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James Francis Cooke

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OCTOBER 1922

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De Genre, Op. 109.....	75	playing.
RPEGGIOS (Orem).....	35	MORRISON, R. S. Second
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Technic-making Machines

EVERY few years some new device turns up with an excited inventor who is certain that he has solved the problems of technic by making a mechanical short-cut and thereby discarding years of practice. We have seen several of these devices and we have talked with musicians of high standing who have endorsed them with blazing zeal.

The strange thing about such machines is that they seem to survive just about as long as the enthusiasm of the inventor is behind the enterprise and very little longer. Just why this is can hardly be explained. We have known of dumb-keyboard devices which with certain pupils have produced results quite amazing. Other devices have impressed us only because they have had an unquestioned erosive effect upon the musical sensibilities of the performer.

Some years ago an inventor came to us with a huge contrivance into which the hand was to be placed on a series of levers with finger pockets. A one-eighth horse-power motor was turned on and the hand was given such pulling and mauling in a few minutes that one almost shrank for liberation. The whole contrivance sounded like a threshing machine. The inventor assured us that it was pumping a bass drum. The inventor assured us that it was perfectly foolish for one to practice for hours when by shaking hands with his contrivance one could acquire a technic without physical or mental effort. Of course such an absurd thing has long since been filed on the shelves of oblivion.

Yet the mechanical hand-makers and hand-moulders have been coming and going for over a century. J. B. Logier, the German-French theorist, long resident in Ireland, invented a Chiroplast, two parallel rails in front of the keyboard, with finger guides so that the player's hands were held in a form of musical stocks. Celebrated musicians lauded it and it was so popular that teachers paid as high as \$500 for the privilege of using it in their teaching. It was surely destined to revolutionize piano playing. That was in 1814. One hundred years have past and teachers are using the same old technical material written prior to the time of Logier; but the Chiroplast has gone the way of all such devices. The lineal descendants of the Chiroplast, though bearing slight resemblance to their ancestor, were the Digitigium and the Technicon—both musical and technical panaceas in their time.

It is noteworthy that many of these devices do produce results with certain people. That they have produced injury when carelessly used or over used, Schumann stands in testimony. However, the tendency of teachers is to confine their efforts to the natural keyboard on very similar instruments. Liszt, Rubinstein and Paderewski were keyboard bred—has any mechanical system produced their superior?

Discarding Junk

It takes courage for the average person to throw away some article of furniture to which he has become attached, even it be a hideous monstrosity. There are thousands of homes with parlors and bedrooms fairly loaded with furniture, pictures, etc., all in the most dreadful taste, but kept there either through indifference or ignorance of what is really and truly beautiful.

There is very little excuse for ugliness in the home in these days with magazines and shops pointing out what is good and what is bad. The unfortunate part of it is that all this junk has cost money, which might just as well have been spent for something worth while. Once fixed in the home, junk seems as hard to yank out as a molar with hooked roots. Sentiment sometimes veneers some frightful thing with beautiful memories.

Mother hangs on to the hand-painted pansy and gilt rolling pin, not because she likes it but because it reminds her of some wonderful days when her hair was braided down her back and people said to her, "My! Anyone that can paint like that ought to study art."

There seems to be the same difficulty for some people to junk trashy music. Parents cling on to old worthless pieces and insist upon having them for sentiment sake; meanwhile, the education of the child suffers.

In order to build it is often necessary to tear down. November winds and January blizzards rip off the branches of the old tree so that new and stronger branches may come. Nature discarding junk!

The reason why some teachers insist upon "going back to the beginning" is that there is no other way to destroy the old junk than that of making a fresh start.

Think over your repertoire and make up your mind how many pieces you know that will stand the test of time. How many will be forgotten in a few years. Find out what is junk and junk it. You need every minute to learn the good in music. There is very little time for junk.

Most of all junk your old prejudices, your old grudges, your narrowness. Study yourself closely to find out your old bad habits; how much of this junk you have loaded on to your soul. Soul junk, old repressions, old hates, old prejudices, according to the latest scientific psychology, are the reasons for most nervous breakdowns and many life failures.

If you want to keep young, don't let your soul be a spiritual junk shop.

One Thousand Dollars in Prizes

A VERY gratifying amount of attention has already been manifested in THE ETUDE MUSIC MAGAZINE's announcement of \$1000.00 in prizes for musical compositions, which is being described in detail in each issue of the periodical. We sincerely trust that we shall receive a great number of compositions that are really melodious, that have genuine charm and originality, and the indefinable thing which marks all real works of art, SPONTANEITY. The contest does not close until December first and therefore we are taking some of our editorial space to comment upon certain aspects of THE ETUDE's musical supplement which may not be clear to all. Since we are convinced that much otherwise good musical talent is ruined by a "pose" or a kind of "cant" very alien to real American ideals, we trust that we shall be able to make our point clear and convincing.

It surely must have been none other than dear Dr. Oliver Wendell Holmes, himself, who said of his Bostonese friends, "He thinks that murdering the King's English is a far more serious crime than murdering an English King."

This kind of intolerance is found all over the musical world. You know the nose-lofty person who is so terribly distressed by even the slightest suggestion of Lange's Flower Song. The pose goes all along the line. Stravinsky has just proclaimed that the music of Beethoven is not at all to his liking. Prof. Gump and all the little Gumpets discover that Brahms is the only master, the only man of gigantic genius, and so on ad nauseam.

Pity the person who has not yet found out that there must be music for all people, that there must be musical diets of all kinds for different musical appetites, for different musical ages, different races.

The works of great masters are constantly being reproduced in THE ETUDE musical section. The best compositions of many of the foremost composers of the day in Europe

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Violent Contrasts

A real desire coupled with the necessary patience, enables me to say that the composite effect of the singer and his song, the player and his instrument, the drummer and his drum, have convinced me that, contrary to the opinions of many, this is a land of music primitive and unique, but none the less genuine. This land of strong contrasts, of violent and intense moods; where nature never expresses herself in moderation; where heat, rain, drought, and cyclone strike without mercy; where plague and pest devastate and destroy without restraint; where the pulsating with glaze and mournful, joyous or despairing, according to whether nature at the time is menacing or kind. This vast tropical country of hot sunshine, of steaming jungle, of the night of dazzling moonlight, of dreamy, of verdant valleys, of sickly sun-drenched, of icy snow-capped mountains, is far from being devoid of music.

At the peary light of early dawn, the fisherman, whether in dug-out or high-powered dinghy, sings the song of coming day or of the fish he will catch if the gods are good. In narrow water-way or on the wider rivers, he poles or rows to the rhythm of his song that lightens the burden of his toil. The bullock drivers, their creaking cars loaded with produce from the country truck-gardens, make the night vibrant with their shrill cadences. Through the long hot hours of the day the coolies making roads, carrying burdens, stirring the land with buffalo ploughs, or working in the muddy rice fields, may be heard singing their simple whimsical songs in solo or concert. Native street-vendors, flower and sweet-scent sellers, and women, with their toll contribute their share of the daily song. The almost hourly funeral or wedding procession adds a joyous or mournful note to the music of the country. The beggars, religious or otherwise, utter their plaintive sing-song cry. I have followed the shepherd leading his ragged flock across the grassy plain, in an effort to catch his song, wild and unrestrained, or have halted to listen to the rhetorical outpourings of the village minstrel, or the high-pitched strident voices of the little children.

Unchanged for Three Thousand Years

But only those who have ears to hear, in whom there is a responsive vibration, can be conscious of the wealth of the music in India. If one is tempted to criticize and judge India, and to think that she has not even begun to understand and never will. It is not a meaningless, unscientific capriciousness, because primitive; and, while it has remained almost entirely unchanged for three thousand years, it is as real a medium of expression as any other. The Indian, because he wants to sing, and his whole heart is in it, unaffected, unconscious, natural and sincere.

In order to understand the music of India one must realize that it is the expression of the emotional and historical life of the East. It perhaps will never be thoroughly understood or felt by the West; for "East is East, and West is West, and never the twain shall meet." And yet they sometimes may come very close together in a common love for music, the "Universal Language."

Pigeonholing Musical Knowledge

By Amos G. Thompson

CLASSIFICATION is one of the simplest ways of fixing musical knowledge. It is often far easier to comprehend an entire system than it is to nibble at parts of it. Take the matter of scales. When the student knows that any scale may be expressed in either sharps or flats and that they commonly stop at six sharps or six flats as a matter of expediency, the whole general scheme of tonality is grasped. That is the scale of three sharps, or E flat, might also be the scale of D sharp, with sharp sharps, and the scale of three sharps A, could be written as the scale of B Double flat with eleven flats.

German teachers of harmony carefully classify all the triads as to their position on the scale and this is a great help in identifying them. Thus:

Triad appears on steps of Major Scale. Minor Scale

Major	1, 4, 5	5, 6
Minor	2, 3, 6	1, 4
Diminished	7	7
Augmented		

This established the teacher takes every major, minor, diminished, and augmented triad in the octave and has the pupil write out the scales in which the triad occurs, placing the triad in the proper position in the scale. This would mean that one hundred and sixty-eight scales would have to be written to locate 168

triads. It is worth it however, moreover it is worth doing several times as it classifies the chords so that they can never be forgotten.

Professor William James in his Talks to Teachers on Psychology says "Place the thing in its pigeon hole."

When the Ivories Drop Off the Keyboard

By Thaleon Blake

Now, about the instrument we like enough to use, sides might be ruined by the tinker; but what of its outside?

Take the keys, for instance, those classic "boris" more often made of celluloid. Are they stained with plain dirt? Beware of nostrums for bleaching them. A mild soap, warm water, a soft cloth, and elbow grease combined, make an excellent treatment to be administered at least once or twice a week.

Have any become loose and pasted on with yellow glue which shows through in an unsightly fashion? Or, do the tops, having been pasted back, now rise above the alignment of the others?

