

Gardner-Webb University

## Digital Commons @ Gardner-Webb University

---

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

---

11-1-1922

### Volume 40, Number 11 (November 1922)

James Francis Cooke

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



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

---

#### Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 40, No. 11. Philadelphia: Theodore Presser Company, November 1922. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/696>

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

# ETUDE MUSIC MAGAZINE



FROM A  
DRAWING BY  
OTTO  
HOWAR

Franz Schubert

25 Cents a Copy  
\$2.00 a Year

November, 1922

Theodore Presser Co.  
Philadelphia, Pa.













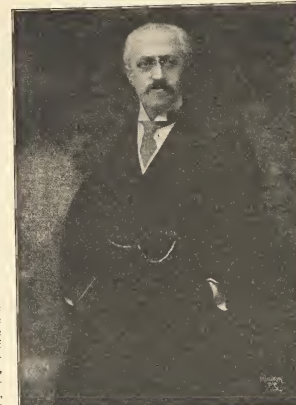


## Getting the Right Start in Piano Playing

By the Noted Virtuoso-Pedagogue

ALEXANDER LAMBERT

The First of Two Practical Talks From a Renowned Teacher to Parents, Students and Young Teachers



ALEXANDER LAMBERT

I AM sure that every musician will agree with me when I say that every child should at least begin the study of music. Music is a universal language. But all too often our expression and appreciation of the art, as individuals, is hindered by our not having commenced its study at a *pliable* age. I speak now, not merely of the piano, but of music in general and its manifold forms of expression.

The tremendous vogue of so-called "popular music" indicates to what extent our national soul craves for a melody. There is no main Street from coast to coast so mean as not to harbor a piano-mental and phonograph shop. This condition is unique among nations. America's big cities have the finest symphony orchestras in the world, as well as chamber music organizations, choral societies and grand opera companies, some of which make tours throughout the country in response to the public's eager demand.

## Do Not Do Your Child an Injustice

The parents who decide not to have their child take up the study of music at all, sometimes out of misdirected consideration for the child and a desire not to overwork it, often unwittingly do the child a great injustice. Quite apart from the question of cultural development and the aesthetic value of music, no other art seems to give quite the degree of soul-satisfying joy. The musical life of the land is rich; the fraternity of people who are interested in music is both large and desirable to enter. And, although my own work is done to-day mostly with professional pianists or those who study it very seriously, I still see much of the amateur pianist who studies merely a little of the piano in order to be in touch intelligently with music and its myriad opportunities for enjoyment.

Even a modicum of talent which will permit simple improvisation or the rendering of operatic scores gives a pleasure to the player and those about him that is unequalled. But, once childhood is past, it is not so easy to acquire. At that age, the child is very seriously, passionately, and almost exclusively, interested in the study of music, and it is very difficult to turn him away from it. After his studies are over, he will take up the beginnings of the study, and it is very difficult to turn him away from it. After his studies are over, he will take up the beginnings of the study, and it is very difficult to turn him away from it.

The piano is the foundation stone of musical expression. It is often the fountain of the composer, the guide of the singer and the invaluable ally of every other sort of instrumentalist. An ability to play it is a necessary part of the musical amateur who is a constant good companion and friend. But I need scarcely dwell on the value of the piano nor the desirability of being able to play it. The prevalence of the instrument speaks for itself. I shall concern myself rather with the general rules that can be laid down for its study.

## What's the Best Age to Commence?

When should a child begin to study the piano? I have been asked this question many thousands of times, and to the parent who propounds it my invariable answer is, "If your child is an ordinary child, it should start about five or six years of age. If it is an extraordinary child, the age for starting depends entirely on the case. Mozart played in public at the age of five, and, to come down to our own times, such a well-known artist as Josef Hofmann played in public long before nine. But the usual age for usual children to begin is eight or nine.

Of course no parent likes to think of their child as being either "usual" or "ordinary." But this is an instance in which they can do so without injury to pride, for, after all, a child may be both highly intelligent, exceedingly beautiful and gifted in many directions, and still be, musically speaking, an "ordinary child" who shows no premature inclination for musical expression.

Moreover, a child who shows no such bent and who does not start until the age of nine or ten can turn out to be an excellent pianist just the same. But, for the most part, if a child is to manifest unusual and prodigious talent in that direction it starts to do so before the parents have even considered the question of its musical education.

## You are Paying this 900 per cent. Tax Increase

THE musicians and music lovers of America, who subscribe for magazines (and practically all musicians are at a disadvantage without a practical musical magazine), are subjected to a tax, born of war needs, deserving serious reconsideration now. You are paying this tax whether you know it or not, because, it affects the cost of all living expenses in all parts of the country. At the same time the tax acts as a kind of brake upon our national progress and prosperity. We refer to the abnormally high postal rates imposed on second-class or magazine postage. It is not necessary to tell any intelligent person, at this time, what the press of America does for public integrity, political and social freedom, and the development of the minds and character of our citizens.

More than this, all business is given a continuous boost through the advertising columns of the best papers. Stop that advertising for one month and millions of prosperous Americans would be looking for jobs and not finding them. Advertising is the oxygen which keeps the fires of the furnace of industry at white heat. If you have ever been among those who are indifferent to the advertising columns, or who have been inclined to look upon advertising columns as an intrusion upon the reading space of your favorite magazine, it is time for you to take the wholesome, sensible aspect and realize that without that very force, there might be no butter on your bread.

Our Government thinks nothing of supporting a navy, an army and many other branches, but it seems to fail to realize that such education and business expansion as can only come through the magazines is one of the very greatest possible national assets. Therefore, postal rates quite out of keeping with those established by other countries are imposed in such a manner that they really constitute a tax.

The magazine publishers are now fighting in Congress, tooth and nail, to have these postal regulations changed so that the cost of magazine shipments may be reduced and the public entitled to the innumerable benefits which must ensue.

Very few Americans are permitted by our Governmental system to have much of a hand in the Government. Even at that we dodge our duty in a shameful manner. Let's all come up to the mark on this.

