likely, nullify any benefit that might have been derived from the work of that particular hour. The absolutely reprehensible idea of prolonging the practice period as a penalty for shortcomings or transgressions in other directions is on a par with giving Bible verses to be learned as a punishment; a sure way of making both music and the good old Book absolutely distasteful to the youthful mind, and so depriving it of what should be the greatest pleasures and comforts of a whole lifetime.

4. Can Your Pupil See Readily and Clearly?

The light, whether natural or artificial, should always be behind and somewhat at the side of the player; so that it falls at the proper angle upon the music page. If it is directly behind, the head of the player is in the way; and if directly, or nearly, in front—obscuring the print and blinding the player—serious damage to the eyes may result. It is astonishing how many house-mothers seem to think more of the arrangement of the furniture than of the eyesight of the child.

The music rack should not be so high as to strain the neck of the little player. This is seldom the case on an upright piano, but on a grand the rack is somewhat higher. The notes cannot easily be followed with the head in a natural position; it is usually possible to suspend the music by a cord or thread, and lower it to a level which will relieve the strain.

5. Is Your Child Undisturbed?

The pupil should practice in a room where he is alone. Persons passing in and out are very distracting to the attention, and tend to develop nervousness and lack of concentration. And parental admonitions during the practice hour should, when not absolutely necessary, be avoided. Better refer matters—at least minor matters—to the teacher in a secret conference just before the next lesson. And other children should be kept out of the way, so that the happy sounds of their noisy sports may not provoke in the soul of the little student bitter comparisons between their freedom and what, very likely, at the moment seems to him like slavery.

THE ETUDE

6. Does the Child Really Believe That You Are Interested in His Progress?

Finally, nothing helps more than for parents to show a real interest in the musical attainments of the little ones. Not only in the way of insuring, by good conditions, good work in the practice hour, but even more in the results of the work. If mother assures little daughter that it helps her play for her while she is mending them, little daughter will not only play over all her old pieces—which keeps them up to the mark—but make haste to learn new ones to increase her repertoire. And if father, after dinner or supper, says he would like to hear some music, he will be a real pleasure to do her best for him; especially if both father and mother at the end of the little recital politely express their enjoyment of the music and thank the small performer just as they would a grown-up player.

Handy "Definitions"

By A. M. Hoffer

THREE or four pages at the back of my pupil's lesson book are reserved for "Definitions." Every definition, or mark of expression which we find in sheet music, study or exercise, is written there with a good definition opposite it. At the next lesson I ask them to define all these, not only the new ones, but all the former ones as well, so that at every session we have, practically, a review of all the definitions in former lessons.

When the page has been filled I have a final review, and then I mark the page according to the percentage obtained. Rarely do we have less than one hundred per cent. on these pages.

I find by this method that pupils study their definitions, and remember them better when they know they will be called upon to define them at every lesson. And what is still more important, a pupil who knows and understands his marks of expression and musical terminology will pay attention to them while playing, and not ignore them as they do when allowed to go on without a definite and permanent knowledge of their meaning.

Variety in Scale Practice

By Josephine A. Velanti

AFTER one has learned the scales in their usual order, it is quite a common fault to practice them continuously, until they are performed thoughtlessly, and thereby lose much of their value and pleasure.

The following variations have been found invaluable in helping to maintain undivided attention:

The first half of the week play all scales having the odd number of sharps and the odd numbers of flats, one, three, five, seven. The second half of week, play the scales having an even number of sharps and an even number of flats, two, four, six.

The first half of the next week, play in the following order:

Scales having one sharp, then one flat; two sharps, then two flats, etc. As a final and interesting variety, take the odd and even numbers alternately, as one sharp, two flats, three sharps, four flats, etc., and then take two sharps, one flat, etc.

Use the same order for the relative minors.

If you follow these suggestions you cannot fail to concentrate, because your mental and intellectual interest will have been aroused.

Gymnastics in the Bass

By Rena I. Carver

HAVE you ever discovered the advantage of playing your finger exercises for strength and endurance, in the lower part of the piano instead of the middle of the keyboard?

Seat yourself before Great C and practice your exercises within the limits of Contra-Great C and Middle C.

The key resistance is greater in the lower octaves; the deep bass tones are a restful change; the ear becomes more familiar with these sounds, than is otherwise possible; and the incessant warping of the mechanism of the middle octaves of the piano is diminished.

THE ETUDE

What is the Most Difficult Thing in Piano Playing?

An Interview Secured Expressly for THE ETUDE With the Noted Piano Virtuoso, Composer, and Pedagogue

IGNAZ FRIEDMAN

Biographical Note

(Ignaz Friedman, who has made his American debut this season, has a distinguished record in Europe and in South America. He was born February 14, 1882, at Podgorze, near Cracow, Poland. His father was a violinist and a musical director, who also played the piano. He gave his son his first lessons, and the child soon developed into a "wonderkind." His general education was unusually thorough. After the customary academic work, he entered the University of Leipzig, where he studied

Rhythm and Color as Technic

"What is the most difficult thing in pianoforte playing? What do you find the most difficult? That is very largely a matter of individuality, but I must say that, in teaching, the most difficult thing is to teach rhythm and color. Technic, that is, the mechanical side of technic, the rapid scales, arpeggios, octaves, etc., are mere trifles beside rhythm and color. Of the two, probably rhythm is more difficult to achieve than color. Indeed many, many pianists never develop their rhythmic side so that they are able to play more than a few very pieces with the proper effect. Rhythm is the life of music, color is its flesh and blood. Without either all interpretative art is dead."

"In elementary training at the keyboard, the pupil is taught to keep time in a metronomic fashion; and almost everyone who plays the piano can keep time fairly well. But rhythm is something quite apart. It is the design of the music, the proper employment of accents to delineate that design. Rhythm seems to hold the piece together, to make it live and have shape. Take two pianists and have each to play ten measures of any composition in which the rhythm is clearly defined and characteristic. One will give the notes between the bar-lines a kind of a swing and plastic character that will give a unity to the whole passage. The other will play the same notes in absolutely correct time; but there will seem to be nothing to hold it together. It has no entity, no unity, no artistic adhesion."

"Only the most gifted ever play in good rhythm. I have often noticed that people born on the borderland of different countries seem to develop it wonderfully. By this I mean where one race mixes with another and the customs of one are welded with the customs of another. These people seem to develop elasticity of temperament and quickness of mind. Perhaps this is one of the reasons why the itinerant gypsies have such marked rhythmic gifts. If I were to advise the teacher of children, I should unquestionably say that there should, within the first two years, be plenty of examples and exercises in rhythm. This also applies to the violinist and the singer. As a rule they have less trouble with rhythm, as they have only one or at best two lines of melody to handle; whereas the pianist has three, four, and sometimes five different lines."

What Color Means

"Color is the tone mixture accomplished by touch and pedal. It is the control of the overtones of the piano by every legitimate means. It is one of the things which makes the piano so wonderfully interesting. One can take a single passage and, by the different manipulation of the touch and the pedals, achieve a different effect every time. Every composer's works afford a wonderful field for experimentation in tone color. Chopin and Schumann offer marvelous opportunities. If pianists only had a little more to their playing, better results would be achieved. The singer or the violinist thinks more

of tone color, because he feels that he must make the tone. The piano is unfortunately an instrument in which the novice thinks he can find his tones 'ready-made,' merely because he can strike the key. For this reason teachers and students give far more attention to the matter of mechanical exercises than they do to tone color and rhythm. Far better the simplest piece played with beautiful tone color and delightful rhythm than the most complicated work played without them."

"What the ultimate results will be must depend upon the talent of the performer, the fineness with which he hears and enunciates his musical thoughts. "American students are technic mad, and, despite their very obvious talent, they seem to think that hard labor at the keyboard will accomplish everything without the necessary thought, attention, patience, loving care which must be employed in developing tone color. The student who wants beautiful effects must imagine beautiful effects. He must hear with his mind's ear and demand that his fingers produce what he hears. American students play a passage without ever trying to hear it in imagination first. In this way they lose much valuable

history under Adler and composition under Dr. Rimann, in the summer class with Max Reger. He next studied piano for three years under Leschetizky, and for five years was his first assistant. He then taught alone for five years, having many distinguished pupils. His piano pieces, songs and string quartets—he has ninety published works—reveal him as a musician with delightful melodic gifts and fine artistic tendencies along modern but rational lines. He has completed the editing of all the Chopin

time and a great deal of very important individuality. Let American students stop trying to hear with the eye instead of the ear. They make the very best possible kind of material for the teacher. They are immensely industrious, more than anxious to please."

More Important Than the Teacher

"With my own pupils I have always insisted that there was something that was in some ways more important than the teacher, and that is the habit of attending as many fine concerts of all kinds as possible. In fact I have insisted that certain advanced pupils go to concerts with me. There, sitting together, we could comment upon certain effects in rhythm and shading. The advanced pupil must begin to think of the pianists of the time as his contemporaries and he must learn everything possible from them. We build upon the past, in art, while we create for the future. Suppose the art student never had any models. Suppose he could not go to any art museums, or ever see any beautiful sculpture, engravings or etchings of the time. What kind of an art would he be likely to produce? Would it not resemble the Byzantine or pre-Raphaelite types? Tickets for the leading recitals and the leading concerts are just as much a means for a part of the education of the student as the tuition fee he pays to the teacher. This does not by any means indicate that the student should imitate blindly; but he should use the experience he gathers to make a kind of palette of colors of his own which he may learn to apply to his musical painting with corresponding skill."

Leschetizky and Tone Color

"Somewhere the idea has got abroad that Leschetizky was a kind of technic specialist. Nothing could be farther from the real facts. Leschetizky always gave far more attention to tone teaching than to technic. He used to shout to me, 'Tone! Tone! Tone, always TONE!' If anything, it was one of Leschetizky's defects as his interest was only for pupils who were colorful. The result was that he developed the thing that he loved most about them, whereas such pupils needed technic most. It was a fatal that Leschetizky was 'technic mad' and so many seemed to think. His preparatory teachers, such as Brese, Prenter and others, had a definite technical scheme; but that only went so far. It sufficed to make an ordinary technic into a fine modern technic, in the rudimentary sense; as far as great piano playing is concerned. It was only the beginning which every pianist should have. Then the greatness of Leschetizky came in. Of all teachers he knew how to make his pupils administer color and rhythm. At the same time he was most liberal and most anxious to have his pupils develop along their own line. Once at one of my concerts in Vienna he watched my whole performance through opera glasses, noting every movement of my hands. At the end he came up with the greatest enthusiasm and gave me the greatest compliment ever paid me. 'You are more sympathetic to me than

IGNAZ FRIEDMAN

any of my pupils because you have gone the farthest in advance of me.' Often he would say, 'How do you do that?' when he heard an effect that pleased him. This is an indication of the simplicity of the man. How many masters would say that to a pupil?