First, when an ivory comes off, thoroughly clean the key underneath and the under side of the ivory of all traces of glue. (Scraping or sandpapering the wood is the usual method.) Then mix a small amount of white glue in a little water in a small vessel over a low fire. Glue may be melted in a common vaseline bottle if the bottle is not placed in direct contact with gas flames. Add carbonized water, or a boric acid solution, to prevent the glue for future use. When the glue becomes fluid, gradually add just enough whiting (prepared chalk) to whiten the glue. While the glue is still hot brush a thin film over the wood, carefully replacing the ivory in its proper position, and with a gentle pressure imbued it into the glue-mixture until it is level with the others.

Music and the Eyes

By Ralph E. Sweeting

EYE STRAIN plays a very important part in the development of the music student. Progressive authorities of the public schools have realized that the eyes of the eyes, good work in the schoolroom is an impossibility and have come to recognize the wisdom of having the eyes of all their pupils examined by a competent specialist. Unfortunately, the eyes of the eyes have on the music student's progress is vital.

Defects of vision are many. Let us consider a few of the most affect the student of music.

A case of simple Myopia, or near-sightedness, probably the most common eye trouble. In this condition nature has adjusted the eye to focus at a near point; and, unless there are complications, the student will adjust the difficulty by moving his head nearer the printed page. Objects at a distance will be more or less blurred. Glasses easily correct this.

The Hyperopia, or far-sighted pupil, offers a different problem. The owner sees clearly; and, apparently, the eyesight is perfect. The hyperopia is an underdeveloped eye. Most children are born with this. Some authorities claim that this is the normal or natural eye. However that may be, it is frequently does not develop to the normal standard. This means that the accommodation for focusing power of the eye is never at rest. When looking at a distance, the muscles must work to make up for the deficiency in the eye itself; and when the child enters school, and perhaps takes up additional studies as music, the added strain of near work produces disastrous results. Such pupils develop headaches, become drowsy, frequently go to sleep in school, become indifferent to their studies, or do not care to read or do close work. Often they are overweight, and all attempts to build up the physical condition fail because of the enormous amount of nervous energy consumed in adapting the eyes to their work. Such pupils are usually characterized by a pronounced strain in reading music. Just what is *astigmatism*? Technically, the radii of curvature of the cornea are unequal. In easier language, the eyes do not focus alike. Instead of producing an evenly focused image of an object, such an eye forms an image that is clearer in some meridians than in others. If tested, a very simple case would show that the vertical lines on a diagram were not as clear as the horizontal ones. In another case the mass of angles, with lines running vertically, horizontally and obliquely, and all with varying degrees of shading. Imagine a pupil with the distorted vision of astigmatism trying to interpret on the keyboard the uncertain, blurred, mixed up lines and spaces, characters and notes of the music page, some of which he probably does not see at all, and you have an explanation of why he skips or misreads notes or makes mistakes in the rhythm. The shadows that sometimes appear beneath the letters or notes are due to partially or inaccurately corrected astigmatism.

Perhaps in this some teacher will find a clue to the trouble of a backward student. Needless to say that the proper course is an examination by a competent ophthalmologist. And, right here, how many teachers know that glasses are made for use at the piano or organ, or when reading from a low music rack?

In the "Teachers' Round Table" of a recent ETUDE, "A Case of Oblique Vision" raised some interesting questions.

In the case of the pupil who shifts his hands on the keyboard and continues playing in a different register from the written notes, it is entirely possible that one Oblique Astigmatism may be at least partially a cause of this defect by holding the head to one side, using the rays of light that give vision through the best angles. Possibly this pupil mentioned, unconsciously shifted the hands, because the vision was better in those meridians.

The pupil who read the upper clef with the left hand and the lower with the right undoubtedly had both eyes indicate rather deep-seated lesions.

If what has been written shall impress upon both teachers and students the value of giving careful consideration to the welfare of their eyes, it will have served its purpose.

Why Commas in Piano Music?

By Algernon U. Godkin

been in the habit of sticking in commas to show where a breath should be taken. These commas are placed usually after the first musical thought. Gradually the idea of commas in piano compositions came to be the same idea with the result that thousands of students are confused by a new sign. Better save our commas for the lords of "Bel Canto."

in the classificatory series; explain it logically by its causes, and deduce from it its necessary effects; find out what natural law it illustrates, and then you know it in the best of all possible ways. A 'science' is thus the greatest of labor-saving contrivances."

THE ETUDE

THE ETUDE

"What Should I Know to Purchase a Reliable Piano?"

By BYRON H. COLLINS

Mr. Byron H. Collins is widely acknowledged as an expert in matters pertaining to the construction of the pianoforte. His experience has been with some of the largest manufacturers of instruments in the United States with whom he has held important positions. THE ETUDE proposes from time to time to present articles of this type or perhaps more de aimed to help our readers in the selection of instruments and at the same time spare them from purchases which may later prove humiliating.

The answer to this question would not be at all complex if all pianos were made according to correct scientific principles, of good materials, properly seasoned and prepared.

If all manufacturers of pianos based the quality of their products on the idea of making the best piano they could, or at least of giving the greatest value for a fairly priced piano, there would be no necessity for an article on this subject.

Unfortunately, in every industry there are manufacturers and dealers, who give no thought to the interests of the public; and the piano industry is no exception. The piano manufacturers and dealers of this type anticipate that there are always a great many people who by reason of their ignorance of pianos can be persuaded to "invest" in a fairly good-looking case containing a comparatively worthless and very cheaply made mechanism, and of inferior construction generally.

Other manufacturers, whose purpose is not as selfish as those just mentioned, fail to give good value because of improper handling of materials and through lack of knowledge to apply scientific principles in the construction of their pianos.

Pianos Graded

For the purpose of this discussion, piano manufacturers and dealers may be divided into three general classes:

- (1) Those who strive to make and sell pianos of the highest quality.
- (2) Those who in their efforts to get business neglect the quality of the buying public who can not afford to buy pianos in Class 1, try to give as good value as possible in a lower priced instrument.
- (3) Those who make and sell pianos of little or no merit, depending upon the ignorance of the buyer.

Such dealers get as much as possible for their products, and give as little as possible in return. This classification is, of course, subject to subdivision, as there are many grades of pianos in each of the high-end and those of the poorest, but it is hardly within the scope of this article to go into any analytical treatise, and under the circumstances it would seem that these three headings will suffice.

The Ideal Piano

As a basis for our discussion, let us summarize the qualities of the ideal piano, which should be the goal which all manufacturers of artistic pianos strive. All things must be judged by comparison with some other thing which we know, or with some ideal of which we dream.

The ideal piano, therefore, should in its tone combine in the greatest degree the qualities of purity, sonority and color, with sustaining power. The materials used should be of the best, carefully chosen and properly prepared, and the construction guided by scientific knowledge and research so as to arrive at a maximum of strength and durability with a minimum of superfluous or misplaced weight, in order that the free vibration of the strings and sounding-board may not be retarded. The action should be well-balanced, easy and responsive, and the repetition ample to meet the demands of the most accomplished performers.

Average Purchaser Ignorant

There are few articles offered for sale in this volume, concerning which so little is known by the average purchaser, as pianos. Furthermore, too many piano buyers do not approach the subject logically. It is rather hit or miss with them. If they are lucky, they may get fair value for the amount they lay out; but if they are not, and find later they have made bad bargains and have poor pianos, they must shortly go through another experiment in trading—in they can afford it—or, as is generally the case, labor alone as well as the money without getting any real pleasure or satisfaction out of their purchases.

Then, too, outside of the general dissatisfaction which a poor piano gives because of characterless tone and faulty mechanism, it has a tendency to wear out the user. If a good piano is played by a person with bad habits he usually gets some bad habits himself.

The Inexperienced Purchaser

Inasmuch as the average piano buyer has no technical knowledge of pianos, he can be misled very easily, if he is not wary. He is apt to listen more to the insinuating tone of the salesman's voice than to that of the instrument that is being extolled. He permits himself to be influenced by surreptitious attacks upon competing and more worthy dealers. In short, because of his inexperience and lack of knowledge, he should "play safe," he usually does just the opposite and strikes out at random.

The inexperienced purchaser must necessarily gather his impressions from outside sources. But in whom is he to put his trust? Who has no axe to grind? How can he "play safe"?

I should say the safest guide to the unsophisticated is the composite experience of discriminating musicians, the musical world and the piano-buying public. The manufacturer or dealer who gives good value is clean and trustworthy and sharp practice, earns a good reputation accordingly and deserves the confidence of the public.

Beware of the "Sell at Cost" Merchant

It behoves the prospective buyers, therefore, to take no chances with those dealers who are not of good reputation, even though they make a "special offer" of "extraordinary values," "great inducements for cash," or "sell at cost." Reputable dealers do not sell at cost (nor do the others, for that matter) and do not make tremendous cuts in price to get cash, as their banks will supply their needs should occasion arise.

In line with this idea the prospective purchaser should investigate the experience of the public with pianos, and also the reliability of dealers, and not be misled by the negotiatory of any manufacturer or dealer of questionable repute.

HOW GOOD IS A PIANO?

Practically every reader of this magazine either owns a piano or uses one regularly.

The possession of a piano presupposes that it is housed in the home of people of comfortable means.

A piano may live five years or fifty years before it wears out or falls to pieces.

This means that nearly every reader is looking forward to the time when he will have to purchase a new instrument.

By far the cheapest piano is the one which will stand the most wear for the greatest number of years.

A \$149.50 instalment plan, department store piano which is ready for the junk pile in three years costs 33% more than a good \$500 piano which will last 15 years and is still in good condition.

Probably 10%, or 20,000, of our purchasers are concerned in the purchase of a new piano each year.

We believe that they ought to know "what is what," as literally millions are wasted by the American public through the purchase of inferior instruments.