It is very easy to find the name of your representative in Congress and for just one penny postal, you can send a note which reads:

As one of your constituents, I ask you to *introduce yourself in the House Bill, H. R. 11965 (sponsored by Congressman M. Clyde Kelly, of Pennsylvania).* I believe that a war tax aimed at one of the chief arteries of our national progress, the magazines and newspapers imposing increased postal rates of from 100 to 900 per cent., deserves the immediate reconsideration of Congress.

This is our country and our legislators are selected to make laws to improve living conditions. Nothing you can do today could be more useful in behalf of our country than sending the postal suggested. Let Congress see that the music-loving folks are not neglecting their duty and do not want to be side-tracked.

## The Twin Brother of a Machine

ONCE we knew a compositor who had set up most of the Encyclopaedia Britannica.

He could make a linotype machine spell and punctuate.

Other than that he was just as much a machine as every screw, every lever, every plate in the Mergenthaler.

Indeed, it often seemed as though he did not display quite as much intelligence as his wonderful mechanical twin which he operated forty or more hours a week.

He was worse than ignorant because he seemed to have no desire to learn, no desire to discover those rich fields of information which make life glorious.

We knew another man who had engraved the better part of the pianoforte literature of Beethoven.

He knew nothing but how to make the symbols of musical notation.

The symbols had no more significance to him than would a cuneiform inscription on an ancient obelisk.

Yet, that man had laboriously stamped out every note, dot and line on a metal plate; and thousands had learned Beethoven through those same editions.

Don't you see that it is possible to go through all the physical and mental processes of passing the symbols of a great masterpiece through your brain, letter by letter, note by note, and yet get nothing from it.

Thousands of pupils play the piano in a similar way.

Thousands wonder why they do not succeed.

The proper direction and intensification of your mental powers by the electrification of the will, the pouring of the great life current into your brain so that all that you do is tingling with your vital force, produce that mental condition which makes study productive.

Don't be a twin brother to a machine if you are looking for success.

## Ideals or Bread

SOMEONE has sent us a newspaper clipping telling of the suicide of a musician who, unable to get employment except where he would have to play "jazz" in a cafe, took a revolver and unlocked the door to eternity at the end of seventy-two years. Too bad! Our hearts go out to a man who has reached the mental state where such a course seemed unavoidable.

Principles are the bulwarks of society. We must have certain life standards and we must believe in them from the very depths of our souls. On the other hand, it is very possible to carry such principles to absurd limits. Any man with a sense of humor could have played "jazz" and given a great deal of fun to many light-hearted people. The rational man would have said to himself, "I abominate jazz. Yet these dancing puppets seem to have a splendid time cutting up antics to it. They are like a lot of under-grown kids who have never developed themselves to enjoy anything better. Perhaps sometime they will get out of this musical mire. Meanwhile it is bread and butter to me until I can work myself out. I will not help myself by morose thoughts. On the other hand, if I do this as a bread-winner and still keep to my ideals, I will stand a thousand fold better chance of getting up in the world than if I starve because of my pride. Is it not pride and obstinacy rather than ideals that is keeping me from accepting this work?"

## Plan Now for a Joyous Christmas Season

"For God so loved the world, that He gave His only begotten Son."

Thus through the greatest gift to man the spirit of giving became the Christmas spirit.

Remember how, when you were a child, you used to count with ecstasy the days before Christmas.

Why not start to-day to restore that Christmas spirit by preparing for your giving and making some provision for it every day now when your Christmas making may be done without the hurry and bluster and rush which takes all the joy away from Christmas. Three or four days before the greatest festival of the year your mind should be free so that you can join with the little folks and the old folks in the giving without the needless worry of securing gifts.

Musical gifts may be procured long in advance and put away until Christmas morning. Nothing seems to go better with Christmas than music.

If you ruin your pre-Christmas season with belated rush and tear and bother, you have lost the child's spirit of joy at Christmas. Plan now for a Joyous Christmas and do something every day toward making the Christmas of 1932 the best you and your friends have ever known.

THOUSANDS make THE ETUDE their Christmas gift. Check up your Christmas list. Someone will surely be delighted with it.

Above all, the fatal mistake must not be made of giving the child to understand or believe that in taking up the piano it is facing a solemn or fearful duty. It should be prepared to love its work at the keys and treat the thing as a rather delightful game. It is my experience that no child, however talented, likes work. But something which is to be won rather than done will usually receive its keen interest and most assiduous and serious attention.

In the matter of getting started, a good rule is that it should be done as soon as a child's talent and strength warrant. While nine is the usual age, if a child is already the equivalent of that age in strength and development at eight, or even seven, it should start then. This because little hands are forming fast and the sooner they begin to develop the easier, letter and quicker the progress will be.

A child's hands have taken definite form by sixteen; and its mind, too, for musical purposes, is not nearly so flexible after that age. The most important years in many ways are the very youngest and hence no time should be lost. A child who has not started by the time it is sixteen will have but scant chance ever to play at all well.

## How to Pick a Good Teacher

It is perhaps natural that I should emphasize the matter of getting a good teacher. In my many years of work with advanced pupils I have had to spend an inordinate amount of time and labor in eradicating the effects of faulty and harmful instruction by incompetent teachers who, at the time the pupil started to study, were considered by the parents to be "good enough for a beginner."

There is no such thing as a teacher who fits merely into the category of being "good enough for a beginner." This is usually the classification of the so-called cheap teacher. Against such I warn all parents who are in earnest about their child's musical education. A good foundation is inseparable to lasting progress; and for that reason parents should exert themselves to get the best instruction for their child that they can possibly afford. And, if they see really fine possibilities in the child and expect great things of it, I should say that actually paying more than they could normally afford for a teacher would be a far better investment than getting the variety that is described as "good enough for a beginner." Later on, if the child is genuinely gifted, a teacher of reputation should be engaged.

Now the questions come up, what constitutes a good teacher and how one can know he is a good teacher.

Technically speaking, unless the parents are themselves fairly musical, ordinarily there is no way they can have of knowing whether a teacher is good or not, regardless of what price he may ask. A high price does not necessarily mean that a teacher is good any more than a low price, one indicates that a teacher is bad. On the contrary, I have found some wretched teachers who charged exceedingly high fees and also some truly skilled pedagogues who, scarcely seeming to know their own worth, set unusually low rates for their services.