The New Epoch of Technique

"The technique required of pianists during the past century was very greatly in advance of that demanded in previous times. Before 1830 most of the compositions demanded a technique that laid almost entirely under the hand. Then came the myriad-colored Chopin and the orchestral Liszt, and piano playing leaped ahead enormously. Now we stand probably at the apex of possible complexities in piano playing. In the days of Mozart and Haydn, one played simply; now the pianist must play symphonically. Brahms, Reger, Rachmaninoff, Scriabin, Debussy, and Ravel have built new technical heights. Ravel is exceedingly hard to play, unless one has a thoroughly modern technique. It must also be remembered that where we meet a pianist forty years ago with a good technique, now we meet thirty. Despite all that has been said, wisecracks, acquainted with the best playing of the past fifty years, have told me enough that I am safe in making the statement that there are probably at least ten pianists in this day with a technique equal to that of Liszt.

The New Era Demands New Means

"In this day the musician and the pianist is a very much better educated and a very much broader man than in former times. The conditions of the era demand it. Precisely as the great body of technically competent people have advanced, so do the people of our day demand their musical superlatives. Now, with reproducing instruments there will be no questions in the future as to how such and such a virtuoso played. These records will have great historic value, although they can never take the place of the record itself. They are, however, very valuable for the teacher and for the young virtuoso, as a part of the program I have previously outlined for the student, in which he shall hear as much good music as possible played by the different artists. The advantage of such machines is that one may not only hear an interpretation once but as many times as one chooses.

"The player must be able to reach the emotional side of his audiences as well as the intellectual side.

"Warmth, nobility, definite lines of interpretation, clearness, lucidity in execution, these should be the mottoes for every student and for every virtuoso as well. They should be rehearsed and recited every morning. Then, if one has talent he will progress by the surest and safest way.

Muscle and Piano Playing

By D. C. Woodruff

PROBABLY FRANK LIZST as much as anyone else can be blamed for putting what might be termed a "muscular touch" upon pianoforte players. Anyone who has spent a few moments now and then in the green room of a concert hall and has seen the average virtuoso pianist after a recital has become acquainted with the amount of physical exertion required in piano playing. The men often come from the platform drenched in perspiration. Padewski gave this matter very serious consideration. Some time ago he was quoted as saying:

"To play for a great length of time is often very painful. You cannot expect a player to lose himself in his art when every movement is provocative of discomfort, if not actual pain. Sometimes, indeed, a great amount of playing brings on a condition known as 'pianist's cramp,' which may so affect the muscles and nerves that the unfortunate artist finds his occupation gone."

This was written long before the time when Padewski, unheeding his own advice, was obliged to discontinue playing for the better part of a season because of overwork. The demand for more service was so great that he played "enormously" for years. He was a great believer in physical culture exercises, insisting that the necessary increase in muscular power and endurance did not come from practice on the keyboard alone, but from numerous physical culture exercises. The writer has found the little booklet known as "Profitable Physical Exercises for Piano Students" by W. R. C. Latson, of very great helpfulness.

"Music resembles poetry. In each are countless graces which a master hand alone can reach."—Fors.

What Method Do You Use?

By Mathilde Bibro

TIRE old, old question; and, to the intelligent teacher of music, a rather silly question! Musicians of experience have long known that there is no one method which effectively meets the needs of an entire class of pupils. The reason is simple. The pupils being different, require different treatments.

Nowhere will you find a class of students who are exactly the same in taste, temperament, talent, and general ability. Before 1830 most of the compositions demanded a technique that laid almost entirely under the hand. Then came the myriad-colored Chopin and the orchestral Liszt, and piano playing leaped ahead enormously. Now we stand probably at the apex of possible complexities in piano playing. In the days of Mozart and Haydn, one played simply; now the pianist must play symphonically. Brahms, Reger, Rachmaninoff, Scriabin, Debussy, and Ravel have built new technical heights. Ravel is exceedingly hard to play, unless one has a thoroughly modern technique. It must also be remembered that where we meet a pianist forty years ago with a good technique, now we meet thirty. Despite all that has been said, wisecracks, acquainted with the best playing of the past fifty years, have told me enough that I am safe in making the statement that there are probably at least ten pianists in this day with a technique equal to that of Liszt.

Intellectual ability alone, however, will not make a musician, though it may produce a mathematical prodigy. The musician requires mental ability plus something more—and that indefinable "something more" is what makes music a divine art, not to be attained or produced by any one cut-and-dried system, fastened aloof upon the talented and the untalented.

I have often been asked the question: "What method do you advocate?" I can only reply:

"A great many." As a matter of fact, I have seldom seen a method of teaching music which did not contain at least a few valuable points which might be gleaned from the whole and used to advantage with some particular kind of pupil. On the other hand, I have never seen any one individual course which was adequate to cover the required superlatives of music. Many standard publishers have their individual courses or systems of music study, and these various methods are helpful in meeting the needs of various types of pupils. Consequently, the discriminating teacher keeps in touch with all good methods, using some more than others, but binds himself exclusively to no special one. Publishers recognize this fact, and cooperate cheerfully in placing before the teaching public a wide diversity of material for study.

Study Many Methods

Both here and in Europe teachers of intelligence and experience avoid any *ad-die* method which undertakes to "teach the teacher." A teacher is his own "method." If he does not know how to give his lessons, then what he needs is not some hide-bound "system," or a mail-order diploma (?), but a course of actual study in some conservatory or school of broad and liberal academic quality. Such schools may be found.

Study many methods, and then impart them according to your own method. Is a lesson for the indifferent, untalented, mechanical, or lazy pupil, the same you would give to the eager, gifted student, in whom you recognize the embryonic artist? Certainly not; though your own effort and attention may be impartial.

If a teacher's musical education is sound and thorough (and otherwise he should not be teaching), he needs no one to tell him when and where to apply certain theoretical lessons. He knows how, and for what grades to make his own selections from the old masters, and he knows standard publishers who will supply him with the classics, old or modern, without presuming to inform him how to apply them to his pupils—publishers who give him credit for having sufficient intelligence to attend to his own business of teaching.

If one little system of teaching were to be in indiscriminately applied, the country would soon be flooded with dummy players, as wooden and mechanical as their little "system." A program of music would sound the reciting the "table of fives" in a District School. If your daughter is to be a machine-made musician, why not buy a mechanical apparatus? It would be cheaper. Mine is an art, a *feeling*—not a multiplication table, nor a chemistry formula, nor a bolt of cloth to be measured by the yard.

Who tells illustrious painters that they should impart the knowledge of their divine art "thus and so"? Who informs the sculptor as to how he shall hold his chisel or instruct his pupil? Who has the impudent assurance to tell operatic singers that all voices should be trained by one cut-and-dried "method," and the same vocalises applied to mortals, to angels, to mezzos, tenors, and sopranos alike? Truly, it is to laugh, as the French say. In short, you can more easily fit a dozen methods to one pupil than you can fit a dozen pupils to one method; for music and painting and sculpture cannot be successfully limited to one standard any more than can a sunset.

The Sky the Limit

By Martin Maule

ONE of the boys, in making out his entrance papers for a large conservatory with which I was connected, was asked the following question:

"What do you feel is the limit of your ambitions?" The boy's answer in twentieth century slang was, "The Sky is the limit."

The average student should always have with him the strong feeling that, if he will only practice long enough and hard enough, he will be able to accomplish almost anything, or that "nothing is so difficult but that it may be found out by seeking."

The writer can remember the time when he felt that if he could only play the *Heller Studia* well he would be very proud of his efforts. Soon the Heller pieces came and went, and he set his heart on the brilliant, tuneful compositions of Godard. These were displaced by the simpler pieces of Chopin. Encouraged by these examples the student should remember that there is nothing really too difficult for the person who has not put a limit upon his ambitions; provided nature has not afflicted him with limiting restrictions. Nature is usually far kinder to most of us than we admit.

Musicians and the General Public

By W. G. Riley

IT is probable that the Mimesingers and the Mistersingers received part of their support at least from the common people, but in the centuries when their art was waning it became more and more necessary for musicians to be supported by aristocratic patronage. According to report it was not until the reign of Charles II of England that the musician began to look for his support to the general public. At that time coffee was becoming a very popular beverage in England and coffee houses were being established everywhere. Now and then the musician in these houses became so attractive that they became crowded and the money wise proprietors saw the advantage of closing the doors and charging a small admission fee. From that time on the musician became more and more liberated from his servile position to his titled patrons.

Gossec's Grim Humor

By Carlo Magliani

FRANÇOIS GOSSEC, peer of any of the eighteenth century French composers, worked vigorously and enthusiastically at his music to the time of his death. Even at seventy-eight he had the freshness of youth, not only in his habits but also in the music which he wrote.

As an instance of how tenaciously he treasured life and the juvenile spirit, when asked to attend the funeral of his friend, Mehul, his jocose reply was, "No! excuse me; I should be giving Death a hint to take care."

When he was well past four-score years, he daily hobbled to the Opéra Comique. One day he fainted on the street.

"Where do you wish to be taken?" someone asked, as his consciousness returned.

Quickly recovering his usual spirits, he naively replied, "To the Opéra Comique."

One Minute with Ludwig van Beethoven

Selected Quotations

"Art? Who can say that he fathoms it? Who is capable of discussing this great god-gift?"

"Every day that we spend without learning something is a day lost."

"Handel is the unequalled master of all masters. Go, turn to him and learn, with few means, how to produce such great effects."

"Trac art endurez au forever."

"I have had the temerity to introduce here and there a dissonant interval, sometimes striking it without preparation, sometimes leaving it abruptly. I hope this is no high treason. Too great caution is much the same as timidity."

"Music should strike fire from a man's soul."

"Every well-trained youth and girl ought to be taught the elements of music early and accurately."—RUSKIN.