Get as Good as You Can

It cannot be said that all piano buyers should get as high-grade an instrument as they can afford to pay for. The superior tone and greater pleasure and satisfaction, the employment of better and more carefully treated materials and workmanship insures greater service and durability, and, lastly, it is a better business investment. It has a market value at the time of purchase which is in fair proportion to the purchase price when new, and there is always sale for it; while the poor piano is difficult to dispose of at all when it is second-hand, and at best brings but a small percentage of its cost. "Why should you pay your money for a piano?" has been asked of many prospective buyers by dealers in inferior makes of pianos when discussing some instrument of a higher grade. Name means reputation. Pay for a name and you get value; otherwise you may get it, but you're not at all. No price for a fine article can ever be too exorbitant as a smaller price charged for one that is really worthless.

Conscientious Teachers Make Desirable Advisors

The professional musician, and more particularly the pianist and piano instructor, unquestionably have considerable influence upon many buyers, and this is quite natural. There is no doubt that the vast majority of professional musicians are conscientious in their advice to those who seek it; but unfortunately there are those "piano" men who are subservient to the dealers whose recommendations are guided by sordidness rather than a sincere desire to assist the buyer in securing the best piano he can afford.

The Second Hand Piano

A word of warning concerning second-hand pianos advertised for sale from private homes and appearing in "a sacrifice" column in the papers, or in the classified ads of some similar explanation. While from time to time there is no question but that excellent "used" pianos may be purchased from private homes by reason of unforeseen exigencies in the purchase of pianos advertised for sale from private homes is to be approached very cautiously because of the widespread practice of certain dealers, who "plant" patched-up pianos without much real worth in this way.

Two Safe Rules

To sum up, there are really but two points upon which emphasis should be laid:

1. Buy the *best* piano you can afford, because it will give those who use and hear it the greatest pleasure, will give more lasting service, will stay in tune better, will not get out of order. Furthermore, if it must be disposed of later, there is always a ready market for it at a fair price.

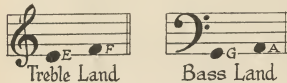
2. Before buying any particular make of piano give careful consideration to its reputation among discriminating musicians and experts whose judgment is not warped by mercenary motives, and to the experiences of musical people in general. Then do business only with those dealers who have established themselves in the public confidence by fair and clean dealing and have shown the sincerity of their purpose to give good value and service.

Apply the Remedy to the Wound

By Marjorie Gleye Lachmund

WHAT would you think of a person with a bruise on the arm who took a bath in iodine to cure the bruise? Yet hundreds of pupils, year after year, practice a piece over and over from beginning to end, in order to get a new little passage. The writer knows of a student who claimed that she could never get the Chopin E Flat Nocturne. Upon examination it was found that she played it fairly well until she came to a piece at the very end. Instead of applying the anodyne of practice to the cadenza, she was wasting time playing the entire Nocturne over and over. The intelligent student is the one who marks the place in a piece and makes careful applications of the liniment of practice until they are sound and strong.

The same game was then played in Bass Land, only here, of course, always the nine children had the same names, these had been divided among them differently. The Prince who always walked along the lowest wall, for instance, was called G instead of E, as in Treble Land, and the Princess who travelled along the lowest road A instead of F.



King Bass was a merry old soul who loved most of all his broad pasture lands. But much to the disgust of his four daughters, Princesses A, C, E, and G, he was always talking of his cows and horses and large crops of hay. So to tease them, he told them he always got the names in the right order when he recollected that "All Cows Eat Grass."

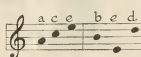
To remember his sons, the five Princes G, B, D, F, and A, in the right order, he took almost the same motto as his brother King Treble—"Good Boys Do Finely Always." It couldn't, of course, be just the same, for, as I told you, he had changed the names of the cows and horses along the lowest wall G instead of E, and the Princess who walked along the lowest road A instead of F.

In later lessons we carried the trip to Musical Land, farther, but I must hasten on and tell you some of the other games we played, games in the participation of which the grown-up could find even more delight.

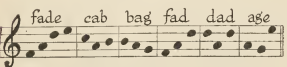
Spelling Match

We always had a spelling match. I remembered when I was a little lass in school how much fun it had been to take a long word like "multiplication" and see who could spell the most words with the letters in it, such as "my" and "cat" and "tally" and even more unusual words as "caption" and "caution."

So we took the four space notes F, A, C, and E, and the five line notes E, G, B, D, and F, and tried to see who could spell the most words with these letters. First we spelled them on paper. Notes written on the second, third and fourth or A, C, and E spaces, spelled the word "Ace." Notes put on the third, first and second, or B, D, and F, spaces, spelled "bag."



Here are some of the words we spelled in music language and how they looked on paper.



Of course we also spelled the words on the piano.

During the week my little charge was to have a spelling match with another child. The first time she was to see who could spell the most words. At her next lesson, she was to bring me a list of words. If her list was as long as mine, then she was to receive the mark of ten.

It was loads of fun for her to discover that she could spell on the piano and still have to get dandy and another interested in the words. Her children always love to play games with grown-ups. And, oh, how proud she was when she could surprise me with a long word like "baguette" or "cabbage."

Invariably, too, she could spell every word correctly on the piano, for she had double practice in seeing that her own words were correct when she spelled them during the week, and in playing with others, checking them up, since she also had to give them credit unless they were correct.

Later, we also had our spelling lesson in bass clef.

Tick-Tack-Toe

Next, of course, we had to learn to count. The old game of "tick-tack-toe" converted into a musical game could be exciting fun.

After I had drawn pictures of the different kinds of notes as wholes, halves, quarters, and eighths, I explained and that if a quarter note got one beat, a half note got two, and a whole note four by the illustration.

If it takes a minute to cut a quarter of an apple, how many minutes will it take to cut two quarters? If it takes an apple, or four quarters or a whole apple? I wrote out the table below for reference and then drew a tick-tack-toe circle, putting in different kinds of notes instead of numbers.

$\frac{1}{4}$ (eighth) ♩ = $\frac{1}{2}$ beat.
 $\frac{1}{2}$ (quarter) ♩ = 1 beat.
 $\frac{1}{2}$ (half) ♩ = 2 beats.
 1 (whole) ♩ = 4 beats.



We must turn our eyes and with pencil moving in a game, "Tick-Tack-Toe," round I go, if I stop I must stop here."

If Sue stopped at a whole note, she had to tell me it was a whole note and how many beats it got. If she told me correctly, she was credited with 4. If she had stopped at a quarter note and answered correctly, she would have been credited with one. If referring to the table showed her she had made a mistake, she received nothing. Whoever had the highest score in twelve turns, won the game.

Sometimes, too, we played the game letting an eighth note get a count. Thus $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{6}{8}$ time held no difficulties for little Sue.

Tick-Tack-Toe I soon found became one of the most popular of all the musical games. Brother often played it with sister after school, or daddy or mother or both played it right after supper.

One little girl once surprised me by saying, "Us girls don't play Hop-Scotch much any more, we play Tick-Tack-Toe. All we do is draw a hop-scotch circle with chalk on sidewalk pavement and use notes instead of numbers and hop around without looking instead of using a pencil. Only we say, 'Hop-Hop-Ho,' to make it different."



Clean Playing

By Genevieve V. Aram

EMPHASIZE the importance of cleanliness in music. It is essential with the little folks who often mistake noise for music and admire the shallow technique of the older girl rattling off a big piece, just as uncritically as she would admire a solid but brightly-colored silk gown.

The older students are not immune to the same error. In their case, the evil springs from a different root. Between the ages of fourteen and eighteen girls are affected with "temperament"; and that temperament forces itself into their performance with the most disastrous results.

Then is the time for the teacher to insist on scrupulous cleanliness of execution. At home, the mother insists on "neat and no rouge." In the studio, insist on "Subject-matter and no trimmings." There is a piece to be played—involvement, or sonata, or nocturne, whatever it may be—it is the sum total of rhythm and tempo, of melody and of runs and chords and perhaps trills and shakes; these things require honest, CLEAN treatment. They are, with keys and tone production, the solid realities of music and the brain food of the budding artist.

Be strict on musical sanitation. My prescription to a temperamental beginner is: "Sweep off the sentimental cobwebs; scrub your piece clean, and present it at the next recital in its beautiful purity."

No one has ever felt more devoutly than Bach, more happily than Mozart, or with more gigantic power than Beethoven. Kullak.

Behind the Scenes with Artists

By Harriette Brower

IV

How Harold Bauer Makes a Program

One day Mr. Harold Bauer was chatting about the kind of music to select for programs, and how it may be arranged, as to meaning and so on.

"I feel like that in making up a program, it is really necessary to make use of some of the German classics like Bach, Haydn, Mozart or Beethoven, because such music gives balance and solidity to the whole musical scheme. It may be contended that many programs are not planned in this way. This is indeed true; it is quite possible to arrange a program without such a solid foundation. I grant you that realists may be assembled leaving out these classic masters altogether, using the music of other nations; but they will lack an indefinable often very interesting; but they will lack an indefinable something, a certain depth and profundity, a true foundation. The musician understands this as he builds his program, but the listener will not know it. The latter will not know why some programs satisfy him while others do not do so to the same degree.

Pictorial Music

"Then there is the varied meaning contained in the different compositions. This is a subject as difficult to analyze as it is fascinating to contemplate. If the artist tries to put into words the meaning of the music he plays, as he sees it, the very words themselves may convey quite another meaning to others than he intended. Words may try to describe the music, but they are not always expressible, where music reigns supreme, and in so doing, defeat the object which they attempt to describe, since music begins where speech ends. In some cases, however, it is a help to the imagination. I have heard of a certain phase of emotion, or for some musical picture in tones. Rameau, and other early French composers, were pictorial in the sense that they conceived beautiful tonal pictures, like lovely aquascapes, and gave descriptive names to them. Debussy, the clever French composer, has painted many beautiful descriptive pieces, pictures of landscapes and water scenes, but without much emotional content.

"The average listener, or one who is musically untrained, finds it extremely difficult to put into words an emotion of any kind which may be aroused on hearing music. I once asked a Frenchman, quite a simple fellow, what was suggested to his mind on listening to Schubert's *Erhben* on the piano. He looked at me blankly and seemed to be at a loss to answer; it was indeed a new thought to him that instrumental music could say anything definite. To help him out I asked if he thought the music seemed or lively. At last he said: 'It says,' 'It expressed that feeling to him."