## The Love Force and the Child

But there are certain things that the uninitiated parent can determine for himself. A teacher who does not give an impression that he (or she, for there are many more women teachers than men teachers) loves his work is one to avoid. He will almost inevitably lack the strong spirit of enthusiasm that alone can carry a teacher through to success with a pupil. He must appear to have patience with children and genuinely to love them. The hasty, cranky teacher, easily irritated, who does more harm than good, for he alienates the affections of the child and withers its desire to do anything for him.

A teacher who can inspire love in a child can get almost anything from that child. As director of the New York College of Music, I invariably requested the designation of new teachers who showed that they had no real affection for their work. A child is marvelously responsive to the love force, but becomes hard, unwillful and even stupid under the influence of its opposite.



















## PRESTISSIMO!

True following of Mendelssohn to his adored sister Fanny revealed a pleasant meeting of Mendelssohn with Baillet and Rodé, the French violinists, in which the excitable violinists tried to run away with him—musically speaking, of course.

"At Madame Kien's a few days ago, I played my B minor Quartet with Baillet. He began in quite a careless, indifferent sort of way, but at a passage in the first part of the first movement he got into the spirit of the thing and played the rest of the movement and the Adagio very well and with plenty of vigor. Then came the Scherzo. I suppose the opening pleased him, for he went off like anything, at a tremendous pace, the others after him, I trying to keep them back; but it's not much good trying to keep back three runaway Frenchmen. And so they carried me away with them, always madder and madder and faster and louder; and especially at one place near the end, where the subject of the Trio comes at the top, against the beat. Baillet lashed away in the most furious style, in a rage with himself because he had made the same mistake several times over. When it was finished, all that he said to me was, 'Encore une fois ce morceau' (Once more with this piece). That time it went smoothly but still more madly than the first.

"The last movement at first went like wildfire. At that part near the end where the subject comes in for the last time in B minor, quite *fortissimo*, Baillet sawed away at his strings in a perfect frenzy so that I was almost frightened at my own quartet; and at the end he came up to me again without a word, and embraced me twice as if he wanted to strangle me."

"The last movement at first went like wildfire. At that part near the end where the subject comes in for the last time in B minor, quite *fortissimo*, Baillet sawed away at his strings in a perfect frenzy so that I was almost frightened at my own quartet; and at the end he came up to me again without a word, and embraced me twice as if he wanted to strangle me."

Nothing is so delicate as the commencement of the pianistic education of the child. Bad habits are very easily formed, and are extremely hard to extirpate. Moreover, talent frequently remains immature through having been badly directed at the beginning. ISIDORE PHILIPS.

## THE GREEN DE PACHMANN

Even in these days a piano virtuoso must enjoy a good deal of physical endurance to stand the exacting demands of a concert tour in America—this land of wide distances and varied foot-landing. What it must have been like a few years ago we can guess from the following incident related by Charles Santley, the baritone, regarding a chance meeting with De Pachmann, then in his prime.

"Returning from Philadelphia to New York, after one of his concerts, I met De Pachmann on board the ferry-boat, crossing the Hudson River and we had the following dialogue:

"Ah, my dear Santley, how do you do?"

"Very well, my dear De Pachmann, and how are you?"

"Oh, vat a horrible country!"

"Hush! The people about will hear you, and may retaliate!"

"I don't care, it is horrible; nothing to eat, nothing to drink, except very dear wine. I cannot sleep, I get no rest; oh, it is horrible."

"Well, have patience, you are going to leave it soon."

"Thank God! I suffer with my liver, oh! I cannot tell you. Awful! Ah! You remember I was in London I was nice pink and vine, and now I am green; oh, it is horrible, I never come no more!"

For the honor of this country, it may be remarked that De Pachmann did come again—many times, and often the cooking improved or his liver ceased to bother him, for the last time the writer saw him he was sufficiently "pink and vine."

"The great art of learning 'much' is to learn a little at a time." Lucke.

The Musical Scrap Book  
Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

## THE MEETING OF GILBERT AND SULLIVAN

The operettas, "H. M. S. Pinafore," "The Mikado," and others of the old Savoy days owe much of their charm to the happy collaboration of W. S. Gilbert and Arthur Sullivan. Gilbert himself gives the following account of their first meeting:

"I had written a piece with Fred Clay, called *Agnes Ago*, and was rehearsing it at the old Gallery of Illustration. At the same time I was busy on my *Palace of Truth*, in which there is a character, one *Zoram*, who is a musical impostor. Now I am as unmusical as any man in England, I am quite incapable of whistling an air in tune, although I have a singularly good ear for rhythm. I was bound to make *Zoram* express his musical ideas in technical language, so I took up my *Encyclopaedia Britannica*, and turning to the word *Harmony*, selected a suitable sentence and turned it into sounding blank verse.

"Curious to know whether it would pass muster with a musician, I said to Sullivan (who happened to be present at

a rehearsal, and to whom I had just been introduced): 'I am very pleased to meet Mr. Sullivan, because you will be able to settle a question which has just arisen between Mr. Clay and myself. My contention is that when a musician, who is master of many instruments, has a musical theme to express he can express it as perfectly upon the simple tetrachord of Mercury (in which there are, as we all know, no diatonic intervals whatever) as upon the more elaborate diatonic scale (with the familiar four tetrachords and the redundant note) which, I need not remind you, embraces in its simple compass all the single, double and inverted chords.'"

"He reflected for a moment, and then asked me to oblige him by repeating the question. I did so and he replied that it was a nice point and he would like to think it over before giving a definite reply. That was years ago, and he has not reached any conclusion yet."

## MARRIAGE BY PROXY

"MARBY, my dear," was Rossini's cynical advice to a young lady who insisted on his hearing her voice. From less cynical motives, that great voice teacher, Mathilde Marchesi, once gave similar advice, and saw it acted upon. "Whenever I see in any of my pupils symptoms of indolence and want of enthusiasm," she wrote in her book, *Marchesi and Music*, "I at once dissuade them from an artistic, and especially from a theatrical career."

"This was the case with Fräulein T—, from Cologne, who had a good soprano voice and was remarkably handsome, but very lazy. One day I said to her: 'Get married, my child, and become a good wife and mother. You will never do anything as a singer, but I am to be laughing, that she believed it and came to get an engagement to a good husband."