Making Melodies and Dressing Them Properly

The Second in a Series of Articles upon "How to Begin to Compose," by the Noted American Composer

JAMES H. ROGERS

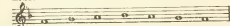
IN my last article I laid emphasis on the value of the study of counterpoint as a stimulus to musical invention. Before proceeding with suggestions concerning some practical features of musical composition—the *modus operandi* of putting one's musical ideas, if so be one has any, into some sort of coherent form—let me offer a word of caution as to the possibility (rather remote, in most cases), of over-absorption in contrapuntual study. Many an earnest student has little to show for years of hard theoretical work but a few portfolios of polyphonic exercises, maybe in five, or six, or even eight real parts, all in the proper clefs (a useless and tiresome procedure), and all conforming to the rules of strict counterpoint.

The net result is likely to be that every spark of imagination he may have ever possessed has been quenched. Work at counterpoint; work at it continuously; but, after the first year or so, not exclusively. But as a mental "setting-up" exercise, it is invaluable.

I have discussed a few of the infinite possibilities that lie in a very unpromising "row of notes." Let us see what can be done to complete such a succession of tones; or rather to add to them in such a way that a rounded phrase, or period, comparable as to metre and accent with a stanza of poetry, will be formed.

Let us start with a very simple melody:

Ex. 1.



We are reminded by this that a King of France once marched up a hill and then marched down again—a historic series of notes, from the tonic to the subdominant and back to the tonic. It has a painful resemblance to a five-figure exercise. Baldness itself. But it will do.

Let us first establish some sort of rhythm:

Ex. 2.



What next? It is not difficult to find a suitable continuation of the phrase:

Ex. 3.



Both sections end on the tonic; but we still have not the sense of completion; the ear demands something more, whether what has been heard has favorably impressed the listener or not. It is as though one were to say to some uninteresting speaker, "I don't care for what you have said so far, but finish your sentence."

We must certainly break away from the tonic. The dominant is the next-door neighbor.

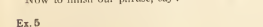
Let us try that in our further progress:

Ex. 4.



There's a little ventilation, anyhow. Now to finish our phrase, say:

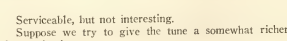
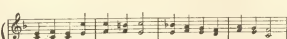
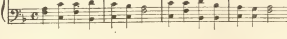
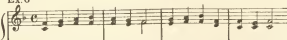
Ex. 5.



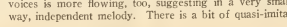
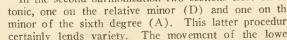
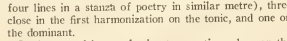
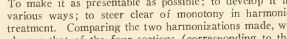
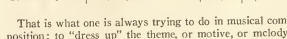
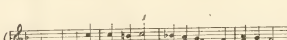
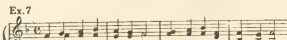
A hymn tune? Sounds a good deal like one. But that is immaterial. What is worth noting now is that the ear unquestionably demanded a phrase or period of eight measures. There is no feeling of finality in less. This statement must of course be taken in rather a broad sense; for naturally it would be a simple melody without the note values of our phrase and get the same effect in four measures. One has to bring common sense to bear on musical problems as well as on any others. There are even hymns with only three lines, and of course the music must correspond. It may be questioned, however, whether the result appeals to the ear as a properly rounded period.

So then, such as it is, we have a completed musical thought. Yet, complete though it be, the ear is not quite satisfied, and demands one or two repetitions of the musical sentence. The reason is that it is too brief to impress itself on the listener in a single hearing. Thus, a single stately, highly-ornamental melody would satisfy the eye; but the arch were small and plain of design, one would expect to see a row of similar arches. Herein lies one of music's resemblances in form and conception to architecture. So, as we have intimated, our little melody would doubtless be best as a hymn-tune. Let us say it is a hymn-tune, and harmonize it for mixed voices: Soprano, alto, tenor and bass:

Ex. 6.



Ex. 7.



tion, between the soprano part in the third and fourth measures, and the tenor part in the fifth and sixth measures. The tenor will notice it, even if nobody else does. Anyway, it all helps. Unprepared dissonances, too, as in the third and eighth measures add a spice not unpleasant to the modern musical palate. But in these, as in all things, moderation is to be counseled. Let us go back again to our starting point. Nothing very inspiring about

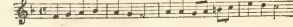
Ex. 8.



but we must throw out the anchor somewhere. Let us see if we can make a better continuation of the phrase. Too many F's in the first four measures. At any rate, they sound monotonous, and maybe that's the reason. But right here is perhaps as good a place as any to point out that even as in a dry time all the signs fail, so when it comes to melody writing all the rules that can be devised by theorists are vain attempts to fix a boundary for the imagination. "Don't do this," "don't do that." I have spoken of the reiterated F's in the phrase we have been working out. Consider the reiteration of melody notes and chords in Sullivan's *Onward Christian Soldiers*, a tune that has a real thrill in it. I once heard it played by a good-sized brass band, the white thousands of Red Cross workers, dressed in white, marched down the main street of the city in which I live. It was right to stir the pulses, and there was a real uplift in the music, too. Nothing the matter with that tune, with all its reiterated notes; and nothing could be simpler than its harmonization, either. When we say that too many F's, with their implied (though not essential) sameness of harmonies, account for a certain lack of musical interest, we are not treading on too-sure ground. However, let us go ahead with our tune, with a new slant to it, after the second measure.

Suppose we set sail at once for the dominant.

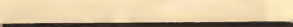
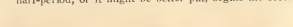
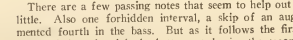
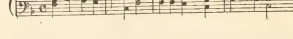
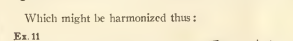
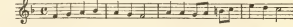
Ex. 9.



That gives a bit of briskness to the tune. Now we will complete the phrase. In how many ways could this be done? Impossible to say. That is getting into the higher mathematics.

This will do, perhaps:

Ex. 10.



There are a few passing notes that seem to help out a little. Also one forbidden interval, a skip of an augmented fourth in the bass. But as it follows the first half-period, or it might be better put, begins the second

was the song of a Canadian wren. He thinks that many of the warbling birds, such as the blackcap, robin, blackbird, thrush and willow-warbler, which build their nests near running water, are lucky when young to be influenced by the rippling sounds they hear. What a theme for musical poets!

Every Papa Bird Teaches Music

A thousand years ago it was expected that every Englishman at a banquet would be able, if called upon, to sing a song and accompany himself on the harp. It makes one laugh to think of what would happen if such an assumption were made at a modern banquet, anywhere. And how helpless ninety-nine out of every hundred human fathers would be if they were asked to teach their children music! But that is what every papa-bird does! Music teaching is a universal profession among birds! With a few and occasional exceptions, mammalian birds do not sing; perhaps for the same reason that they do not wear the gay plumage of the males, which would betray them, while latching the young, to the keen eyes of birds of prey. But the male is an irrepressible songster, danger or no danger, and every one of his little boys is expected to learn to sing, as much as a matter of course, as our boys are expected to learn the three R's—"Reading, 'riting and 'rithmetic." I am speaking, of course, of song birds only. Not all birds have a vocal apparatus, but the world over there are some six thousand species which do sing.

I know an American woman who was born in Mexico and when she came to New York at the age of five she spoke only Spanish. I know another American woman who was brought up at Lyons and when she came back to New York at the age of six she spoke only French. It is the same way with birds. Some of the young are hatched and reared among robins or thrushes it might sing like a robin or a thrush. Certain calls and cries of alarm seem to be inherited and instructive, but the actual song of birds is acquired. The older birds are the teachers, and the younger birds learn by listening to them and trying to repeat what they heard, improving from year to year, and gradually adding details and expressive touches of their own. Some of the young are more gifted than others, and the vocal sins of fathers are visited on their children.

What's the reason that in some regions finches and nightingales and other birds sing better than in other places? Cats! A single cat will catch and eat a hundred or more birds each year. In regions where cats

and hawks are scarce birds are likely to live many years, and as their proficiency in singing improves from summer to summer, the younger ones have better teachers as models and thus learn to be better singers than those heard in cat-infested regions.

Burton believed that mockingbirds sometimes consciously sing for the purpose of gaining the favor of the male. One thing is certain, he says: "Its song, sung close to human habitations—in the vines and orchards and gardens of man's planting—is not the same song it sings in the wild depths of the southern woods." Roaming in Mexican woods he could always tell when he was approaching a settler's cabin by the peculiar notes of this bird.

Man and birds are the only animals that sing—we know very well why. Professionals sing for money and applause, and that's why most of them sing so badly and so artificially. Amateurs sing to while away time, for the enjoyment of the music, to please friends, to express happy or sad feelings, especially religion and love. Bird song is commonly supposed to be all love music. Undoubtedly it is at its best in the springtime of courtship, when the male bird is eager to lure the female, and in all probability the best bird music is inspired by ardor and fierce rivalry when two or more birds compete for the favor of a female. On such occasions male birds have been known to sing so ardently, so rapturously, that they fall down exhausted, and even die.

Singing for the Love of It

But many birds sing in summer when the season of courtship is over, or in fall, and even in winter. Why? Evidently because they enjoy singing for its own sake, just as we do. Mathews goes so far as to say (and few know birds so intimately) that they sing first for the love of the music and second "for the love of the lady." The skylark sometimes continues to sing even when fighting. Caged birds sing because they have nothing else to do. Wild birds announce daybreak by song because the dangers of the dark are past. They sing when the evening dress is acquired, because they are glad that the sun has returned. Like ourselves they sing at a feast. "The songbird," writes Maurice Thompson, in his charming little book, *Sylvan Secrets*, "is a gourmand of the most pronounced type, and we find him going into a rapture of sweet sounds over a feast of insects or fruit. . . . I have seen a mockingbird eat the best part of a luscious pear or apricot, and then leap to the top of a nearby tree and sing as if it would trill itself into fragments for very joy of the feast."

A Plea for More Imagination

By Varnum Telf

The practice of drawing a mental picture for pupils as an aid in the interpretation of poetic music, is more often abused than not. It is a serious mistake to be too content in attempting to make these things clear to a child. Why not go the whole way and point out that the composer wishes to render in the mind and emotions of the hearer, is a mood through the medium of sound, similar to that which he had in mind as he wrote.

As the purring and laughing of water over the pebbles in an orchard brook bring to the mind of the musician a quiet exultation, then the ensuing composition would be an attempt to produce a similar mood in the mind and emotions of the hearer by means strictly belonging to the realm of music, and except in the case of a very young or materialistically-minded composer, it would not be an absurd attempt to imitate the actual sounds of nature.