"If we contrast two slow movements, say the beginning of the *Moonlight Sonata*, and the *Largo* from Chopin's *Sonata Op. 58*, we find both are serious and solemn, but very different. One to one Beethoven's music might sound the depths of woe, while Chopin's might suggest calm resignation. Or to another the suggestions might be reversed. A slow movement may seem peaceful or full of sorrow, or even something quite different.

Musical Significance

"We must remember that not all quick movements are gay, neither are all slow movements sad. By the same token major keys are not always cheerful nor minor keys mournful. For instance, grey music, so redolently gay, so bizarre and full of life and color, is usually in a minor key. As one can readily see, the art of contrasting various emotions on a program, so that they alternate from grave to gay, and the scheme itself, to become monotonous as to key, content and meaning, is not an easy task. The subject of musical significance is a very complex and the fact which renders the program different training and is that each listener has had a different training and is of an individual mental disposition and outlook from all the rest. Therefore music appeals to each one in a different way."

Players are compelled to prepare programs containing variety of key and content. Also to begin them with brilliant numbers, following with romantic music, saving bravura until the last. And above all, as "bravery is the soul of wit," let the list be short!

These general rules are excellent to work by and follow. But after all, it is not so much "what you play as how you play it."

THE ETUDE

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Touche

- (1.) What is understood by the term, "Normal touch?"
- (2.) Describe the "Flanner Stroke" from the fingers.
- (3.) What is "pressure" touch?
- (4.) What is the normal position of the hands and fingers in piano playing? And are there other methods that can be used to obtain a normal touch?

(1) The term "Normal touch" stands for the ordinary touch as generally taught.

(2) The finger is raised from the knuckle joint, and struck forcibly upon the keys, while held in the proper position.

(3) "Pressure" touch is the gentle pressure of the keys by means of hand pressure, and requires a relaxed condition of the hand throughout.

(4) The hands and arms should be on a comparatively level line from the elbow to the knuckle joint and the fingers be placed in a perfectly rounded position. Any different method is a specialization of individual teachers and, as a rule, all such methods have gradually become obsolete.

Another Crutch

We have often asked our readers to send in practical ideas that have proved a success. Thousands of teachers who tried this department suggestion sent in which perhaps might prove futile to many. Others might be so located as to find the item invaluable with many of their clients. From far away Oregon Mrs. G. L. Platt sends a very good suggestion which we are glad to print. (By the way, perhaps Mrs. Platt thinks of far-away Philadelphia.)

"In the April *Etude*, under 'Crutches,' Some helps for counting were given that were very interesting. In my own experience, I find counting triplets as follows:—One-triplet, Two-triplet, Three-triplet, etc., according to the number of counts in the measure, will guide the pupil in rhythm and accent, and never leave them in doubt as to either. Also, counting without 'and' using eighth notes. I find to divide the count when—one—two—three—, making two syllables of each word, produces even time, does not retard speed, and is better than 'and,' unless a pupil is extraordinarily stupid."

Instruction Books

- (1.) In following modern methods in Pianoforte Study, should a teacher not use instruction books for beginners from five to seven years old and if so, what book would you recommend?
- (2.) In teaching very young beginners, should the student be allowed to sing, or should he be permitted to?
- (3.) What plan is best for them in regard to practice hours?
- (4.) I have recommended O. Hudson's "Musical poems for children," for them?

(1) By all means use an instruction book, no matter how young the pupil may be. I have never found anything I could recommend more highly than the new *Beginner's Book*.

(2-4) These questions naturally group themselves together—the children who sing when practicing have a use of melody, which can be gratified by the use of Hudson's folk, and others, of which a list can be obtained from any well-known musical publisher—the singing of the little songs will improve the piano playing very much—

(3) The matter of practice for small children is the most serious one connected with their progress. In Germany, where the study of music is universal in the schools and a part of the regular curriculum, the age of Schumann was appointed hours of daily work at this age, a regimen so severe it very nearly altered her natural genius, because of over-tax. Since then, seven years has been decreed early enough to begin. If a tiny pupil can be wakened during practice hours, faults will be prevented and progress will be much more rapid. Hygiene demands short periods during the early years of bodily growth. Fifteen minutes is long enough at one time. Repeating this four times daily gives an hour of practice, which can be accomplished, with supervision. The mind of a child, unless assisted, holds only the attraction of ordered

sounds. The necessary parts of technical development, in order to be able to produce them, must be held before it constantly to achieve results. Where an older pupil needs not too much fostering help, younger ones also depend upon it for the rapid progress which encourages and stimulates them.

Teach Reading

"A ten year old pupil who had studied two years with another, came to me. She is very bright and plays her technical exercises well. But she has trouble in reading the notes and in distinguishing between the treble and bass clefs. She cannot tell the difference between the third space C in treble, and the third space B in bass. How can she be helped?"—R. G.

First, make your pupil understand that the read that a time give special attention to learning to read; that it will be impossible to play unless the notes can be quickly located. A certain time each day must be given to this, pointing with a pencil to each degree on each clef and naming them, skipping about a good deal when they can be named consecutively. Then proceed to striking the corresponding keys as the notes are made. Little can be accomplished unless a special business part of the work and a considerable time spent.

This has evidently been neglected. Send to the publisher for a copy of *Sator's Note-Spelling Book*, in which there are words for the pupil to write on the staff, to explain why the letters are different on each clef, a stumbling-block in the beginning to most pupils. Draw an eleven line staff. Explain that the middle line represents middle C of the keyboard. Reading upward from this middle line will locate the regular notes of the treble, and reading down the bass letters as you have them in the bass clef. Now explain that this eleven line staff was so bewildering to the eye that it was practically unusable. Therefore the middle line was erased leaving the blank space between the treble and bass clefs. The line below the treble, or the staff as the first added line below the treble, or the staff as the first added line below the treble, for convenience to the eye the blank space between the two clefs is usually widened still more in actual printing. This is the origin of the staff.

An Inherent Fault

"Has a pupil who plays so slowly and hesitates after each measure, slow can be cured? These faults? She is studying Duvernoy."—J. C.

This is probably an inherent fault, and will require much effort to overcome. Take the simplest exercise, insist upon counting aloud, paying particular attention to passing from one measure to another. Increase the tempo as skill is acquired. Use a very limited number of velocity studies and keep the pupil on the staff, instead of jumping about, as in the case of the visible improvement observed. Instead of teaching her a number of scales and arpeggios, confine her to one of each and continue for many weeks until there is a considerable degree of increased rapidity of movement.

Lifting Fingers

Should pupils who are beginners lift their fingers to play each note of the melody? I find it hard to do this. When a piece is well learned and can be played readily, but fast, should the fingers be lifted for each note, or kept close to the keys?—R. O.

Pupils should be taught to hold the fingers in what is called the arched position, that is, so that the tips remain on a level line at a height about equal to that of the black keys. They are then ready for immediate action and each finger can make the requisite downward stroke. Some hands are so tight under the thumb that it is impossible to lift the fingers above the knuckle line. The training for individual action should be confined to exercises, and whenever playing pieces, études or scales, this so-called arched position should be constantly maintained. A pure and singing tone will result therefrom.

For Beginners

"In teaching I begin with *New Beginners Book* using small pieces for note writing and then *Sator's* notes. Then I give them *Strehl's* and *Wise's* two books and then put them in *Moderate* and *Advanced* books and Schumann's five finger exercises. If necessary, is there anything I have omitted that would be helpful?"—C. C.

Your supply of material is very liberal, with a tendency toward too great generosity rather than too little. A smaller number of studies with more time devoted to their working up is generally productive of better results. Many of the studies you mention are in the nature of small pieces, which is to the good, especially in remote districts where patrons have to be pampered in order to secure their interest. You can interest them more by using genuine little pieces, for which purpose some of the albums gotten out by the publisher are in many cases invaluable. The purchase of too many pieces in sheet music form often runs up a bill payable to moderate means in small towns cannot expect. This problem does not always work out so amusingly as the case related to me by a teaching vocal teacher. He wished his student to have one of Chadwick's songs, which happened to be published only in a collection. The mother sent the book back, and discontinued the lessons, saying she wished her daughter to take sheet music. Some ignorant people have a peculiar idea that it vitates pieces to publish them in book form, an idea that the innumerable albums of recent days has done much to dissipate. These albums are a boon to many teachers who find they can succeed in securing a more lively interest on the part of the pupils by giving them a larger number of pieces than those supplied in the instruction books, and an occasional piece as the pupil of moderate means can afford to buy it. Indeed many teachers can give the same ground in a super-coated dose. Teachers should learn to study their problems from every angle, and keep a careful record in a note book of any experiment that has proved a success. I can see nothing that you have omitted in your list, and would suggest that you use caution lest you overdo the amount of study work you give. Schmitt's five finger exercises should be used only in special cases. We suggest that you write the publisher for a guide to new *Pianoforte Teachers'* which will set gratia.

Announcement

The material upon this page was prepared by Mr. Newton J. Corey, who during his lifetime endeared himself to thousands by his optimistic personality, his practical helpfulness and his scholarship. The *Etude* will shortly announce a new editor for this department who will assume the responsibility of providing teachers with information which otherwise might be impossible for them to obtain.

"The latest novelty in Moscow was the orchestral concert without a conductor," reports a Russian musician, Alexei Archalansky, to a *Musical America* reporter. "This does not arise," he says, "because of a lack of leaders as one might suppose, but rather because of the very competition. There is a great deal of music given—in fact there are so many concerts that the novelty was invented to gain a hearing. The ensemble of sixty or more players follows the lead of the concert-master. About fifteen rehearsals are necessary to gain coordination. I have heard the *Sixth Symphony* of Beethoven performed in this way."