"Shortly afterwards, on coming from her lesson, she whispered to me: 'I am following your advice—I'm going to be married.'"

## A MUSICAL "DUEL"

In days gone by it used to be considered great sport to set two musicians at each other in such musical duels as between Mozart and Clementi, Gluck and Puccini, Handel and Scarlatti, but such affairs went out with cock-fighting. Possibly the last of them was that between Paganini and Lafont, a French violinist. It took place in Nîmes, whither Paganini had travelled in order to hear his rival, to whom he said, "His performance pleases me exceedingly."

A week later, Paganini himself gave a concert, at which Lafont was present, and from this arose the suggestion that both should be heard together.

"I told myself," wrote Paganini, "although the great experts were highly skeptical, as the public invariably looked upon such matters as duels, and that it would be so in this case; for as he was acknowledged to be the best violinist in

France, so the public indignantly considered me the best Italian violinist. Lafont not looking at it in that light, I was obliged to accept the challenge. I let him arrange the program."

"We each played a concerto of our own composition, after which we played together a duet by Kreutzer. In this I did not deviate in the least from the composer's text when we were together; but in the solo parts I yielded freely to my own imagination, and introduced a few variations, which seemed to annoy my adversary. Then followed a Russian air with variations by Paganini. I finished the concert with my *variazioni* on the *Strophes*.

Lafont probably assessed me in tone, but the applause which followed my efforts convinced me that I did not suffer by comparison."

THE ETUDE  
GOUNOD'S VISIT TO MENDELSSOHN

In his "Memories of an Artist" Charles Gounod gives the following account of a brief visit to Mendelssohn in which the latter paid him unusual honor, considering that the future composer of "Faust" was still something of a beginner.

"Mendelssohn received me admirably," says Gounod. "I use this word purposely in order to express the gracious condescension with which a man of such distinction treated a young fellow who could have been nothing more in his opinion than a courtier. During the four days that I passed at Leipzig, I can say that Mendelssohn occupied himself entirely with me. He questioned me concerning my studies and my works, with the liveliest and sincerest interest; he asked to hear, upon the piano, my last composition, and I received from him the most precious words of approbation and encouragement. I will mention but one of them, which I have always been too proud to forget. I had played for him the *Diez Irai* of my 'Vienne Requiem.' He placed his hand upon a part of it written for five voices, without accompaniment, and said, 'My friend, this part might be signed by Cherubini.'"

"Here is the best company for music I ever was in and I wish I could live and die in it."

SAMUEL PERCY.

## "THY FEEL WELL, THE WILD CREATURES"

The famous Russian playwright and novelist, Anton Chekhov, makes the following brief statement in his diary, dated March 5, 1890—brief but adequate.

"Last night I drove out of town and listened to the gypsies. They sang well the wild creatures. Their singing was like that of a train falling off a high bank in a violent snowstorm; it was a lot of screaming and banging."

"Do you know how John Field practiced? He cut up a pile of paper clippings, placed them upon the piano and practiced as many times as there were bits of paper. He played a certain passage 3000 times."

Anton Rubinstein.

## GLOOM

Most of us feel sorry for ourselves at times; but just listen to this wall from Schubert: "Think, I say, of a man whose brightest hopes have come to nothing, to whose love and friendship are laid torture, and whose enthusiasm for life is fast vanishing; and ask yourself if such a man is not truly unhappy."

"To be so is my heart is sore, Grief for ever will be my remorse. This is my daily cry for every night I go to sleep hoping never to wake again, and every morning only brings back the torment of the day before."

Two of his operas had failed, and that helped; but later on he explained that he had a friend, one Leidesdorf, the publisher, whom Beethoven described as "Dorf des Leidens," a village of sorrow. Schubert described Leidesdorf as an expression of grief fellow, "but so very melancholy that I begin to fear I may have learned too much from him in that direction."

"Next time you go to sleep, hoping never to wake again, and with 'gloomy' pessimism for the beautiful fast vanishing, think of like that, and again there were times when he sang his own 'Erlking' through a lion's mane covered with tissue-paper."

"History shows that a reputation which advances slowly is a very often more enduring than the fame which comes rapidly and easily." Tschikowsky.

## THE ETUDE

MARK TWAIN dearly loved to expose shams. No false pretense, however hallowed by tradition, ever got his approval. In his "Memories Abroad," talking about famous Italian paintings, he says:

"It vexes me to hear people talk so glibly of 'feeling,' 'expression,' 'tone' and those other easily-acquired and inexpensive technicalities of art that make such a slow in conversation concerning pictures. There is not one man in seventy-five hundred that can tell what a pictured face is intended to express. There is not one man in five hundred that can just as accurately and be sure that he will not mistake some harmless innocent of a juryman for the black-hearted assassin on trial. Yet some people talk of 'character' and presume to interpret 'expression' in pictures. There is an old preceptor 'Matthews, the actor, was once lauding the ability of the human face to express the passions and emotions hidden in the breast. He said the countenance could disclose what was passing in the heart plainer than the tongue could."

"Now," he said, 'observe my face—what does it express?'"

"Despair!"

"Rage!"

"Stuff! It means terror. This!"

"Innocently!"

"Fool! It is smothered ferocity. Now this!"

"Joy!"

"Oh, perdition! Any ass could see it means insanity!"

"What music is admittedly 'the emotional art,' musicians are frequently twitted with the reproach that they cannot express emotions definitely. If Mark Twain was right, then painters and actors are no more successful in this respect than musicians. But shall we accept the dictum of the great humorist? (He, by the way, was bitterly in earnest this time in his favorite role of exposing what he honestly believed to be a sham.)

The problem is of tremendous importance to all musicians.

During the winter of 1876-77 I lived in Munich, where I often took my meals in the Pacher Brewery restaurant, little dreaming that upstairs there lived a boy of twelve (Richard Strauss) whose life I would many years later, in this restaurant I got acquainted with a young painter with whom I often discussed art and music. One evening he asked if I could tell him of some book which would teach a painter to express emotions. I promptly replied: 'Darwin's "Expression of the Emotions in Man and Animals." He got a copy and afterwards told me it was just what he wanted and helped him a great deal.