To put this into concrete form, if you must paint pictures for the pupil, ask him how he would feel amid such surroundings, and suggest then that he try to play as he felt it.

A piano sounds like a piano and by no stretch of the imagination can it be made to sound like anything else. Even granting that by clever spacing of notes it may suggest the dripping of water or the rocking of a cradle, yet without a suggestive time, and getting away from certain conventional figures of rhythm, I dare say

there are not two people in the world to whom a given phrase would suggest the same thing.

Recently a new pupil came to my studio and in response to my request that he play something, gave a very jerky rendition of Hensel's *Love Song*, and then gravely informed me that the bass notes were the man talking and that the upper notes were the lady answering him, and this in spite of the fact that in the child's mind there was no distinction between the melody and accompaniment.

Another pupil who had been better taught, thought that the melody in Chopin's *Prélude*, Opus 28, No. 6, was suggestive of a longing to get out in the sunshine, and the constantly recurring upper notes were the dripping eaves following the rainstorm that had kept everyone at home. Upon my suggesting that that was a little commonplace for the great poet of the piano, she said it could just as well be some thought that kept coming again and again to a person's mind and just would intrude, no matter how much one might try to throw it away. Now I am not suggesting that such fanciful explanations would lead to an ideal interpretation, but it shows that the pupil understood that the music portrays a mood, and is not a concrete picture.

To render the *Love Song* of Maurice Thompson, teachers trying to talk down to the child's understanding, who could not possibly talk up to it if they tried."

61,000 Miles in Eight Months

Reinhold Werrenrath, one of the most successful of American present-day singers, traveled 61,000 miles in eight months during his last concert season, filling engagements, and ended his tour with his voice "as fresh as a rose." In an interview in a coming issue of THE ETUDE he tells just what he does to stand this severe strain.

Good Taste in Dress for the Woman Music Teacher

By Mme. M. B. Henry

When the contract to teach at a university or college is signed, the teacher is hit by a mortal woman if she plunges at once into an earnest consideration of what to wear. She is apt, however, to settle upon a plan of clothes which would better fit a hotel sojourn than the requirements of her new and dignified position at the university.

It is a simpler matter than at first appears. The main point to be considered is comfort. Find out the climate of the locality in which the college is placed. If in one of our rugged Northern States, be sure that you have warm clothes. One-piece frocks—to save time—a thick sweater and long heavy coat and serviceable boots are indispensable. Have few clothes; they will go out of the mode, and later will crowd the trunk or suitcase in transit. A couple of dressy frocks for recitals and social occasions are needed. A utility hat—or cap—and dress hat are equally necessary. You can always add to your supply in the college town or by mail order.

For the Southern States and for the classroom, a couple of really good, soft, one-piece silk frocks are a credit, remembering that the plainer one's dress, the more elegant the material and the cut, the better the impression you will make upon your students. Avoid anything out or too advanced in style. You will lose nothing by conservatism in dress if you are careful to have material of the best. Sometimes, even in the extreme Southern States, one feels the need of a really thick overcoat or of a light sweater. Wash dresses are pretty, but if one is to keep laundry expenses down, they do not pay for the teacher. In both North and South the evening dress is about the same, and the same social occasions are usually comfortably warm.

Let an elegant simplicity be the keynote of your attire. Let the clothes be becoming, attractive and smart, however, and do not be afraid to have them youthful if your figure and style will permit. Your personal appearance will play an important part with your students, to say nothing of the faculty of the college. The students are the ones who insure your salary and your return to college the next season. The more a college is bringing in through your efforts, the higher money you should be able to command.

A seemingly small matter in choosing clothes is to have them of a kind easy to get into. A surplus of books and eyes and a complication of parts to lap over and adjust will not be likely to make you punctual. And punctuality is too serious a point to be overlooked in a teacher. For the same reason, avoid the university teacher's nightmare—blouses and skirts.

As for actual comfort in teaching long hours at the stretch, the modes of to-day are very kind—loose, roomy frocks, short sleeves, and skirts of a length that will show to the student your manipulation of the pedals, will make the task of teaching go easier. If you are slender, make the skirts of your frocks very full. If you are plump, let your corset be of the most pliable kind that will support and keep you neat and trim, but which will not be too stiff or too long. For attention to this detail will lessen fatigue in the long run.

The Recital Dress

In choosing your recital dress, model it upon the artist's gown which has most appealed to you—the one which made the most pleasing impression upon the platform, both in color and in style. If you are as closely possible in the smart style of to-day. Have an after-noon frock that will do for teas, receptions and semi-public occasions. Also, since one's privacy is not always available in a large dormitory, have a "kimonos" and make as comfortable as possible, and "nudes" to match.

It is well to have an evening wrap of Polo cloth, or something of that weight, which can be worn also by day. It is pretty and useful, and, if kept exclusively for social affairs, will not call your light evening gowns as would your everyday long coat.

With these few hints, you should be able to be well groomed, comfortable, and pleasing to the eyes of students and faculty, and when the season is over you will not be overburdened with unnecessary things to cram into your trunk, and—best of all—you will not have spent too much of your hard-earned salary to have a snug profit to show for your work.



How Can I Develop a Musical Touch?

By PROFESSOR FREDERICK CORDER

Do you play like a real musician or do you hummer like a cobbler? One little thought germ from this splendid article by the distinguished teacher-composer may improve your own sense of piano playing. Observe the difference in the size of the notes in the music examples

When I was a student there was a French expression much in vogue: "*Touche de compositeur*." Those were the days before Leschetizky and Matthay had investigated the dynamics of pianoforte playing and tried to make us understand just how we could produce music instead of merely sound from our instrument. Till then people with any ears had noticed that a musician—particularly a composer—played somehow differently from a non-musician and got a pleasanter effect, though he might not be (and generally was not) a prodigious executant. In those days, before the art of teaching had been evolved, everything was "a gift" and you either had it, in which case the teacher looked on and took all the credit, or you hadn't it, in which case the teacher looked on and scolded you for your lack of talent. I used to hear much of this *touche de compositeur*, every one delighted in using the phrase, it sounded so cultured, don't you know, and showed that they knew French (a favorite self-delusion of the English), but no one ever explained exactly what the expression meant. I believe that I can make you understand it without wearying you with technical details, and incidentally make you see what the real teacher of to-day tries to teach and why.

Here is a diagram which should make it clear to you how the touch of the musician differs from that of the non-musician, even when neither has been trained. Suppose they both start to play Beethoven's *Pathetic Sonata*, or any other piece that begins with a full chord in both hands, here is the result:



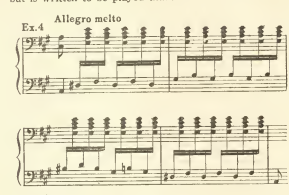
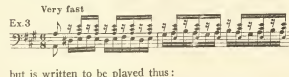
Using different sized notes to indicate the different quantity of sound elicited by each finger, I here show that the musician would cause the melody of the right hand to stand out above the crash of the heavy harmony and the bass notes to be next in interest, although these two parts are being played with the weakest fingers. The middle notes will be no two of exactly the same strength and will be much softer, although they are being played with the strongest fingers, and although the whole passage is marked *forzissimo*. The non-musician will endeavor to play all the notes with equal power and will be quite unconscious that he hears the notes played by the thumbs predominating. You may be thankful if he does not play B flat in the last chord.

Nature's Little Blunder

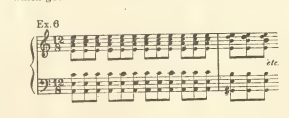
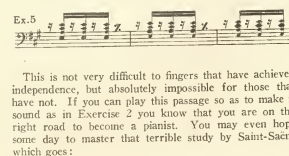
In getting these two very different results we may or may not be conscious of the fact that Nature has made us with our hands just the wrong way on for playing the piano, that is, with the weakest fingers just where the strongest ones are needed and vice versa. What happens is that the musician's ear will tell him that certain notes ought to sound louder than others; and, if he has no muscular disability, he will instinctively endeavor to control his fingers more or less to the extent demanded by the music. The non-musician, on the other hand, will be entirely concerned with getting the notes played somehow, and at the utmost cannot do more than make a vague attempt to "bring out the melody." In both cases it is clear that a very much better result will be obtained when the player has been

trained to the extent of realizing each of the ten fingers as a separate and different bundle of nerves and has learned to control each and all individually.

There is a very excellent test by which you can easily gauge how far you are on towards this desirable stage Mendelssohn's *Song Without Words*, No. 24 (last of Book IV), has an accompaniment throughout of a trill executed by the two thumbs, used like a pair of drumsticks. This, in itself, is an admirable exercise for loosening the thumbs, but when we come to the last eight or nine measures the trill develops into a passage which is intended to sound like this:



To make this sound as it should it is clear that the right hand must play its notes thus:

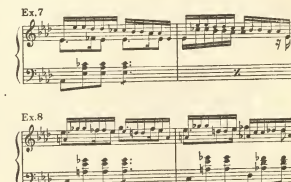


This would be far more useful and practicable without the extensions for the left hand. For ordinary-sized hands these almost prohibit the relaxed condition of finger so vital to success. How is it done at all, do you ask? Why, it is a simple knack, but an infinitely valuable one. Play slowly Exercise 4 as above, holding the finger which plays the last note rather stiff and letting the other fingers crumple up loosely the moment they touch their notes. What! *You can't!* Then your technique is all wrong and you must begin all over again. Try now sensibly. Say why you can hold your finger like a wooden peg and all the rest of your hand as if it had neither bones nor muscles. There—that is it! Now do the same with the forefinger—difficult to make the thumb relax, isn't it? Not quite so difficult with the middle finger, because he is longer, you see, and can touch his note a tiny bit in advance of the rest. The real difficulty

is when we come to the fourth and fifth fingers. To stiffen the fourth finger, who generally wants to cling to his neighbor for support, is hard, but see how vital it is! All melody, all music—depends upon our control over these two weaklings. Wrist rotation is a cure for them; the stiffening of the whole hand into a claw is positively fatal. The greatest factor in technique is to be able to stiffen either of those two feeble fingers and at the same time make the rest of the hand feel like jelly. The section of Matthay's *Muscular Relaxation Studies* devoted to this matter is very comprehensive and altogether admirable.