Why not? The conductor is a comparatively modern invention, anyway, and his importance is a good deal exaggerated by amateurs who are swayed by his glittering personality at the symphony concert, unaware that his best work is done at the rehearsals. The conductor rose to stellar heights in the days when the complicated scores of Liszt, Berlioz and Wagner were ahead of the capabilities of the average performer of that period. The average standard of technique among modern symphony orchestra players is far higher than it was sixty, or even thirty years ago. Every first-class symphony orchestra contains artists who would have been "phenomenal" technicians in the days of Liszt and Paganini. In view of this, fifteen rehearsals for a Beethoven symphony seems rather exorbitant. In America the expense of so many rehearsals would be prohibitive.

The felt on your piano hammer is, in all probability, wool felt. The industry has tried for years to find something superior to wool for this purpose but nothing has ever been found. Indeed, there is no good second according to the *Piano Trade Magazine*. Cam's hair will felt but it is not believed to be any better for the purpose than fine sheep's wool.

A QUICK LIBRETTIST

Bellini, composer of *Somnambula* and many other delightful operas, owed much of his success to a fortunate collaboration with the poet Romani. The two were well suited to each other, owing to the facility with which they poured out their effusions. As an instance of this, an incident related by Dr. T. L. Phipson in his book, "Voice and Violin," is interesting.

Bellini, it seems, was not quite satisfied with the words of a *fina* in the opera, *La Straniera*. "Romani wrote a fresh verse but it was no better than the first. At last Bellini sat down at the piano.

"Listen," he said, "this is what I want—I want something like this,"—and he played for some time a brilliant improvisation. When he had concluded he turned to his companion.

"There," he said, "that is the style of thing I want you for."

"And there are your words," interrupted Romani, flinging him a rough copy of verses which he had written while Bellini was playing. The result was the well known air, "Or sei pago o cie!" in the *Straniera*.

Bellini had a special gift for melodies which lose none of their charm even in these days of highly spiced music. In his day, as now, had critics who complained of the simplicity of his style; to one of whom Cherubini aptly retorted, "Such melodies as Bellini writes need no other accompaniment than that he gives them."

Music is at once the product of feeling and knowledge, for it requires from its disciples, composers and performers alike, not only talent and enthusiasm, but also that knowledge and perception which are the result of prolonged study and reflection.

Berlioz.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive
and Interesting

Conducted by A. S. GARBETT

PEN PORTRAIT OF A GREAT MUSIC TEACHER

LOUIS M. PARKER, dramatist and author of *Fonander Walk*, began his career as a musician and studied under Sir William Sterndale Bennett at the Royal Academy of Music. Bennett, the friend of Mendelssohn and Schumann, is undeservedly neglected these days and deserves the following remarkable tribute paid him by his former pupil.

"A spare man, not tall, yet giving some impression of height by the proportion of his build and by the extraordinary impressiveness of his head. Graceful hair, black streaked with grey. A fair, broad forehead with a certain feeling of strain about it, as though there were constant neuralgia. Dark, piercing, yet kindly eyes, with a merry twinkle and sympathetic and humorous wrinkles in the corners. The great beauty of the face lay in the finely chiselled nose, mobile to every impression, and now and again melting into a smile that lighted up the whole face and made you love the man without a word spoken.

"The influence of his mere external personality upon the impressionable young artist

who surrounded him is indescribable. I believe there was not one of us who would not gladly have died for him, who did not worship him and look upon him as being set apart. To me, at any rate, he seemed holy, beautiful, adorable.

"How did he teach? I think he taught chiefly by personal influence, by the outflow of his exquisite mind. You lost certain things when you came before Bennett, by the mere fact of being in the same room with him. Vulgarity, for instance, and roughness. You felt you were in the presence of a man, who without any kind of art, with a capital A, did really and truly move in a higher sphere than the ordinary man, and that there was a man for whom the best was none too good. His memory was a storehouse of music and the range of his knowledge embraced every composer from Palestrina to Weber and Spohr. I fear we often led him by judiciousness and exaggeration to the piano to play to him, and watch those delicate fingers. I was an experience never to be forgotten."

EXIT THE ORGAN-GRINDER

Has the street-organ definitely gone from our midst? It was recently the writer's mission to explore the streets of a big American city which has its full share of Italians. At no point was the raucous and familiar old sound to be heard.

It is easy to lament the "good old days," but we doubt if anybody seriously regrets the strident music-machine on wheels which, up to a decade or so ago, was the chief purveyor of popular music. The huffy-gurdy of times further back was perhaps more tolerable—good enough, at any rate, to inspire one of Schubert's best songs. But in more recent times the street-organ was a cacophonous nuisance.

What has become of it? The end of our journey supplied the answer, for sitting in a small restaurant we picked up the evening paper and found a whole page given over to "Radio Music" and pages more of advertisements for phonographs and player-pianos. Other pages, devoted to the movies,

promised first-rate organ recitals and popular symphony orchestras on all sides.

There are plenty of musicians who turn up their noses and plug their ears at "Jazz." Let them ask themselves, however, if on the whole we are not much better off in these days, musically speaking, than ever before in the world's history. It is not enough to say that Jazz is bad; to approximate its value you must compare it with the worst music of former days—the raucous street-organs, the itinerant "German bands," and their low-grade music with its eternal Toot, Dominant and Sub-dominant harmonies and greasy "barber-shop" chords.

Modern popular music is often well-written even if trivial in character. And it is immensely better appreciated, better played; and all people-rich and poor alike—have immensely improved opportunities of hearing the best music along with it. We need waste no tears on the defunct "street-music."

MUSIC IN JAVA AND BORNEO

By Frederick Bartholomew

The native musicians play on gongs which are tuned to the Javanese scale of five tones. The rhythm is a peculiar one, so alluring that you cannot keep your feet still, and a weird idling is added by the muffled beat of the tom-tom. There is no more fascinating music in the world than that produced by the natives of Borneo. It has Hawaiian melodies beaten right off the map and would put jazz in the shade in no time.

The music of modern France, although few people know it, was largely influenced by the Javanese. I consider Debussy one of the greatest of French composers. He spent long hours in the Javanese temple at the Paris World's Fair, and you can find traces of the influence of these visits all through his most famous compositions. Our own Maymown used to play the scale at times, but he undoubtedly got his

inspiration from the American Indians, and the most exquisite music of Grieg shows this five-tone peculiarity. Swan Hovenius, a Scandinavian composer, with a Norwegian mother and the wild strain of Erin on his paternal side, was thoroughly fascinated by the Javanese music and used their scale in many of his most interesting works. He is not so well known in America, but his compositions are well recognized in Europe.

The music of Borneo is even more delightful than that of Java. It has an almost barbaric splendor and a sensuous strain which would make a wooden image of an ancient dance. I would like to see it popular in America, and when it is once introduced, the dancing craze will be back upon us with all its old vigor, and jazz, which is so often hideous, will hide its head in shame.—Music.

THE ETUDE

HOW A STEEL MAGNATE
REGARDS MUSIC

THE following article is taken from the New York Globe. It tells the story of Charles M. Schwab, whose interest in music has been lifelong:

"I believe profoundly in music as an element in every well-combed life. As a means of cultivating the spiritual side of our natures in the strain and stress of modern business and industry good music has immense value. It is at once an inspiration, a refreshment, and a joy.

"Doubtless the degree to which music means all this to me is due to the fact that I have known and loved music from my earliest years. Everybody in our family was musically inclined. Myunts were choir singers. My sister Cecilia of St. Joseph Motherhouse at Greensburg, Pa., is director of music there. I remember playing a reel organ when I was so small that somebody had to help me work the pedals. My feet didn't reach. One time I played the organ in church for my grandfather, who was choirmaster and a stern man. My nose began to itch. I managed to keep my hands on the organ keys until a rest pause came in the music. Then I rubbed my nose vigorously. Some of the boys in the congregation saw me and laughed, whereupon my grandfather gave me a cuff over the head. He was a stern man.

"Now, when you learn to love music early in life, as I luckily did, you have a possession that is priceless. The possibilities of musical traditions and opportunities to sign are shown at Bethlehem, where the Bach Choir under Dr. Wolle is making a real contribution to American music. I count it a privilege to help this enterprise. Our male chorus in the plant at Bethlehem under Mr. Watkins offers opportunities for men singers, as has the Bethlehem Steel Band for ten years under Mr. Weingartner for workers who can play. Those who can't sing or play can hear and enjoy. Unquestionably these musical activities have proved an enrichment in the lives of our men and their families.

Never Too Late to Learn

"I say to my friends that it is never too late to learn to appreciate music. But without doubt the best time is in youth. That is why I am so heartily in favor of beginning with our girls and boys at the music school settlements. That is when the tastes are formed. If you develop the children for the lighter order of desires and loves, that's the way they'll grow up. I don't believe in rushing a child, but I do believe in the kind of a home in which a child, or a plant, or an animal grows up. I know that if the home is for the beautiful, if the parents are idealistic, God-fearing, beauty-loving, patriotic, generous, sacrificing souls, the children are more apt to be that way, whereas if they are vulgar, atheistic, selfish, grasping individuals, it is more than likely that the children will tend in that direction. So with music, so with the other arts. Begin young—show the way, love the art, let the little ones hear lovely music—and that's how they'll develop in maturity. If you begin early enough and persist long enough we shall succeed in making the American people a great musical nation.

"I believe in music and musicians and music-loving people; in fact, I am confident that, with the spread of the art, there comes a spread of the greatest idealism. Music engenders ideals. Ideals are what we need more and more in this country."

"Rubinstein never played a thing twice alike on the same evening. The mood of the artist is so changeable that he may think one way now and five minutes later he will think differently."

Prof. Michael Hambourg.

THE ETUDE

WITHERED ROSES NOCTURNE

An expressive reverie in modern style, with contrasting moods. Grade 4.

Andante M.M. $\text{♩} = 64$

IRENE MARSCHAND RITTER

CAUCOUNNE
CAPRICE

L. J. OSCAR FONTAINE, Op. 156, No. 7

In ballet style, with much freedom of tempo. Grade 4

Allegretto M. M. ♩ = 108

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ENTRANCE OF THE GUESTS
THE CHRISTMAS TREE

NIELS W. GADE

A jolly little holiday march,
with interesting harmonies. Grade 3

Con anima M. M. ♩ = 108

FRAGMENT

from the "UNFINISHED SYMPHONY"

FRANZ SCHUBERT

The second theme from the first movement of this immortal work is one of Schubert's loveliest inspirations. Grade 4.