## Darwin's Book on Emotional Expression

Have you ever read this book? If not, do so by all means, especially if you are, or intend to become, an opera singer. But even if you are a pianist or a violinist, or an amateur, and therefore not expected to make faces and gestures to express feelings in public, you should study the great naturalist's masterly exposition of his subject and profit by his striking pictures. His volume should be used as a text book in all music schools. It teaches the art of close observation, without which no one can win real success in anything."

Up to a certain point Darwin's conclusions tally with Mark Twain's. He once showed a number of photographs (supposed to indicate certain emotions) to twenty selected persons. Some of the expressions were at once recognized by most of these; but in regard to others the most widely different judgments were pronounced.

"I had hoped," Darwin remarks, "to derive much aid from the great masters in painting and sculpture, who are such close observers. Accordingly, I have looked at photographs and engravings of many well-known works, but, with a few exceptions, have not thus profited. The reason is doubtless that, in works of art, beauty is at once chief object, and strongly contracted facial muscles destry beauty. The story of the composition is generally told with wonderful force and truth by skillfully given accessories."

On another page he says: "Painters can hardly portray suspicion, jealousy, envy, etc., except by the aid of accessories which tell the tale; and poets use such vague and fanciful expressions as 'green-eyed jealousy.'"

Other ways, however, were found by Darwin for illus-



HENRY T. FINCK IN HIS STUDY

## Is there a Technic of Emotional Expression?

By the Well-known Critic and Author  
HENRY T. FINCK

trating the definite expression of diverse emotions, by studying them in children, in the insane, in animals and among diverse races of mankind. But what I wish to emphasize here particularly is that it is unfair to taunt music with inability to portray certain emotions definitely when the other arts are in the same boat.

Take love, for instance. "Can music express the emotion of love?" Foolish question. Love is not an emotion. It is a most complicated state of mind—perhaps the most complicated of all states of mind. I ought to know what I am talking about, for I have written two books on love, comprising over 1,200 pages. Among its ingredients are certain emotions and moods which music can express; the excitement of pursuit, the delicious longing, the ecstatic joy of success, the abysmal grief of failure or loss. There music is in its element—more poignant and powerful than any other art in expressing the intense romantic emotions that are characteristic of the master passion.

There is no mistake about the old saying that music is the most emotional of the arts. It certainly is. Everywhere and always its aid has been invaluable, and women have anything happened that appealed deeply to their feelings, such as weddings, funerals, church services, military rejoicing, or the defection of defeat—such dimmaxes in life simply demand music for their adequate emotional discharges. It is the only art that is nothing indefinite about a waltz or a dirge; nothing to leave to accessories, though these help. The feeling inspired by a waltz, by the way, has been happily defined as "the joy of dancing without legs."

## Emotional Playing and Singing Can be Taught

To me the most deplorable and discouraging thing about our musical life is that emotion is usually absent in its higher phases, where it ought to be most abundant. There is emotional fervor in jazz and in cheap variety shows. Fervent feeling is displayed in amateur gatherings called "concerts" at amateur musicians where enthusiasm is the only redeeming feature. But in our recital halls the emotional thermometer is usually somewhere near the freezing point, if not below zero. I often feel like putting on my overcoat.

It is generally held and proclaimed that emotional singing or playing cannot be taught, that the faculty for it must be inborn and cannot be acquired. Fiddlesticks! It isn't usually taught, that's sure; but that does not prove it cannot be taught. What I say, and would like to proclaim from the housetops, is that there is a technique for teaching expression, as much as there is a technique for digital dexterity; and that, while it presupposes that dexterity, it is of infinitely more importance.

Why then do the piano and violin and voice teachers pay so little attention to it? Why do they hurry forward and over on skillfully trained fingers and agile vocal cords, to which they devote years of training, while the emotional side is allowed to take care of itself?

Because the express train carrying the music teachers has been running many years on the wrong track. Time was when students of music had their minds trained simultaneously with their fingers, their low arms and vocal cords; but in the mad race for dazzling tricks of virtuosity, mind and emotion were thrown overboard with their mind baggage—except by some of the greatest artists.

The irony of fate has brought it about that the dazzling pianists have been beaten in their own specialty by the pianolas and other player-pianos. The virtuosic express train has been wrecked, and musicians are now struggling wildly to get on the new band wagon where Mind, and his wife, Emotion, sit enthroned.

The technique of Mind and Emotion is now the order of the day. But nobody knows how to teach the technic of these things because they have so long been treated as unteachable. Imagine—unteachable! In our schools and colleges the mental side of a human being is taught scientifically to millions of boys and girls, but at the higher, brainy side of music is supposed to be unteachable! Ye gods! Do the music teachers realize that they have been making a "body show" of themselves?

They have dishonored and insulted the very word Technic—degraded it to mean merely the mechanical side of playing or singing—that which can be taught. They idiotically add:

## Foolish Maxims

Not that they are idiots, mind you. Many of them are very clever men and women. The idiosyncrasy in parroting foolish maxims, like "Art begins where technic ends," a maxim which takes for granted that technic (or technic) has nothing to do with the high-art side of music.

"Art begins where technic ends," Professor Leopold Auer parrots on page 154 of his admirable book, "Violin Playing as I Teach It." Yet on page 142 of the same book he says: "The average student pays no attention to the difference between a piano and a pianissimo, to making sharp distinctions between *forzato*, *fortissimo* and *mezzo forte*, and above all he ignores the value of the *crescendo* preceded by a *poco a poco*. As a rule he proceeds under the impression that *crescendo* means 'louder' and *diminuendo* means 'softer' and writes that these shades should be carried out by degrees leading up to the *fortissimo* or down to the *pianissimo*, as the case may be."

Now, the shades here referred to are entirely a matter of emotional expression, and they cannot be taught, just as well as diatonic and chromatic scales can be taught, and thrills, and harmonics, and arpeggios, and bowings, and all the technical tricks of pianists and singers.

Five hundred years ago the great writers that there are three tempi in music—slow, medium and quick. Three tempi! Today there are three hundred, including all the subtle nuances of so-called "tempo rubato," which add so much to the graceful elasticity and the soulfulness of music.