Melody and Accompaniment

In all pianoforte music the problem of melody and accompaniment both in the same hand occurs to some extent. It is when the composer has ignored the extreme difficulty of the task that his composition is said to be "unpianistic," though it may be excellent music. Nearly the whole of Mendelssohn's *Song Without Words* are much harder than they need have been, because the writer failed to perceive that what was perfectly easy for him would baffle even the advanced amateur. Less eminent composers, like Joseph Wieniawski, Moszkowsky, and Jensen have written the same kind of music far more practically, always taking care to make the melody note and accompaniment note not be sounded simultaneously. Of course, in advanced grades of pianoforte music the player is supposed to have achieved this independence of the fingers once and for all, but how often do you find one who really has? Only the other day a pianist expressed to me his amazement that such a passage as the following should ever have been written or played. She regarded it as quite impossible. It is the second verse of Schubert's *Barcarolle* transcribed by Liszt.



The trouble about this is that the figure of accompaniment is not only in the same hand as the melody, but sometimes above and sometimes below it. To the non-musician this presents extreme difficulty; to the musician very little. And this is the best example I know of the difference between the two. To train your fingers to perform miracles is all of no use if the ear cannot be trained to an equal extent. Only when the player mentally sings the melody and insists that the accompaniment shall be an accompaniment does such a passage as this become music instead of a jumble of notes. But, of course, it is of little use for the finest musician to trill the passage to be played rightly if he have not achieved the necessary finger-control. You do hear composers—excellent musicians—who do not possess the *touche de compositeur*, but pour out piano crudely, especially if Nature has not given them good hands to begin with.

Elucidation in Music

Now as regards what is called Phrasing, which is in music just what elocution is in speech, everybody can emphasize his words correctly when he knows the sense of what he is saying; it is only when he is delivering the

The field of work in Music Education is so extensive that the teacher is to begin his study as a job for life. If he is so fortunate as to acquire the habit of study, he will never be able to give it up; he will illustrate the idea "Once a student always a student."

This is not to be interpreted as meaning that the teacher is to be merely a student. On the contrary, the full purpose of this writing is to lead him to *apply* the most thorough and practical manner the best of

A SOUTHERN LULLABY

In an idealized Afro-American rhythm; to be played in the manner of voices singing. Note the "echo" effect at the repetition of the principal theme. Grade 4.

FRANCESCO B. DE LEONE, Op. 31, No. 2

THE inexperienced teacher will often impede the beginner's progress along the road to musical success, not by actually imparting wrong instruction, but rather by neglecting some important detail, that correctly presented, would enable the pupil to avoid the formation of a bad habit difficult to eradicate later.

At another time a young violin student and his mother came to see Dvořák. The mother was very much excited because Dvořák, who conducted the orchestra, was to be present at the concert, during a rehearsal, but the boy's love for his teacher, Dvořák, the irate mother believed the Doctor in his den, demanding that he replace the bow as she did not have the money. Dvořák was much annoyed. The mother, however, was not. She said that her son, who was in Germany did not seem to work here. Over there a man of his reputation would have squelched mother and son with a glare of the eye or a peremptory phrase. Here, however, it was different. Finally the matter was taken up, and Dvořák said to the mother, "I will do it for you, but, unfortunately, Dvořák asked me what I thought about her demand for reparation. I had to say that in this country when anybody destroyed or injured another's property, it was the custom to make good the loss. This seemed to me the best way to settle the matter. I told the above, but your own reflection has been inclined to approve."

While one might infer from the foregoing that Dvořák was sometimes inclined to be impulsive, severe and even unjust, yet, on the other hand, he was fundamentally sound and sweet. He was simple in his habits, rising and retiring early. He used to complain that the hours were so late here and that in order to meet and converse with musicians he had to sit up so late. His nature was devout and he was a sincere believer in religion. A good deal of his writing in the United States was done before breakfast, as he was very busy during the day. He lived simply, thought highly and worked hard.

My personal relations with him were always cordial. Only once did he begin to uncork the vials of his musical wrath. But as soon as I realized the cause, I was able to make a satisfactory explanation and at once the cork was amiably replaced. Anybody who worked hard and earnestly was bound to receive a certain amount of criticism from a general amount of time. He was modest about his own compositions, even while he was conscious of their musical worth. When the *New World Symphony* was first rehearsed by Anton Seidl in Carnegie Hall, New York, Dvořák accepted cordially the suggestion of a change in the tempo of the largo, the suggestion being made by Seidl. He was not at all touchy about it. He was more than once indicated by Dvořák in the score. In regard to the originality of the themes in this symphony, there was then—and has been since—considerable

difference of opinion. I asked him once whether these themes were taken from any particular source or were his own invention. He replied simply, "I think they're my own." There was also quite a difference in the way people pronounced his name. In reply to a personal inquiry he replied, *Dvor-shák—the accent on the last syllable, and the s slightly shorter than a in father.*

My impressions of Dvořák, as I look back, is that of a sincere, unaffected, true-hearted, gifted musician and lovable man. It was a pity that at that time (1892-1897) the conditions did not favor the gathering about such a master of a larger number of the best musical talent in this country. But he did his best and gave freely, imputed to the music of America by precept and example.

By G. B. Newcomb

TAUSIG is reported to have been especially fond of any new piece that offered a new difficulty to him. In other words he was continually hunting out new and more difficult passages, triumphing over the difficulties, and then turning to the next. The difficulties and intricacies are the gymnastic obstacles which must be encountered mentally and muscularly and swung out of the way. Difficulties are physical and intellectual developments. The self-help student is concerned with the difficulties, is taking care of the physical difficulties daily. Many students would delight in progress if they did not dilly-dally over so many things without accomplishing any one specific thing. That is the advantage of the Graded method. The student is not concerned with the fact that there is another and possibly more interesting difficulty before you. By the time you reach the sixth grade this becomes one of the most fascinating occupations imaginable. Epictetus used to say that if *different* is taken to mean *new*, then *new* is the only certainty there in the case of the self-help piano student.

One day at the Conservatory a certain talented pupil came with practically nothing prepared. I happened to be waiting and witnessed what followed. After upbraiding him for being lazy and shiftless,

Whenever two notes are intended to be played together, always point to the lower note first. Have the pupil read the notes in this manner away from the piano for ten or fifteen minutes daily. All such exercises should be played first with the left hand alone, then right hand alone, then both together. This will usually suffice to give the pupil a correct start, but some pupils however will require much patient drilling, for they will read notes sometimes upwards, sometimes downwards, which is apt to result in striking the wrong keys, and unless this bad habit is "nipped in the bud," they will always be troubled with "crossed wires."

The following reasons may be given pupils for adopting this method of reading. Explain that chords—like houses—are built upwards, that is, the foundation comes first. Houses in their original position consist of a series of thirds placed one above the other, and the lowest tone is the root or foundation, and therefore must be named first. Play an extended broken chord with both hands as a practical illustration, and tell the pupil that this chord occurs frequently in music, and that the tones are always played in an ascending succession. It is more difficult, however, at first to play with the left hand than the right, it seems to respond less quickly to "brain orders," therefore it is only fair to give it the "first chance" in reading. Write two illustrations in the following order:

Tell the pupil to read the first example "upward," and the second "downward," and it will immediately be apparent that although the illustrations are the direct opposite of one another, they might—through careless reading—be played the same. These reasons will serve to impress upon the pupil's mind the necessity of forming the habit of reading the lower note first, although playing them exactly together.

"Alas for those who never sing, but die with all the music in them."—HOLMES.

Lento Crescendo along
 p e dolciss.
 dim.
 a tempo
 pp dolciss.
 poco piu mosso
 dolciss. rit.
 mf
 pp calando
 rit. poco a poco
 mf a tempo
 pp
 pp dolciss.
 B. Grazioso
 calando
 rit.
 p ma espr. L.h.
 p sempre
 r.h.
 dolciss e
 lusingando
 L.h.
 molto espressivo L.h.
 calando L.h.
 allarg. poco a poco
 r.h.
 ten.
 pp e dolciss L.h.
 calando L.h.
 molto rit.
 pp
 pp

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* From here go back to the beginning and play to A then go to B.

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THE FIRE ENGINE

M. L. PRESTON

This clever little characteristic number is most effective if taken at as brisk a pace as possible. Grade 2½.

Allegro M.M. ♩=120

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QUEEN OF THE REVELS

FRANK L. EYER, Op. 41, No. 1

An ornate and idealized mazurka rhythm; to be played with grace and elegance. Grade 4.

Tempo di Mazurka M.M. ♩=126

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THE SINGER AND THE BIRD

JOSEPH ELLIS

Two well defined and characteristic themes merged into a tuneful and playable drawing-room piece. Grade 3½.

Andante con espressione M.M. ♩=72

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THE JUGGLER

A clever, characteristic piece, light and vivacious, demanding accuracy of rhythm and a clear touch. Grade 3.

Allegretto scherzando M.M. ♩ = 108

THEODORA DUTTON

p delicato
legato
mp robusto
mp robusto
mf robusto
mp cresc. e rit.
p sempre scherzando
legato
piu espressivo
p scherzando
f
mp cresc. *f*
f poco rit.
D.C.
CODA
mp molto scherzando
f poco rit.
mp sempre scherz.
mp animando
molto scherz.
f
f
f
f
f

* From here go back to the beginning and play to \diamond , then play Coda.To James Francis Cooke
MOON MAGIC

Requiring an organ-like tone and a smooth style of delivery. Grade 4

Moderato assai con molto sentimento M.M. ♩ = 88

J.G. CUMMINGS

p
molto legato
rit. *dim.*
p poco più mosso
cresc.
cresc.
Tempo I.
p
First time only
Last time only
rit. *dim.*
Fine
pp a tempo
cresc.
cresc.
mp
cresc.
dim.
rit.
a tempo
rit.
mp
D.C.

HUNGARIAN CZARDAS

A. SARTORIO

From a new set of characteristic, original four hand pieces, not arrangements.

Secondo

Vivace M.M. $\text{♩} = 126$

mf cresc. f mf meno mosso

meno mosso piu vivo rit. cresc. f vivo

mf cresc. f molto vivo

Presto ff

HUNGARIAN CZARDAS

A. SARTORIO

Primo

Vivace M.M. $\text{♩} = 126$

mf cresc. f mf meno mosso piu vivo rit. cresc. f vivo

meno mosso cresc. f vivo

cresc. molto vivo f legato

Presto ff

CINDERELLA GRACEFUL DANCE SECONDO

H.A.WILLIAMS

An interesting duet arranged in the orchestral manner. The counter themes in the *Secondo* should come out clearly. Grade 3.