Allegro moderato M.M. ♩ = 108

Copyright 1922 by Theo. Presser Co.

OLD LAVENDER
REVERIE

In lighter drawing-room style. The running work in single notes and in thirds and the grace-notes will afford good practice, Grade 3.

Andante M.M. ♩ = 96

M.L. PRESTON

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

British Copyright secured

POLONAISE

from "MIGNON"

Arr. by W. P. MERO

This brilliant and popular number lends itself well to four-hand transcription. Play with grace and abandon.

AMBROISE THOMAS

SECONDO

Moderato risoluto M.M. ♩ = 92

Musical score for the second part of the Polonaise, featuring two staves with piano and bass clefs. The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings like "mf" and "Fine".

THE ETUDE

THE ETUDE

Arr. by W. P. MERO

POLONAISE

from "MIGNON"

AMBROISE THOMAS

PRIMO

Moderato risoluto M.M. ♩ = 92

Musical score for the first part of the Polonaise, featuring two staves with treble and bass clefs. The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings like "Fine".

SECONDO

Musical score for the SECONDO part, spanning 8 staves. The music is in 2/4 time with a key signature of one flat. It features a variety of textures including block chords, moving lines, and arpeggiated figures. Dynamics include *sf*, *p*, *mf*, and *sf*. The piece concludes with a *D.S. al Fine* marking.

THE ETUDE

THE ETUDE

PRIMO

Musical score for the PRIMO part, spanning 8 staves. The music is in 2/4 time with a key signature of one flat. It features complex textures including rapid sixteenth-note passages, arpeggiated figures, and sustained chords. Dynamics include *sf*, *p*, *mf*, and *dim.*. The piece concludes with a *D.S. al Fine* marking.

1922
INTERMEZZO À LA MAZURKA

An idealized *mazurka*, bold in rhythm and fanciful in conception. Grade 5

CARL WILHELM KERN, Op. 407

Tempo di Mazurka M.M. ♩ = 112

[illegible]

THE ETUDE

calmato

dim. *p* *cresc. e accel.* *f* *rit.*

a tempo *ten.* *mf* *cresc.* *p* *D. C.*

BANJO CAPRICE
INTRODUCING PLANTATION AIRS

DANCO CHAIRS
INTRODUCING PLANTATION AIRS

A characteristic imitation; weaving in fragments of some of the good old tunes. Grade 3½.

R.S.MORRISON

Moderato M.M. $\text{♩} = 108$

a tempo

[illegible]

PRELUDE MELODIQUE

This composer is not usually placed in the front rank but he was one of the most wonderful technicians who ever lived. This *Prelude*, simple and unaffected as it is, serves to display his insight into the tone color of the instrument. The graceful leading melody is much enhanced by the handling of the inner voices. This number may be played on the organ without any alteration whatever. Grade 4.

C. V. ALKAN, (1813-1888)

Molto vivo M.M. ♩ = 108

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CABIN DANCE

Pickin' on de banjo,
Underneath de moon,
Old Uncle Ephraim,
Strummin' out a tune;

Lit'l pickaninnies
Dancing, every one,
Glory Hallelueya!
Ain't we having fun?

Cross right hand over left. Grade 2.

Allegro M.M. ♩ = 112

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WILLIAM BAINES

British Copyright secured

1922

Etude Prize Contest

FOR
PIANO SOLOS--VOCAL SOLOS
ANTHEMS :: PART SONGS
\$1,000.00 in Prizes

WE TAKE pleasure in making the following offer instituting our new ETUDE PRIZE CONTEST, being convinced of the real value of a contest of this nature in arousing a wider interest in composition and of stimulating the efforts of composers. In this contest all are welcome without restrictions of any kind and we can assure the contestants of a respectful hearing and an absolutely impartial final judgment.

ONE THOUSAND DOLLARS

will be divided among the successful composers in the following manner:

PIANO SOLOS

CLASS 1.	For the three best Concert or Drawing Room pieces for piano solo	
FIRST PRIZE	.....	\$75.00
SECOND PRIZE	.....	50.00
THIRD PRIZE	.....	25.00
CLASS 2.	For the three best Intermediate Teaching Pieces for piano solo	
FIRST PRIZE	.....	\$75.00
SECOND PRIZE	.....	50.00
THIRD PRIZE	.....	25.00
CLASS 3.	For the three best Easy Teaching Pieces of any style for piano solo	
FIRST PRIZE	.....	\$50.00
SECOND PRIZE	.....	35.00
THIRD PRIZE	.....	15.00

VOCAL SOLOS

CLASS 1.	For the three best Sacred Solos	
FIRST PRIZE	.....	\$75.00
SECOND PRIZE	.....	50.00
THIRD PRIZE	.....	25.00
CLASS 2.	For the three best Secular Solos	
FIRST PRIZE	.....	\$75.00
SECOND PRIZE	.....	50.00
THIRD PRIZE	.....	25.00

CHORUSES

CLASS 1.	For the three best Anthems for Mixed Voices	
FIRST PRIZE	.....	\$50.00
SECOND PRIZE	.....	35.00
THIRD PRIZE	.....	15.00
CLASS 2.	For the three best Part-Songs for Mixed Voices with piano accompaniment	
FIRST PRIZE	.....	\$50.00
SECOND PRIZE	.....	35.00
THIRD PRIZE	.....	15.00
CLASS 3.	For the three best Part-Songs for Treble Voices in two or three parts with piano accompaniment	
FIRST PRIZE	.....	\$50.00
SECOND PRIZE	.....	35.00
THIRD PRIZE	.....	15.00

CONDITIONS

Competitors must comply with the following conditions:

The contest will close December 1, 1922.

The contest is open to composers of every nationality.

All entries must be addressed to: THE ETUDE PRIZE CONTEST, 1712 CHESTNUT STREET, PHILADELPHIA, PA., U.S.A.

FOR THE ETUDE PRIZE CONTEST.

The name and full address of the composer must be written upon the first page of each manuscript submitted.

Only the classes of compositions mentioned above will be considered. Do not send Duets, Organ Pieces, Violin Pieces or Orchestral Works, etc.

Involved contrapuntal treatment of themes and pedantic efforts should be avoided.

No restriction is placed upon the length of the composition.

Compositions which have been published shall be eligible for a prize.

Compositions winning prizes to become the property of the Publishers, of ETUDE MUSIC MAGAZINE and to be published in the usual form.

ETUDE MUSIC MAGAZINE, Phila., Pa.

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A dainty waltz movement containing certain features which will serve to render it popular at the present time. We refer more particularly to the *arpeggio* treatment. Grade 3.

ROSY LIPS
VALSE NOVELETTE

OCTOBER 1922 Page 691

PIERRE RENARD

Allegro capriccioso

Tempo di Valse lente M. M. ♩ = 54

FIRE-FLIES

THE ETUDE

CHARLES HUERTER

In characteristic style, with modern passage work. Grade 4.

Allegretto M.M. $\text{♩} = 108$

Allegretto M.M. = 108

f *mf* *p* *grazioso*

L.h. *mf* *cresc.* *f* *Fine*

mf *p* *f* *rit.* *p a tempo*

p *mf* *cresc.* *rit.* *D. B. = 108*

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THE ETUDE
TRIO

TRIO

THE ETUDE TRIO

OCTOBER 1922 Page 683

The image shows a page of musical notation for a piece titled "THE ETUDE TRIO". The page is dated "OCTOBER 1922" and "Page 683". The notation is arranged in three systems, each with a piano (p) and harp (h) part. The piano part is written in treble and bass staves, and the harp part is written in a single staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is in a key with one flat (B-flat) and a 3/4 time signature. The notation is complex, with many chords and arpeggios. The harp part is particularly prominent, with many chords and arpeggios. The piano part is more melodic, with many notes and rests. The piece is a study for piano and harp, and it is one of the most famous pieces in the repertoire of the piano and harp. The notation is by Claude Debussy, and it was first published in 1922. The piece is in a key with one flat (B-flat) and a 3/4 time signature. The notation is complex, with many chords and arpeggios. The harp part is particularly prominent, with many chords and arpeggios. The piano part is more melodic, with many notes and rests. The piece is a study for piano and harp, and it is one of the most famous pieces in the repertoire of the piano and harp. The notation is by Claude Debussy, and it was first published in 1922.

SERENADE

Arr. by Preston Ware Orem

For the application of the principle of 2 against 3, this is the finest example to be found.

F. SCHUBERT

Modérato

For the application of the principle of 2 against 3, this is the finest example to be found.

Moderato

The image shows a page of musical notation for a piano piece, likely a study or exercise. The tempo is marked 'Moderato'. The notation is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The piece is written for piano, with dynamic markings such as *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ppp* (pianississimo). The notation includes various articulations, such as slurs, ties, and accents, and is accompanied by a 'Ped. simile' (pedal) instruction. The piece is divided into two main sections, labeled 'a)' and 'b)', which are separated by a double bar line. The notation is written on a grand staff, with the right hand on the upper staff and the left hand on the lower staff. The piece concludes with a 'rall.' (rallentando) marking and a final *ppp* dynamic.

a) Sustain the Bass, the right hand light and guitar-like. b) All triplets must be even. In the 3 against 2, drop the 2nd eighth-note of the left hand lightly, between the 2nd and 3rd eighths of the triplets.

Edited by
Cv. STERNBERG

The tempo of this piece—frequently overhastened—should be slow enough to allow every “finesse” to assert itself and become plainly noticeable. Grade 5.