The same with the matter of loudness. "In ancient days," the late Louis C. Elson wrote, "expression in music was almost always synonymous with loudness." I fear that in our modern music, expression is still synonymous with loudness. Loudness surely can be taught, and so can its infinitely varied degrees which modern compositions demand. One of the chief reasons why modern music moves our feelings more and moves the music of two or three centuries ago is that there are so many more degrees and shades of loudness and pace.

There is a technic for teaching these things, although it is still in its infancy. See some interesting hints under the word *swadruk* (expression) in Dr. Riemann's *Musik-Lexikon*.











presented in logical order and should be correlated as far as possible.

Thus at the end of a season's work the pupil will have something definite to show in certain technical accomplishments, a better insight into musical interpretation, and an attractive number of pieces which he has memorized and can play with intelligence and surety. Better still, he will be influenced by the example of his teacher to cultivate orderly methods of practice, thoroughness in his musical thinking, and, as result, clear and forceful musical expression.

## The March Family

By S. M. C.

Pupil. "Ever since you required me to write an analysis of the *War March of the Priests* from Mendelssohn's *Alhambra*, I have become so interested in marches that I have endeavored to make a thorough study of this form of composition."

Teacher. "This is praiseworthy, indeed. How did you proceed?"

P. "First of all, I took up the definition and found the following: 'A march is a military air or movement especially adapted to martial instants; it is generally written in 2/4 rhythm.'"

T. "This definition is rather incomplete; it does not refer to the principal aim or purpose of the march, which is, to regulate the movements of a large body of men. But tell me, what else did you discover?"

P. "Next I examined a great many marches to see in what respects they differ. I found that Mendelssohn's *Wedding March* and Wagner's *Tannhäuser March*, both in 2/4 time, begin with an introductory trumpet fanfare; although the construction of the body of the marches differs greatly, the first being kept within the limits of the composite primary form, while the second approaches in construction the large symphonic instrumental forms."

T. "Excellent. I suppose all the marches you found were in 2/4 time."

P. "No indeed. There was Wagner's *March from Lohengrin*, also a lovely *Wedding March* by Widor, in 3/4 time; then a great number of two-step marches, as those of Sousa, in 2/4 time."

T. "Very good. Now can you tell me anything about funeral marches?"

P. "O yes, I almost forgot. There is Chopin's *Funeral March* from Sonata No. 11 second in popularity only to Beethoven's which is also embodied in a Sonata, and Handel's *Dead March in Sand*, all three of them soul stirring masterpieces."

T. "You have not yet mentioned the military march nor the festival march."

P. "Let me see, there is Schubert's *March Militaire*, in 2/4 time. By the way, the dictionary says the military march is analogous to the polka, and is written in 2/4 time. It has therefore quarter notes instead of the eighth notes of the polka rhythm. Well, at any rate, Schubert did not consult that particular dictionary about marking his rhythm."

T. "You may be sure he was his own dictionary. Now what have you learned about the festival march?"

P. "This is also in 2/4 meter. To every measure there are two steps of the marchers, but four, or two beats of the baton. The *Consortium March* from 'The Prophet,' by Meyerbeer, belongs to this class, also the *Festival March* by Teilmann, which our organist sometimes plays as a postlude."

## A Road to Smoothness

By Walton Owings

IN MUSIC smoothness is a main essential. Often we have runs made up of uneven groups of notes. A good way to acquire smoothness in their execution is to learn them first alone, and then play them while the other hand plays regular and even groups.

Sometimes skips in music cause roughness, unless we are careful musicians. Practicing with the even run will overcome this.

Another point, and the most important, is not to accent the uneven run where it is broken, unless it is on an accented beat. Accents in broken beats interfere with smoothness.

## An American Composer-Pianist with World-Wide Recognition

No American composer of the present receives or deserves more sincere admiration from musicians and music lovers than Mrs. H. H. A. Beach. In all probability a census of the musicians of America would unquestionably class her at the very front in her field. Her symphonies, her concertos, her piano pieces, her church and choral music and her songs exhibit musicianship of the highest possible character, originality or rare quality, modernity and freshness, and a real mastery of handling of materials which will give her works permanent position in the musical art of America. More than this they have a distinctiveness which Americans are proud to point to as in the works of Gottschalk, Foster, MacDowell, Sousa, Lianer and other writers who have not been slaves to European idioms.

Mrs. Beach (Amy Mary Cheney) was born at Haverhill, N. H., September 5th, 1867. She received her first musical training at a very early age, from her mother. In 1875 the family moved to Boston where she studied piano playing with Ernst Pearsall and Carl Haerum. Also she studied harmony with Junius W. Hill. Other than this she is entirely self taught in composition and orchestration. In 1884 she appeared with the Boston Symphony Orchestra and the Thomas Orchestra as a piano soloist. Since then she has toured extensively, playing with many of the leading orchestras here and



MRS. H. H. A. BEACH

abroad. Prior to the war she spent four years in Germany where her piano playing and the performance of her symphonic works met with immense success in many cities.

Most of her composition was done after her marriage to Dr. H. H. A. Beach in 1885. Dr. Beach was a man of keen and cultured artistic judgment and Mrs. Beach pays a great tribute to his sympathetic but unrelenting criticism. Her compositions have now reached the century mark. Many of her works, particularly her songs have become very widely used. Her piano pieces show a richness of treatment which makes them welcome upon the programs of the finest artists. The *Evening* takes pride in publishing this month what we believe to be an highest order. Among her recent published works of distinction are: *Te Deum* (in F), *Spirit Divine* (short), *Messiah* (Long), *24 Psalm*, *Christmas* (Carol anthem), *From Grandmother's Garden* (5 piano pieces).

## Watch for the Christmas Etude

You can not help liking THE CHRISTMAS ETUDE this year. The commanding position of our publication gives us the choice of the best material the world over. Look for Scharwenka's *William Arms Fisher's Expose of the Million Dollar Song Poem Swindle*, and a dozen other features.

## Teaching by Cards

By Ernest J. Farmer

The card system of teaching notes gives by far the quickest and surest results with beginners who know their letters; that is to say, with ninety-nine per cent of those beginning piano. Even pupils up to the third or fourth year will often show a decided improvement after a couple of hours' practice with the cards.