Allegretto M.M. ♩ = 132

p *cresc.* *p* *cresc.* *mf* *p* *mf* *legg.* *D.C.* *p* *cresc.* *D.C.*

3^a melodia ben marcata

TRIO

* From here go back to § and play to *Fine*; then play *Trio*.
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CINDERELLA GRACEFUL DANCE

H.A.WILLIAMS

Allegretto M.M. ♩ = 132

PRIMO

p *cresc.* *p* *cresc.* *mf* *p* *mf* *legg.* *D.C.* *p* *cresc.* *D.C.*

Fine *p* *mf* *legg.* *D.C.*

TRIO

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

TRIUMPHAL MARCH

A. JENSEN, Op. 32, No. 25

From the *Studies, Op. 32*. A gorgeous bit of coloring in the manner of a processional march. All the rhythmical devices must be worked out accordingly.
Grade 6

Allegro non troppo alla marcia M.M. ♩ = 108

DÉVOTION

CARL MOTER

A broad and pleasing melody, variously treated. Bring out the theme with a pressure touch. Grade 4.
Andante religioso M.M. ♩ = 72

BY THE LAKE MAZURKA

J.E. ROBERTS

A pleasing teaching piece, useful as a study in rhythm. Grade 2 $\frac{1}{2}$

Allegretto M.M. = 126

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from
Way Down South

Words by
T.H. Strickland

Music by
Lily Strickland

A COLLECTION OF
**Artistic Songs, Idealizing
Southern Negro Characteristics**

These songs are all very characteristic and while some are grave, others are gay; some are reminiscent, others descriptive.

THIS group of songs may be used as a complete cycle or the numbers may be programmed individually. They rank unquestionably among the best Southern songs ever written. Miss Strickland is thoroughly familiar with the Southern "ditty" and herself had a dear old "mammy" who sang to her in the manner described in the first song of this group. Words of praise cannot too highly recommend these songs. Every class or singing teacher will undoubtedly enjoy becoming acquainted with them.

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Mammy's Religion
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Poco lento

p

Allegro

ritard *f*

cresc.

ff

cresc.

Allegro vivo M.M. $\text{♩} = 160$

ff *dim.*

mf *f*

THE ETUDE

mf

cresc. *f* *ff*

cresc.

Allegro moderato

f *ff*

Poco lento

ff *p* *ff accel.*

Allegro vivo

CONTEMPLATION

SONG WITHOUT WORDS

No. 7

F. MENDELSSOHN, Op. 30, No. 1

Some of Mendelssohn's half forgotten "songs without words" are now being revived on concert programs. Many music lovers however have never abandoned them. The name *Contemplation* as applied to No. 7 was not given by Mendelssohn himself, but by Stephen Heller. The rhyth-

Andante espressivo M.M. ♩ = 63

Andante espressivo M.M. = 63

p *legato*

sf *dim.* *sf*

sf *dimin.* *p* *tranquillo* *dimin.*

sf *cresc.* *al* *forte* *sf* *dim.* *p* *sf*

sf *cresc.* *f* *dimin.* *espressivo*

cresc. *f* *f* *espressivo* *sf*

THE ETUDE

dimin.

p

p

f

cresc. *al* *forte*

dimin. *p* *f* *cresc.* *f* *f* *dimin.*

espressivo

cresc. *f* *f*

cresc. *mf* *cresc.*

fen. *forte* *dimin.* *p* *dimin.* *pp*

YOUNG AMERICAN MARCH

WALLACE A. JOHNSON

To be played in true military style, briskly and with crisp accentuation. Grade 2½.

Tempo di Marcia M.M. = 120

rit. a tempo

First system of the march, featuring a piano introduction with a tempo change from 'rit.' to 'a tempo'. The music is in 2/4 time and includes various musical notations such as triplets and dynamic markings.

Columbia the Gem of the Ocean

Second system of the march, continuing the piano introduction. It includes the lyrics 'The star spangled ban-ner bring hither, O'er Co-' and features dynamic markings like 'mf' and 'f'.

Third system of the march, continuing the piano introduction. It includes the lyrics 'lum-bias true sons let it wave, May the wreaths they have won nev-er with-er' and features dynamic markings like 'mf' and 'f'.

Fourth system of the march, continuing the piano introduction. It includes the lyrics 'shine on the brave; May the serv-ice u-nit-ed, ne'er sev-er, But hold to the col-ors so' and features dynamic markings like 'mf' and 'f'.

Fifth system of the march, continuing the piano introduction. It includes the lyrics 'true, The ar-my and na-vy for-ev-er, Three cheers for the red white and blue!' and features dynamic markings like 'mf' and 'f'.

Sixth system of the march, continuing the piano introduction. It includes the lyrics 'Three cheers for the red white and blue, Three cheers for the red white and blue, The ar-my and na-vy for-ev-er, Three cheers for the red white and blue, ff' and features dynamic markings like 'mf' and 'f'.

Seventh system of the march, continuing the piano introduction. It includes the lyrics 'The ar-my and na-vy for-ev-er, Three cheers for the red white and blue, ff' and features dynamic markings like 'mf' and 'f'.

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SONG OF INDIA

CHANSON INDOUE
from the Legend "SADKO"

A fine bit of Oriental coloring by a modern Russian master. Originally a vocal number, but well adapted for the organ.

RIMSKY-KORSAKOW
Arr. by HARVEY B. GAUL

Andantino
Sw. String tone
Manual
Ch. Unda Maris and Quintadena
dolce, Sw. Vox celeste
Gt. Genshorn
Ch. to Sw.
senza Ped. 7
Ped. Bourdon uncoupled

First system of the song, featuring a piano introduction with a tempo change from 'Andantino' to 'dolce'. The music is in 3/4 time and includes various musical notations such as triplets and dynamic markings.

Sw. Octave coupler
Gt.
Gt.
Gt.
Gt.
Gt.
Gt.

Second system of the song, continuing the piano introduction. It includes various musical notations such as triplets and dynamic markings.

Third system of the song, continuing the piano introduction. It includes various musical notations such as triplets and dynamic markings.

Sw. Oboe
Gt.
Gt.

Fourth system of the song, continuing the piano introduction. It includes various musical notations such as triplets and dynamic markings.

Sw.
Ch.
Gt.
Gt.
Ch.

Fifth system of the song, continuing the piano introduction. It includes various musical notations such as triplets and dynamic markings.

Gt.
Gt.
Gt.
Gt.
Gt.
Gt.

Sixth system of the song, continuing the piano introduction. It includes various musical notations such as triplets and dynamic markings.

Sw. Vox Humana
Gt.
Gt.
Gt.
Gt.
Gt.
Gt.

Seventh system of the song, continuing the piano introduction. It includes various musical notations such as triplets and dynamic markings.

Gt.
Gt.
Gt.
Gt.
Gt.
Gt.

Eighth system of the song, continuing the piano introduction. It includes various musical notations such as triplets and dynamic markings.

poco rit.
Gt.
Gt.
Ch.
rit.

Ninth system of the song, continuing the piano introduction. It includes various musical notations such as triplets and dynamic markings.

If it is impossible to use the thumb on the great organ put the lower notes upon the Swell.

NIGHT ON THE WATERS

BARCAROLE

THE ETUDE

LILY STRICKLAND

ing song, with a graceful swing; like two voices, singing in thirds. Grade 3
Moderato grazioso M.M. ♩ = 54

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PLAISANTERIE

Published also as a piano solo, this lively number makes a very showy violin solo. A study in bowing.

IRENÉE BERGE

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MAY 1921

Page 335

'TIS SPRING

A timely naturesong, full of the spirit of Spring.

Andante

Words and Music by
WILL H. RUEBUSH

My foot-steps led me far to-day, By run-ning brook and wood-land
My heart went wan-der-ing to-day, As tru-ant breez-es wan-ton

way:—This song was waft-ed on the breeze, From flit-ting bird, and hum-ming bees, 'Tis
play:—Then like some bird that seeks its nest, It nest-led down, con-tent to rest, 'Twas

Spring! Love! Spring! Love! Spring! Love! 'Tis Spring, 'tis Spring!
'Twas Love, 'twas Love.

BY THE WATERS OF MINNETONKA

AN INDIAN LOVE SONG

For those who do not wish to use the more elaborate accompaniment of the original, this new arrangement will be found effective and playable.

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Moon Deer How

near Your soul di vine

Sun Deer No fear In

heart of mine. Skies blue O'er you,

Look down in love; Waves bright Give light As on they

move Hear thou My vow

To live to die Moon Deer

Thou near Be neath this sky.

THE MERRY MILE

In the old English manner. A taking *encore* or recital song.

THE ETUDE

SYDNEY THOMSON

Allegretto M.M. $\text{♩} = 84$

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Twelve Foundation Stones for Your Record Collection

By Smith C. McGregor

"UNMENCED" record collections are a common failing among phonograph owners. You probably know several people who have expensive phonographs and plenty of records, but who do not seem to get full enjoyment from them. There are a great many such record collections, especially outside the cities; for country people, as a rule, do not have the opportunity to attend concerts and otherwise become familiar with the best music. And unless good music predominates in a collection, the owner is not going to receive lasting pleasure from it.

The importance of the first record purchase is not realized by many record buyers; and as a result, their collections are soon cluttered up with records they really do not care for. A good start is important anywhere, and this is particularly true in building a satisfactory library of recorded music. It seems a common tendency to forget that the music one desires but life of it is to be prized above temporary "hits".

Unless you have had the advantages of a musical education, you may well ask, "But how can I know the music I will like?" Perhaps it will not come amiss to offer the reminder that music, like jokes, is based on a few themes, and that examples of the different types will do much toward enabling you to select numbers having a permanent appeal.

It is safe to assume that the average initial record purchase amounts to a dozen selections. What, then, shall these twelve be, if they are to be varied enough to show the principal types of music?

Let us first consider a representative violin solo. Why not Dvorak's *Humoresque*? It can be obtained on any of the leading lines of records, and is at its best as a violin solo.

The violin suggests the piano, and the recent piano recordings show startling realisms of tone. Beethoven's *Minuet in G* is a satisfying piano solo.

The 'Cello, deeper in tone than the fine music, and a collection without at least one such selection cannot be considered complete. Schubert's *Ave Maria* affords a good example of 'cello appeal.

The Power of Music

By Mae-Alleen Erb

"AND it came to pass, when the evil spirit was upon Saul, that David took an harp and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him."