DANCE OF THE REED PIPES

P. I. TSCHAIKOWSKY

THE ETUDE

Andantino M.M. ♩ = 72

p leggiero *delicato* *ten.* *mf* *ten.* *ten.* *mf* *p sempre staccato e leggiero* *mf* *p* *cresc.* *f espress.* *dim.* *mf* *ten.* *mf* *p delicato* *mf* *mp* *mf* *p* *ten.* *ten.* *mf* *cresc.* *f* *leggiere e staccato* *ten.* *ten.* *Fine*

THE ETUDE

pp *poco rall.* *D.S. 8* *supra.*

PHYLLIS GAVOTTE

J. E. ROBERTS

A graceful dance movement in the style of a modern gavotte. Grade 3.

Commodo M.M. ♩ = 108

mf *cresc.* *f* *mf* *Podsimile* *cresc.* *f* *Fine* *TRIO* *mf* *rit.* *(D.C.)* *a tempo* *cresc.* *poco rit.* *Age of Trio* *rit.* *D.C. Trio*

THE NIGHT SONG

This tuneful and expressive number was originally written for the organ but as arranged by the composer, for violin and piano, it was even more effective. Should the "double-stops" prove troublesome, the lower notes may be omitted throughout.

GEORGE S. SCHUBERT

GEORGE S. SCHULER

Andantino

Violin

Piano

Sul G

mp

mf

molto rall.

a tempo

f cresc.

ff

poco rall.

poco dim. erit.

ff

fin

Coda

fine

THE STORM

CHOPIN

No. 206

Con spirito

poco-a-poco rit.

D.S. al Fine

Tempo I.

BERCEUSE

EDGAR A. BARRELL

Regis. { Sw. Oboe Gedeckt-Trem. (*ad lib.*)
Gt. Dulciana (or Ch. Dulc.)
Ped. Bourdon, to Gt. (or Ch.)

A⁹ movement is especially suitable for a *Berceuse* but one seldom meets it in organ music. Mr. Barrell, who has written such admirable anthems is seldom heard from as an instrumental writer. This tuneful number will afford opportunities for tasteful registration.

Andante M.M. ♩ = 54

Gt.to Ch

Sw.
(Ch.)
Gt.
off Sw. Oboe add Vox Humana Ch. or Gt.

Ch.
Sw.
Sw. Salicional alone

BEAUTIFUL LAND OF MY DREAMS

Words & Music by
CHARLES C. BLOUNT

The wonderful land of His promise is beautifully portrayed. A sacred song for any service.

Andantino
mp con espressione
Some-times I sit in the gloam-ing, And
Some-times I seem to have en-tered The

p
rit.
mp a tempo

mf poco rit.
dream of that land of rest, Some-times my fan-cies go roam-ing, A - far in the glow-ing west, Be-
heav-en-ly gates a - jar, And I can hear sweetest sing-ing, Voic-es that come from a - far,

mf poco rit.

a tempo
yond the sun's sink-ing glo-ry, Drift-ing a-way in the blue, Wing-ing on high to E - ter-ni-ty, The
Sweet-er than all earth-ly mu-sic, Naught have I heard to com- pare, Fill - ing the skies with a mel-o-dy, A

cresc.
mf
dim. e rit.

a tempo
mp
cresc.
mf
dim. e rit.

rit. ad lib.
land where all dreams come true. Oh beau-ti-ful land of my dreams, Love-ly be-yond com- pare,

colla voce
pp
a tempo

poco cresc.
Wea-ry and foot-sore, the pil - grim, Shall find E - ter-ni-ty there, There are the mansions of glo-ry,

poco cresc.
cresc. poco a poco

dim.
p rit. ad lib.
pp
There are the life-giv-ing streams. Won-der-ful land of His prom-ise, Oh beau-ti-ful land of my dreams.

dim.
p colla voce
pp

To Betsy
LAUGHING ROSES
 PIERROT'S MORNING SONG

Words and Music by
JAMES FRANCIS COOKE

Before playing this brilliant concert song, read all the marks of expression and then observe them carefully.

Presto

mf rit. *pp molto rit.* *Presto* *ff* like fire-works

rit. *swaying*

M. M. $\text{♩} = 128$

mf allegretto *pp* *lightly* *p*

Ped. simile *poco rit.*

climb o'er the door way, Wake my Col - um - bine;

a tempo

Ope thy por - tals, come join the blos - soms, Dear - est sweet - heart

a tempo

allargando *rit.*

mine. Rose - time comes but once a year,

Piu mosso *allargando* *rit.*

a tempo *rit.* *p much quicker*

Youth is ours to - day, my dear. Rob - in sings of

a tempo *rit.* *fading away* *p a tempo* *allegretto*

Win - ter past, Driv - en snow - and ice - y blast; But

a tempo

now the blos - soms are o - p'ning a - gain And mu - sic bursts forth in the

Allegro M. M. $\text{♩} = 98$ *slower ad lib.*

shad - owed glen. For Win - ter is gone for an - oth - er year. Col - um -

brilliant, but not forced *l.h. 2.*

bine, Col - um - bine, the ros - es are laugh - ing, A - wake,

colla voce

Maestoso

wake! June now is here.

colla voce *Presto*

LULLABY

LOUISE SIDDALL

A twilight song. A violinist can easily find an obbligate in the accompaniment.

Moderato
molto legato

p a tempo
Shad-ows all steal-ing o'er
Through the long hours of the

p
rit. e dim.
pa tempo

land and sea, While I keep watch o'er thee. While I am sing-ing a lul-la-by,
dark, still night, An-gels of love and light, Hov- ring a- round thee, their vig-ils keep,

mf
Close thy bright blue eye. Wrapt in a slum-ber so sweet and deep, Peace-ful-ly shalt thou sleep.
Whilst thou art lost in sleep. So off to dream-land a-way we'll float, All in a slum-ber-boat.

mf
cresc.
mf with a rocking motion
Noth-ing shall harm thee, for I am near, So there is noth-ing to fear. Lul-la-by, rock-a-by,
Safe, snug and warm, far a-way from harm, Noth-ing shall ba-by a-larm.

rit.
mf a tempo
mf
dim.
Sleep my dear, Sleep, sleep, sleep. Rock-a-by, lul-la-by, Moth-er is near, So sleep, sleep.

mf
p
pp
ppp
sleep. Rock-a-by, Lul-la-by, Sleep, sleep, sleep.

mf
p
pp
ppp
morendo

Make Your Pieces Your Friends

By Hermann Spielter

Instructor of Theory: Gertrude, please tell me the name of the piano piece which you are now studying. It might give me a clue to show the effect of Major and Minor moods.

Gertrude: I have been studying a Serenade for three weeks.
Teacher: There are many Serenades: e. g. Schubert's, Pienre's, Moszkowski's, etc. Which one do you mean?

Gertrude: I don't know.
Teacher: What key is it written in?

Gertrude: I don't know.
Teacher: In what time is it written?

Gertrude: I'm sorry, I don't know.
Teacher: Playing the beginning of Moszkowski's Serenade.

Gertrude: (excited) Yes, Professor, that's my piece.

Teacher: What do you know about it's composer, Moritz Moszkowski?

Gertrude: I never heard the name before; is he a local musician?

Teacher: No, my good girl, Moszkowski was born in Breslau, Germany, lived in Berlin most of his life and has made Paris his residence for many years. He is now 67 years old, and has been reported starved owing to conditions created by the war. Many of his American friends and admirers gave a testimonial concert for him in Carnegie Hall, New York.

Gertrude: Now I remember; I read that

fifteen pianists played that night, but I could not recall the reason why they did it.

Teacher: How ridiculous! you remember the number of people who played, but remember nothing of the purpose of the concert. Furthermore, for weeks you have been playing a piece and have the music before your eyes daily but know absolutely nothing about it or its composer. Tell me one thing; I suppose you know the names of all your friends?

Gertrude: Surely I know them, I also know their addresses and phone numbers.

Teacher: And I suppose you are interested in their relatives?

Gertrude: Most assuredly, I must tell you I have a girl friend and she just told me about her sweetheart.

Teacher: That will do! Now try to find the same interest in your music pieces. Learn all the details, get acquainted with the characteristics of the composer, his nationality, when he lived, what he wrote besides the piece you have under your fingers. Then you will extend your knowledge of musical literature and history. Make your music pieces your true friends and you will have them for a lifetime.

Gertrude: I am going to follow your advice for I see that you are absolutely correct.

Teacher: When are you going to start?

Gertrude: I'll start to-day.

Horace Scores a Singer

S. M. C.

HORACE, the wise old satirist, born 65 B. C., who was so alive to the faults and follies of all classes of men, not forgetting even his own, says:

"This fault is common to all singers, that when in the company of their friends they cannot be induced to sing without a great deal of coaxing, but having once begun, nothing but a positive command will make them stop."

He then cites the case of a certain Tigellius, one of his contemporaries, who has this fault. He had a fine voice, and a courtly and pleasing address. But despite these characteristics and his artistic attainments, he was so stubborn, that not even Caesar Augustus could make him sing against his will. But when he was in the mood he would sing *Io Bacche* from the beginning to the end of the entertainment, now at a high pitch, then in deep sonorous tones.

There was no uniformity or stability in that man's character. Often you might see him run as though an enemy were pursuing him; then again his gait was slow and dignified, as though he were carrying the sacred offering of Juno. One day he had two hundred servants, the next only two. (Evidently he was singing high-priced concerts to be able to hire two hundred servants.) At one time he

would boast of his friendship with kings, and shortly after, he would beg a mere pittance for food, and a toga to protect him from the cold. If you would have given him a million sesterces, in five days there would have been nothing in his coffers. He would sit up all night till the very morning, then he would snore during the entire day. Never was any man so inconsistent with himself.

After this awful indictment of poor Tigellius, Horace asks: "What about yourself? Have you no faults?" Then follows a violent invective against those who see the mote in their neighbor's eye, and fail to see the beam in their own. This sudden turn and the attempt to palliate the weakness of Tigellius shows that Horace had a soft spot in his heart for the art of music and its votaries.

Happily singers of our day belong to a highly respected profession, which frowns upon buffoonery and frocks and antics of any kind. Eccentricity is no longer looked upon as a sign of genius, and a modern Tigellius would not likely find a Horace to direct a powerful satire against the inclination of those persons who put a bad construction upon the actions of others, and exaggerate the faults which they perceive in their character or disposition.