Ordinary visiting cards are the most convenient. The teacher writes one note on a card, showing the pupil where it comes on the keyboard, and writing the letter name on the other side of the card. It is well to begin with G and F of each staff, as with these notes the teacher explains the meaning of each clef. It is also well to give both positions of middle C, on separate cards, at the first lesson, so that the pupil sees at once the relationship between the clefs and staves. After each new note is written, the pupil names each of those already given.

Seldom should more than six notes be given at one lesson. At that rate after five lessons the pupil will know thirty notes and he will use in the first year. The pupil should go over the new cards several times, naming each note and then looking at the back of the card to be sure he is right. Then he should mix the cards and practice with the whole pack. When thirty to thirty-six notes are learned, he will continue the practice until he can name all these notes in one minute, without looking at the cards. When his pieces begin to go beyond the compass of the notes learned, another ten or fifteen notes are added and the practice continued until he can name the increased number in forty-five seconds. Any player, however advanced, who cannot do this, will find that the time spent in mastering it will improve his sight playing more than twice that time spent in sight reading practice.

The cards are also useful in mastering the C clef and in learning intervals. As not quite so much speed is necessary in recognizing intervals, it usually is best to give all the natural intervals in two lessons. It is scarcely necessary to study any others so thoroughly. A pupil who knows at a glance that F-D is a major sixth can calculate the chromatic variations of F-D quickly enough for all practical purposes.

Also the cards may be used for teaching signatures. Major and minor sets are kept separate, so that the pupil can use them either way, reading the key and naming its signature or reading the signature and naming its key.

For this purpose do not write out the signatures in full, but write "3 sharps," "5 flats," and so forth. A pupil who can write the signatures of C sharp and C flat and knows the number of accidentals for each key is ready to write any signature correctly.

## The Piano and Harmony

By J. F. Crow

THERE is no question that the study of the piano facilitates the study of harmony. The writer knows a famous orchestral conductor who had made his start with one of the orchestral instruments and had studied harmony later. He had never studied piano or any with what he thought was a remarkable discovery dealing with the diminished seventh chords. He had merely found out that there were only three such chords possible although each chord might be expressed in four different forms of notation, making twelve written chords as related to the twelve keys, major or minor. This is something which any piano student would chance seventh chords. The conductor thought it a discovery of revolutionary importance.

When Theodore Dubois was director of the Paris Conservatoire he found that the pupils who had studied piano thoroughly mastered harmony far quicker than those who had never studied a keyed instrument.

## HEARTSEASE

From the most recent *opus* of America's famous woman composer and pianist. This work is entitled *From Grandmother's Garden*. *Heartsease* is an impassioned lyric, which will require warm coloring and the 'singing tone' Grade 5.

Mrs. H. H. A. BEACH, Op. 97, No. 2

**Lento cantabile**

*pp*

*animato e cresc.*

*molto*

*a tempo*

*dolce.*

*dim.*

*rit.*

*pp*

*dolce.*

*melodia marcato*

*a tempo*

*cantabile*

*animato*

*molto e cresc. dim.*

*sempre piu tranquillo*

*pp*

*pp*

*pp*

Copyright 1922 by Theo. Presser Co.



# PRELUDE

F. CHOPIN, Op. 28, No. 15

Sostenuto M.M. = 88

## THE ETUDE

## THE ETUDE

NOVEMBER 1922

Page 749

# GOLDEN WEDDING MINUET

One of the best modern examples of the minuet in classic style. Play very smoothly, in exact time. Grade 2 1/2

Tempo di Menuetto M.M. = 108

G. KARGANOFF, Op. 25, No. 4







# MERRY VOICES

## 3rd CONCERT POLKA

Concert polkas nearly always make effective four hand pieces. Mr. Lansing has something new and good in this line. Play with dash and precision.

A.W. LANSING

Con brio M.M. = 108

SECONDO

The left page of the musical score for 'Merry Voices 3rd Concert Polka' by A.W. Lansing. It begins with a piano introduction in 2/4 time, marked 'Con brio M.M. = 108'. The main section is in 2/4 time and features a key signature change to D major. The score is written for four hands (two staves per system). It includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'mf' and 'f'. The section concludes with a 'D.S.' (Da Capo) instruction. A Trio section follows, marked 'mp' (mezzo-piano), and also concludes with a 'D.S.' instruction.

# MERRY VOICES

## 3rd CONCERT POLKA

A.W. LANSING

PRIMO

Con brio M.M. = 108

The right page of the musical score for 'Merry Voices 3rd Concert Polka' by A.W. Lansing. It continues the Trio section from the left page, marked 'mp' (mezzo-piano). The score is written for four hands (two staves per system). It includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'mf' and 'f'. The section concludes with a 'D.S.' (Da Capo) instruction. A final section follows, marked 'mp', and also concludes with a 'D.S.' instruction.



## DANSE RUSTIQUE

SECONDO

FELIX BOROWSKI

A rollicking number, in the style of an old English dance. Very popular as a piano solo, and for violin and piano.

Allegro moderato M.M. ♩ = 132

\* From here go back to § and play to Fine; then play Trio.  
Copyright 1922 by Theo. Presser Co.

## DANSE RUSTIQUE

PRIMO

FELIX BOROWSKI

Allegro moderato M.M. ♩ = 132

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



# MAZURKA

from "COPELIA"

THE ETUDE

LEO DELIBES

A favorite *ballet* number which makes a very taking and brilliant piano piece. To be played in an imposing manner. Grade 4.

*allargando*

Tempo di Mazurka M.M. = 126

*ff* *rapido* *ff ben marcato* *Ped. simile* *ff* *ff* *leggero* *pdolce* *Ped. simile* *ff* *ff* *Ped. simile*

\* Smaller notes may be omitted; the fingering is for the upper notes.

THE ETUDE

*ff* *Fine* *f* *mf* *cresc.* *ff* *f* *D.S.*

## DANCE OF THE SHEPHERDESS

R. S. STOUGHTON

In old fashioned pastoral style, graceful and airy. Grade 3½.

Allegretto M.M. = 108

*p* *leggero* *mf* *Piu mosso* *mf* *rall* *Andante con grazia* *Fine* *D.C.*

British Copyright secured



## JUNE MAGIC

An excellent little study piece for left hand chord work. First of all practice carefully the Preliminary Exercise, Grade 24.