From the foregoing quotation we must infer that music, even in early Biblical times, was accredited with having, not only the power to charm, but also with the more important but less widely recognized power to cure.

Moving on down to the sixteenth century, we find another instance not unlike that of Saul. A former king of Spain, Philip V, was subjected to violent fits of melancholy. So marked an effect had this madness upon him, that he withdrew to a darkened room and nothing could induce him to leave this seclusion nor to resume an interest in the life around him.

In despair his physicians decided to try the effect of music upon him. Thereupon, the noted Italian singer, Farinelli, was ordered to sing in an adjoining room. Though at first no apparent effect was visible, tears finally came to the monarch's eyes and he commanded his door to be opened. Farinelli, like another David, with his soothing melodies, had brought order and calmness to the chaos of the king's disturbed mind, and he became his natural self again.

The complete symphony orchestras are now being recorded satisfactorily, and there is a great variety of records that display the charms of this inspiring music. The *Triumphal March* from Verdi's opera *Aida* is a fine example of the complete orchestra.

Military bands have always produced thrilling music, and Sousa's marches may be obtained readily by numerous organizations, including Sousa's own band. Nearly all modern selections can be obtained as requested under the supervision of the composer himself, thus assuring an accurate rendition.

We now have fine instrumental numbers listed. What of the vocal music? Let us start with a soprano solo. *Swiss Lullaby*, by Scott, has been recorded many times and is a record that has lasting appeal.

The soprano and contralto voices make a pleasing duet, of which *Aida's* *With me* is one of the finest examples, being a sacred selection of merit.

Tenor solos are numerous; *Edgar's* *Threads* *around the Gold* is a song that will never die, and many eminent tenors have made recordings of it.

The male quartet has a charm all its own, and one of Stephen C. Foster's songs, *Old Black Joe*, or *Alma Gluck's* *Carry Me Back to Old Virginia*, with male quartet, or *Swanee River*, simple though they be, will afford more enjoyment than some new "hit".

The mixed quartet is to be found at its greatest in *The Quartet*, from *Rigoletto*, Verdi's wonderful opera. Here is operatic singing that offers you a chance to decide whether you care for the music of the opera.

There is one other vocal selection that should be in every American home—*The Star Spangled Banner*. It is to be regretted that so many record buyers leave this out of their collection, and the best of singing is none too good for a selection that holds such a place in our national life.

It is not probable that you will be pleased with all of the twelve selections listed; they are given merely as examples of the types of music that have a lasting appeal. It is also well to remember that there is more than one record of each type, and the outlook will enable you to purchase only records that will be of real service. Good records are, it is true, expensive; but it is the service, not the initial cost, that counts in the long run.

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Great care should be taken to find out what the student's musical experience has been, his taste, his inclination, his attitude toward music, what music means to him, what kind of mental training he has had. And let me say, parenthetically, that, as a preparation for a successful musical career, I believe strongly in the mental training that makes one logical and enables him to grapple with and master difficult problems; for music study is full of them. How often we find students who will get just so far with a song or sonata when their mental grasp gives away, and they are always one step short of a perfect performance.

But to return; the mental attitude of the student toward his work means success or failure. The creation or rendition of beautiful music is as important as useful, and as vital as anything in which a human being can engage, and anyone with a lower ideal than this will be hampered by reason of it.

This matter of finding the pupil not only enables the teacher to meet his needs more

completely, but places him in position to correct wrong concepts and ideals. My own experience is that in order that the lesson be successful there usually is something to be done in getting the pupil in the right mental attitude to receive it, and the farther apart the lessons, the more there is to be done.

This finding the pupil is more important than it is generally supposed to be. We may have been studying the subject of voice training for twenty years, and it all seems very simple and natural to us, when along comes John Smith, who has never had a lesson, and we put him through a lot of things that seem perfectly obvious to us, and we wonder why, in the name of common-sense, he does not get them at once. We forget that there is twenty years' difference between his viewpoint and ours. The exhibitions of bad temper, disguised as artistic temperament, for which vocal studios are proverbial, may be due to failure to recognize this. The trouble is not so much with John Smith as it is with us. We have not yet found him.

Concert Songs of To-day

By Arthur L. Salmon

[The following article by an English writer appeared in *The London Musical Times*. While musical conditions in England are, of course, quite different from those in this country, there is much that both the student and the teacher can learn from the interesting discussion.—EDITOR OF THE ETUDE.]

It cannot be denied that the kind of song now popular in concert-room and drawing-room is in some respects an advance on that which was loved by our parents and grandparents; and yet it must be deplored that the popular taste still must be instructed in the old-fashioned way by its usually unvaried three stanzas of psalm-tune type, was too subservient to its words and yet not sufficiently interpretative. It clung to its verses almost as rigidly as the common congregational hymn, which, of necessity perhaps, pursues its way stolidly through five or six stanzas of fluctuating and changing emotion. Even with this stereotyped form we know that something can be done when the emotion and sentiment are genuine, when there is sincerity behind it; and while we do not call it artistic, we may be almost tempted to say that it can rise to something greater than art. Similarly it was possible for the conventional song to accomplish great things at times.

Folk Songs in a Class by Themselves

Perhaps the folk-song and its congeners must stand in a different class; such songs, let us say, as *Amie Lovell*, the *Amie* of *Allan Water*, have a permanent appeal, and never grow old. They are pure lyric, and do not seem to be hampered by the restrictions of their form. The change of emotion that the actual notes do not supply has to be given by the singer; in *Allan Water*, for instance, the first verse is entirely gay, the last utterly sad, but the music is the same. This song, however, and many others that could be quoted, are in a class by themselves, like the popular ballads of the countryside, and do not call for criticism; we need not say they are above it, but they are outside of it—they are humanly true, authentic, enduring. They seem to have been born rather than made.

With the made song on similar lines the case is different; we have a right to criticise it, as we may criticise all conscious and deliberate art and artifice. And we recognize gladly enough that this pattern has almost entirely been abandoned of late years. Its pervasiveness was perhaps chiefly broken by Sullivan, though something must be said for the work of such earlier song-writers as Bishop, Balfe, and Hatton. Sullivan himself, in some of his first efforts was guilty

THE ETUDE

of the 'psalm-tune' method, but he broke loose from it, largely by introducing variety in his accompaniment. In his immensely successful *Lost Chord* it will be noticed that the change from verse to verse is rather in the accompaniment than in the melody; and this song, not absolutely without merit, is a standing example of what the public loves. It is written to sentimental clap-trap that means nothing or anything, but there is just enough definite emotion to make the average listener devout and good, and its meaning or lack of meaning could be grasped by the utterly un-musical—that is to say, by the vast majority of hearers.

Such was the taste of an age that loved the compositions of *Claribel*, Virginia Gabriel, Blackley, and that was raised to pious ecstasy by *The Better Land*. These things are "black numbers" now. Sullivan survives, of course, though with dwindling reputation; there was certainly some real genius behind the immense bulk of often second-rate stuff that he produced. But the song-writer of to-day has passed on to other methods, and in many instances to a fuller realization of what the art of song-writing demands.

New Models

Such changes begin at the top and work downwards. Composers, and the better class of listener, were greatly influenced by the songs that came to us from the Continent. It was wholly impossible to compare such work as that of Schubert and Schumann, Robert Franz, Brahms, Loewe, Wolf, Reyer, with the product that had satisfied the English concert-goer; Germany was putting us to shame. For one thing, the words were different, and the words of a song are mainly important, not for their literary value, but as setting the key, prompting the sentiment. Thoughtful poetry is not desirable, nor is perfection of form a necessity; but lyrics such as Goethe, Heine, Lenau, could give little perfection of form and perfection of emotion—the one desirable thing. They did not gush with false or shoddy sentimentality; their emotion was true and pure. Even this would not have been enough, but the musicians who handled them were artists of equal sincerity. The song was no longer subservient to its words, but was interpretative of them; the two things became as one—the emotion of the poet was the emotion of the composer, and the scope of the music was limited, not by the external form, but by the inward feeling. A real lyric should suggest and intimate, not describe; these lyrics suggested an authentic emotion and then became more or less negligible because they had done their work.

We must not suppose that a good song should be simply a rendering or interpretation of the verses; in a certain sense it must pass beyond this, using the words as stepping stones. It must carry on the words' suggestiveness into that region which transcends the articulate. Admitting that music at its highest is wordless, the verse has still its vital use as a sign-post, an indicator. Yet this same sign-post followed by different temperaments, may lead in directions that appear widely unlike, as we find in settings of the same lyric by different composers. For instance, we may compare Loewe's version of the *Er-Lied*

with that of Schubert; the latter is almost purely lyrical, Loewe's is essentially dramatic. In both we get the emotion, the idea that the words have suggested; and in listening the actual words do not matter much, as they matter when we read them quietly as a poem. But we shall find that they matter more in the dramatic rendering than in the lyrical.

A Wordless Song

An entirely lyrical song passes almost into wordlessness; as we find in Grieg's familiar *Solveig's Song*, where at the most poignant moment the music actually becomes wordless. May we not say that this manner of treatment, where the composer is inspired but not enslaved by his words, is distinctive of the truly artistic song, and that it has not often been attained by English song-writers? It would be invidious to particularize the successful songs that at this moment hold the ears of the British public; it would be unwise to speak too critically of the novelties that are ordinarily presented at the popular ballad-concerts. We can frankly recognize that many of these reach a higher level than was common half a century since; many reveal a transitional groping towards a more pure artistic expression. But the song that is really popular, that wins a circulation of hundreds of thousands, that brings a fortune to its composer or its publisher, is a song whose human appeal may be genuine enough but whose artistic value is actually nil.

We must not sneer at those who enjoy these songs as adequately interpretative of their own emotions; just as we should not sneer at those readers who prefer Ella Wilcox to Wordsworth. The demand is there; it will be satisfied whether we like it or not—and in fact it has every right to be satisfied. But we ourselves have also every right to judge its product by a standard other than that of the million; and we have every right to hope that some of the public will reach higher perceptions of pure musical utterance. There are necessarily many gradations of taste, all with their legitimate demand—except where that demand is absolutely vicious and hurtful; and it is probably useless to expect that the general taste will reach the standard that we term classical. But surely the present level is a little lower than it need be. It is not that the British composer cannot write good songs, though his main tendencies have not been in that direction; there are many songs of genuine artistic quality that have been published but remain comparatively unknown, and many others, we may be sure, that find no chance of publication because publishers are business men and will not sink money in a non-paying investment. In the book world at this moment we hear that the new writer has no chance, because, with costs so high as they are now, publishers will venture only on the known author whose name itself will ensure remunerative sale. This has always been the case with the composer, and to-day it is more so than ever. Thus that which should be a purely artistic question becomes hopelessly involved with matters of finance; and it is undeniable that under existing conditions the artistic song does not pay. Even if published, it has little opportunity for being heard.