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



Miles and Miles for Lessons

RECENTLY THE JUNIOR ETUDE received a letter from Carolyn Sherman, age 13, who lives in the state of Washington. She ended up her letter by saying that she walked EIGHT MILES every time she took a music lesson! Think of that. Living four miles away from your teacher and being willing to walk there and back every week for a music lesson. People who take the trouble to do things like that are the ones who are apt to find success

"Well," said Betty, after returning from the children's orchestra concert, "I certainly did enjoy that concert and I knew so much about it. All those concert brass and wood instruments that they seemed like old friends. In fact I knew much more about them than I did about the strings," she added, as she curled herself up in the big chair.

"But you knew all about me, did you not?" asked a violin that was standing right in front of her. "Oh, I know a little about you," answered Betty. "Very little. I know that you are called Violin, and that you are very popular." "Thanks," answered the violin, for even instruments like to be told that they are popular, you know. "But you do not know how many strings I have," teased the violin. "Five," answered Betty. "Wrong," corrected the violin, "only four, and they are G, D, A, E, the G being the first G below middle C." "And what is the difference between first violin and second violin?" asked Betty, becoming very much interested. "Absolutely none," answered the violin. "We are twins, but we generally play different notes, that's all."



waiting to meet them down the road. Lots of others live only a block or two from their teachers and still think that it is too much trouble to go there, especially if the weather is warm, and they are the people whom Success will not use by on the road without even stopping to bow.

Enigma

By Anna Earle Crenshaw (Age 14)

"Now this is Bass-viol, surely," said Betty, as he came forward. "I never saw anything so big. I am sure I could get inside of it." "I'm sure you could if there were a door," he answered, "but you would spoil the tone terribly." "How many

Betty and the Stringed Instruments

strings have you?" asked the little girl. "Well, you see, owing to my size, some allowances are made and sometimes I have three and sometimes I have four, but no one seems to mind," and Betty was surprised to find Bass-viol so agreeable, for he did look stern at first.

"I certainly do," agreed Cello. "I wish the rest of the crowd were here now and we would show you what we can do. But just then Betty got up out of her big chair and the instruments were nowhere to be seen. So she put an orchestra 'record' on her new 'machine' to see how many of her instrumental friends she could recognize by sound, and was so pleased to be able to find so many.

"I have to hear the orchestra. Play overtures and suites, and I can see the instruments. Quite plainly from our seats."

"I have to hear the violins. And watch the drummer play. And often with the whole week through. That it was concert day."

"The whispering wind and rustling leaves. To me are like the strings. The orchestra, birds and butterflies. Are oboes, flutes and things."

"But when the Springtime comes again, To me are like the strings. I have another orchestra, And I part here too."

"You see, I have two orchestras. I have them both so well. But when the Springtime comes, I really cannot tell. The music in the falling rain. When thunder showers come. I tell my dolls it's concert time. The thunder is the drum."

"Cello"

"Violin"

"Here comes a pretty thing," said Betty, admiring the golden grace of Harp. "Oh yes," said Violin, who had not spoken lately, "that is Harp. I tell you what is the matter with Harp—awfully self-satisfied. Says that all the Angels play on harps but would turn up their noses at the rest of us." "Harp is very pretty to look at and to listen to," said Betty, "I noticed it at the concert this afternoon."

"Really I never knew there was so much system to an orchestra," mused Betty. "And I suppose this is a Bass-viol coming over," she said, as a Cello joined them. "Bass-viol, nothing," said Cello. "I hope you do not think that I look like Bass-viol, and his feelings seemed to be hurt." "Oh excuse me," pleaded Betty. "You see I have never met the stringed instruments before. And where are your strings, Cello?" she asked. "Right here," he answered, trying to be funny. "I suppose you mean what tones do they play. They give C, G, D, A, just like Viola, only an octave lower. And by the way, my name is really Violon-cello. Violon being the Italian for bass-viol. Please remember that."

"Now this is Bass-viol, surely," said Betty, as he came forward. "I never saw anything so big. I am sure I could get inside of it." "I'm sure you could if there were a door," he answered, "but you would spoil the tone terribly." "How many

"Well, it takes all kinds to make a symphony, you know, all kinds," said Viola.

"Dear Junior Editor: This is the first letter I have written for the JUNIOR ETUDE. It is so good to read the work of my life. I have a talent for music and like to study. I am going to study for music and have my pupils give me a position to be My ambition is to compose and play my own pieces. From your friend, BEATRICE WHITE (Age 12), Ark.

Junior Etude Competition

The JUNIOR ETUDE will award three pretty prizes each year for the nearest and best original stories or essays and answers to puzzles. Subject for story or essay this month: My Favorite Song. Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete. All contributions must bear name, age and address of writer, and be received at the JUNIOR ETUDE office, 1712 Chestnut Street, Philadelphia, Pa. before the tenth of October. Names of prize winners and their contributions will appear in the issue for December. (Please put name and age on left hand upper corner of paper and address on right upper corner of paper, and do not use each of each of paper used.) Do not use type-writers. Competitors must comply with all of the above rules.

IF I WERE MY TEACHER

(Prize Winner)
You can't very well be a pupil without having a teacher; so you can see that a teacher is as important as a pupil, and a pupil's future depends largely on what the teacher teaches and how he teaches. If I were to be my own teacher, I think I would have to be very careful to prevent mistakes; and I think I would have all I could about the music. I am interested in it, would benefit it more than if a teacher told me. Pupils sometimes do not feel satisfied with their progress, but if you were your own teacher you would have no one to blame but yourself. After all, a teacher is very important, and if we do not have an opportunity to study with a good teacher, we should try to teach ourselves as well as we possibly can.

Christine Daugh (Age 14),
(Christine forgot to give her address).

IF I WERE MY TEACHER

(Prize Winner)
There are several things that I would do if I were my teacher. One of the things would be to organize a music club in the school to promote a greater interest among the pupils. Also more pupils would become interested in music and take lessons from the teacher. I would have a music pupil make a scrap-book. In it I would have them put the names of the great composers and their names put some of the pieces that he had composed. I should like to write and tell you about my own musical experience. When I was about three years old I used to sing, or at least make an effort to do so. I began to hum tunes, and when I was five I made my first public appearance at the Elk's club, singing with my mother.

Elma Ledwith (Age 14),
Wash.

IF I WERE MY TEACHER

(Prize Winner)
If I were my teacher, I think I should be very, very happy. My teacher is a sweet person, and I like him very much. He has a great deal of knowledge of music, and he has studied music since he was seven years old. At sixteen he played the organ in church. She has been a teacher for a number of years, and she has a great deal of knowledge of music that would make me happy. But since I am not my teacher, I have the consolation that if I keep on trying, practice regularly every day, try never to miss a lesson and put my heart and soul into my work, I will soon be able to claim accomplishments like hers for my own.

Marjorie Hooper (Age 14),
New York.

Honorable Mention for Composition

Amoselle Deverder; Mary Frances Doepfers; Bessie Fulcher; Mildred Moore; Hannah Roth; Evelyn Nobles; Marguerite Mucciano; Margaret Davies; Armonthe Schulte; Gertrude R. McKay; Pearl Irwin; Blossom Jordan; Phoebe J. H. Harris; Glen Allouf; Anna Brosseau; Violet Harris; Dorothy Davis; Annie Katherine Dendron; Leola Kate; Margaret E. Newland; Ethel Miller; Helen E. Thayer; Gertrude Blossom; Irene Janet Nelson; Pauline Melanson; Rhoda D. Lund; Kathryn Kaugler; Dorothy E. Pearl; Virginia Anderson; Helen Rich; Dorcas Turner; Ingegar Kloppen; Agnes Edeline Platt; Dorothy Smith.

Letter Box

DEAR JUNIOR ETUDE:

We have organized a junior music club which consists of sixteen members. The time of our meetings is the second and fourth Saturdays of each month. We will soon be federated.

Some of you may find it hard to keep up all the pieces which you have studied since the beginning of the year. I have found that by playing all of them every Saturday I am able to keep them all so that I really enjoy playing them. I hope this may prove helpful to some of you who have been in the same difficulty.

Our club finds THE ETUDE of great benefit to it.

Your friend,

LILLIE WIRER,
MISS.

Puzzle Corner

Answer to last month's puzzle—MOZART. There was a slight misprint in the puzzle; the 7 came before the R, but nearly everyone noticed the misprint and solved it. The prize winners are—Bessie Brown (Age 11) N. Y., Margaret Dunbar (Age 14) Ill., Sylvia Robinson (Age 14) N. Y., Honorable mention for puzzle—Eva Denbrook; Norma LaRue; Thompson; Joe Hunt; Helen Miller; (undecided) Scott; Anna Brown; Katherine McTucker; Miriam Tilton; Helen Preley; Elva Becker; Louise Sholar; Hildagard Archer; Helen R. Shashar; Emma Lee; Daisy Armstrong; Irene Ivy Kirk; Alice M. Blawie; Arthur Abramson; Ruth W. Bennett; Virginia Anderson; Charles E. B. Burie; Eunice Fingler; Lillian Perry; Joseph Laumann; Mary C. Goring.

Instrument—Puzzle

STARTING any place in the square, move in a straight line in any direction and find the name of a musical instrument. How many instruments can you find? F T E N R O C K P A L R X N I O I V A L U E O R G A N I T E M T X N X H O I C P U E B O A L U X E L M U R D R A G X T O J N A B P X

Mother Goose Orchestra

Little Bo-peep
Has left her sheep
To learn the violin.
She runs up the scale
When she is called.
That makes the others grin.

Letter Box

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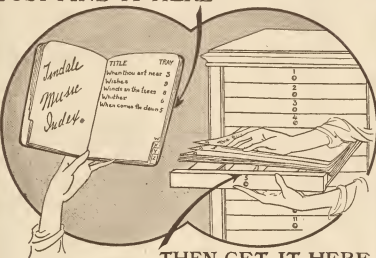
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