Centennial of the Baton

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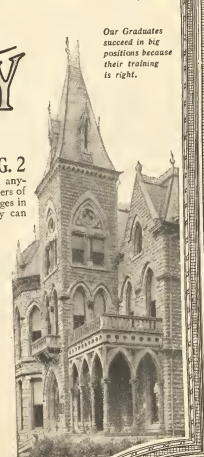
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THIS ISSUE! Schools and Colleges Offering Summer Courses—Pages 355-6-7-8. Other Leading Schools—Pages 291 and 351.

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Chronological List of Musicians (Fourth List)

By Julia E. Williams

THESE were many famous musicians who lived in the eighteenth century. Here are a few of them. Copy this list in your note-book, and we will finish our study of the eighteenth century next month:

1710-1778. Dr. Thomas Arne, English, composed many songs, among which is the English hymn, *Kate Britanna*.

1714-1787. Christoph von Gluck, German, composer of operas, using for the first time the old Greek stories and legends.

1714-1788. Carl Philipp Emanuel Bach, German, composer. Son of John Sebastian Bach. Wrote a book on the art of clavier playing.

1712-1809. Franz Joseph Haydn, Austrian, composer, called the "Father of the symphony." Friend of Mozart and teacher of Beethoven. Wrote many symphonies, chamber music and oratorios.

1732-1832. Muzio Clementi, Italian, composed a book of studies known as *Graded and Parnassian*, which is considered the foundation of modern piano playing.

1756-1791. Wolfgang Amadeus Mozart, Austrian, composer of forty-one symphonies and many operas.

1766-1831. Rudolph Kreutzer, French, composer of many études and concertos for violin and opera.

1770-1827. Ludwig van Beethoven, Belgian, composer of nine symphonies and thirty-two sonatas. Is called the world's greatest composer of real music.

1771-1858. Johann Baptist Cramer, German, a famous teacher and composer of studies.

1732-1837. John Field, Irish, pianist. Composer of nocturnes and other piano compositions.

At the sound of laughter Johnny looked the other way. There stood a clown. "Well, if there isn't Johnnykins. So you don't like music?" said Humdum, chief of the clowns. "Well, let me tell you that even clowns have their serious moments and it is music that helps them to throw aside their cares. Take me, for instance; I can feel just as cross as a grizzly bear, but when the music starts, the funny things just bubble forth." Tossing his cap in the air he was gone before Johnny could say a word.

Johnny was thinking that perhaps music was important after all, when he saw a company of sea-lions playing brass instruments. "If those stupid sea-lions can learn to play, I guess I can," he declared.

With a friendly bark a trick dog scrambled up. "Talk about music," barked

Johnny. "Why, I'd run away from the circus if there was no music. I practice and practice my acts so that I never spoil the effect of the music by making a mistake."

Then six educated ponies trotted into view, driven by a monkey, who stopped them in front of Johnny. "We understand music so well that we regulate our performance by it," said Socrates, the monkey. "Is that not so?" and in unison the ponies nodded their heads and scampered on.

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Johnny and the Circus

By Rena Idella Carver

JOHNNY was practicing. "Oh, dear," he pouted, "I made a mistake again. I don't see why I have to practice anyway. I wish I could travel with the circus and be a hardsack rider like the one I saw yesterday."

Just then the leader of the famous riders jumped upon the music rack and said, "I come here to tell you that unless you thoroughly understand music and rhythm, you can not belong to any circus. I have practiced since I was a tiny child and can play the piano and violin. I wish I had more time to practice now."

With a regretful sigh Johnny was turning to his practicing when he saw the ponderous form of Lili, the elephant. As she passed by with solemn tread he could hear her saying, "A certain young gentleman can't see the sense of learning music and practicing. I am very old and wise and I know that music dominates the whole life of the circus. I wish that nature had given me some kind of music. I have to be content with the music of others."

At the sound of laughter Johnny looked the other way. There stood a clown. "Well, if there isn't Johnnykins. So you don't like music?" said Humdum, chief of the clowns. "Well, let me tell you that even clowns have their serious moments and it is music that helps them to throw aside their cares. Take me, for instance; I can feel just as cross as a grizzly bear, but when the music starts, the funny things just bubble forth." Tossing his cap in the air he was gone before Johnny could say a word.

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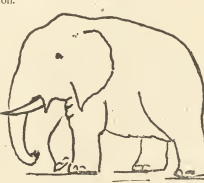
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A beautiful girl approached and smiled at Johnny. This was the very girl who had thrilled him yesterday as she gracefully swung, climbed and floated to the very top of the big tent, and nuzzled before her daring descent. "Did you not wonder what helped me to attain such coordination of muscles and nerves, such balance and equilibrium?" she asked. "It was the music. I have studied it all my life," and with a charming look she disappeared.

Then Johnny heard the cheerful tones of the callopie. "Practice, practice, little man, do the very best you can; scales, arpeggios, octaves, too, all these lead to pleasures now."

From your friend,

MARGERY PRINCE (Age 13), Ontario.

DEAR JUNIOR ETUDE:

My teacher loaned me THE ETUDE this month and I am very glad because I took a big interest in the Junior corner. I will certainly subscribe so I can continue to take part in the contents. When adult the September, after my summer holidays, I asked my dad if I could go ahead with my music-lesson, this was my daddy's reply, "Oh, dear Johnny, what do you intend to do with your music?" I was certainly ready for an answer. I wish to become a music teacher and play also in concerts if possible.

From your friend,

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DEAR JUNIOR ETUDE:

Just a little letter to say how much I like THE ETUDE. My music teacher is soon going to teach me the songs of the Junior part of THE ETUDE. I enjoy reading the many interesting things in the Junior part of THE ETUDE. I like to try the puzzles. I love music and I wish to become a music teacher and play also in concerts if possible.

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Junior Etude Competition

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

Subject for story or essay this month, "The Organ." It must contain not over one hundred words. Any boy or girl under fifteen years of age may compete. All contributions must bear name, age and place of paper and be sent to the JUNIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of April.

The names of the prize winners and their contributions will be published in the June issue. Please comply with all of these conditions and do not use typewriters.

THE PIANO
(Prize Winner)

"I HAVE stood in this old-fashioned parlor for many years," mused the piano. "When I first came the house was full of boys and girls. Each child came up and tried my ivory keys. There was one little girl whom I loved best. They say she was dumb. Ah, but I know better! There were days when she would softly creep in and run her delicate fingers over my keys. How I loved to hear her play 'Mozart.' So the years drifted by and one by one the children grew up and married. All except my little 'delicate fairy.' Then there came a day when all was hushed and quiet, and some one whispered, 'She has gone to Heaven.' I was soon locked up and never used again. My melody is gone, but the memory of that little dumb girl will never leave me."

KATHLEEN KITCHENER (Age 14),
Massachusetts.

A Spring Day

By Mary M. Schmitt

To play this interesting musical game, write the story on sheets of paper, leaving the parentheses blank, to be filled in by the contestants. The one filling most of the blanks correctly wins the game, for which a small prize should be offered.] Sallie Davis walked quickly along the street to school. A (sharp) cold wind was blowing, and made her draw her head closely about her head and (tie) it in a knot. At this (time) of the year it seemed (natural) that her spirit should be in (harmony) with the weather. But as she stopped to (rest) after her walk against the wind she heard a robin (sing) a few (notes).

Nearing the schoolhouse, Sallie saw the (lines) passing in and soon the music of the girls (trilled) voices and the (bass) voices of the boys came through the frosty (air). Listening carefully she could distinguish the (tune). Soon after entering the room Miss A asked Sallie to play a (march) for the calisthenics. Sallie chose a piece in a bright (major) (key) with an occasional (minor) rhythm. The boys and girls came into the room creeping to the beautiful (rhythm) of Sallie's (music). After school one of the girls told Sallie she would rather hear her play than to listen to a (symphony) by the orchestra.

Puzzle

By Grace Wilkinson

Each of the following, when correctly arranged, spell the name of a musical term. The initial letters of the terms will, in turn, spell the name of another musical term.

1. Orziel
2. Mechatori
3. Scendoree
4. Tylredene
5. Tude
6. Nuelege
7. Erumoot
8. Pome
9. Nanteda
10. Goael
11. Tloocacs

HAVE you ever watched the conductor of an orchestra or chorus and tried to follow the time of the music by the motion of his baton? Time beating is a very interesting phase of musical training, and one which you may be called upon to exercise when you are older. Our motion of beating time is directly descended from the Greeks; but whereas they used the up-beat for the accent, it is now quite universal to use the down-beat for our accent.

Honorable Mention for
Compositions

Kathleen Kitchener, Helen A. Rowe, Grace Frauts, Charlotte Schubert, Margaret Baker, Hildegard Osman, Thelma Mortman, Anna Mooney, Norrie Alabert, Helen May, Eleanor, Lucile Gibbon, Josephine McElrath, Anna Marie Massone, Elizabeth Lake, Louis Robinson, Constance Kowalskian, Jane Lewis, Davis, Leaking, Josephine Yarlson, Ruth Washburn, Mary Norton, Lenore, Alice McLendon, Berna M. Card, Florence Dickson, Elizabeth Adams, Lillian Harvey, Herring, Walter Carroll, Imogene Alice Desmond, Ellen Murray, Edith Nemmer.

The Prize Winners in the Etude Junior Prize Composition Contest Will Be Published in the Etude Next Month.

FREDERICK SYLVER (Age 14),
Ohio.

TO AVOID SUN-STROKE and illness caused by excessive heat—take a comfortable chair or hammock, place it under a big tree or on a shaded porch and read a good magazine. Improvement will be noticed immediately.

We Recommend These!

ETUDE.....\$2.00 **\$3.75**
Pictorial Review 3.00 **Save \$1.25**

ETUDE.....\$2.00 **\$3.60**
Modern Priscilla 2.00 **Save 40c**

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McCall's.....1.50 **Save 75c**
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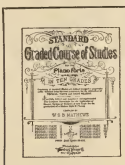
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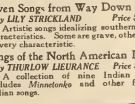
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