EMMA L. ASHFORD

Cheerfully M.M. ♩ = 108

*mf*

*dim.* *cresc.* *f*

*p* *f* *mf* *cresc.* *f*

*p* *f*



A NEW Piano Instruction Book  
of Vital Interest to Every Teacher

# THE LITTLE PIANIST

Part I: "To Begin With" *net 75c.*  
Part II: "Steps Ahead" *net 75c.*

(Schirmer's Scholastic Series, Vols. 113, 114)

By HANNAH SMITH

This work we consider the simplest and most direct beginners' method on the market.

Absolutely void of "frills" and beguiling digressions, it presents the essentials of correct piano playing logically and comprehensively, in the smallest possible number of chapters.—It offers only the refined gold of the subject without even a sprinkling of the dross.

It is actually the last word in concise and time-saving instruction books for young piano students.

With all its straightforwardness and compactness no book is more attractive or inspires in the pupil a greater determination to work hard and get results.

Part I, contains matter on eighteen units of study besides nineteen original and pretty pieces as exercises; Part II, consists of the same number of study items and fourteen pieces.

The Little Pianist grades from the very easiest to the end of grade one.

Of marked importance is the article, "To the Teacher," which prefaces Part I. In this may be found much that explains Miss Smith's pronounced success as a teacher of children and composer of children's music. The opening paragraphs of this article so pertinently state the purpose of "The Little Pianist," and sketch the basic principle behind its plan, that we quote them herewith:

**N**O PRINTED method can take the place of a teacher. It can only supply material, formulate the principles upon which the correct manipulation of the keyboard is founded, and offer, from what is probably a longer and wider experience, hints for dealing with the problems presented by the average of pupils; and even an ideal course would frequently have to be modified to suit the capacity or idiosyncrasies of individuals.

The plan of this work is to give to the little would-be player as quickly as possible some small command of the keyboard, and then immediately to employ this modicum of technique in the expression of musical ideas; at first, necessarily, in their simplest form. To learn to play music one must play music, and no amount of merely technical exercises will ever develop in a child a real understanding of and love for the divine art; more often, indeed, will hopelessly crush that desire to produce successions and combinations of sweet sounds which is the natural endowment of almost every little one.

Order the Above Publication From Your Regular Dealer  
**G. SCHIRMER, Inc. • New York**

Send for latest catalog of SCHIRMER'S LIBRARY

Judge for yourself  
what it can mean  
to the complexion

ARE you really confident that your complexion is all that you would like to have it? Are you entirely satisfied that your skin is clear and radiant?

You can be. Begin today the regular use of Ingram's Milkweed Cream. Judge for yourself what this unusual beauty cream can do to improve your complexion.

Ingram's Milkweed Cream, you will find, is more than a face cream—more than a skin cream. It has an exclusive therapeutic property that serves to "tone up" the skin—restores the sluggish tissues. Applied regularly, it heals and nourishes the skin cells, soothes away redness and roughness, banishes slight imperfections.

Go to your drugist today and purchase a jar of Ingram's Milkweed Cream in the fifty-cent or one-dollar size. Begin at once to gain the charm of a fresh, clear, radiant complexion. It will be such a satisfaction.

FREDERICK F. INGRAM COMPANY  
Established 1885  
43 Tenth Street  
Detroit, Michigan  
Canadian residents address  
F. F. Ingram Co., Windsor, Ontario

**Ingram's**  
Milkweed  
Cream



Proved by Constantine Galmeides, attractive star of the Constantine Galmeides Film Company appearing in the National motion pictures. "Oh! Galmeides is one of many charming women of the screen who can and endorse Ingram's Milkweed Cream for promoting beauty of complexion."

Send us a stamp for Ingram's Beauty Parer, containing samples of Ingram's Milkweed Cream, Ingram's Heavy, Ingram's Ointment, Ingram's Face Powder, Ingram's Skin Cream and samples of our other leading Cosmetics.



MUSICIANS!

Ingram's Milkweed Cream rubbed into the finger tips will soften harden and toughen—will keep for your fingers the suppleness that pianist or violinist must have.

## The Brambach Baby Grand



DESIGNED to gratify the desire of those who want a grand piano but think that their home is not large enough. The Brambach Baby Grand takes up no more space and costs but little more than a high grade upright piano.

It is class c in its beauty and exquisite in tone. Musicians marvel at the wonderfully responsive touch of this little instrument. Sold by leading merchants everywhere. A catalog together with a paper pattern showing exactly the floor space requirements of the Brambach Baby Grand, will be sent upon request.

FILL IN AND MAIL THE COUPON

Brambach Piano Company  
Mark P. Campbell, Treas.  
640 West 49th St., New York City

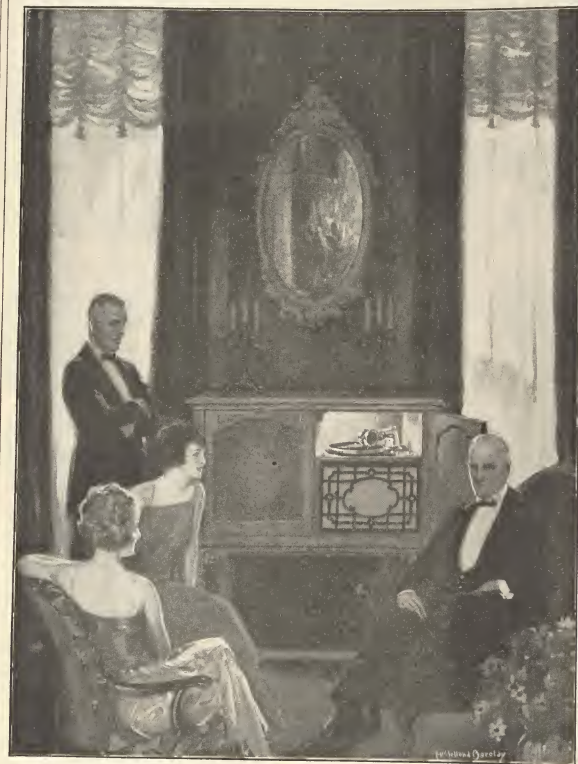
Kindly send me the Brambach catalog and Paper Pattern.

Name.....

Address.....



# The reason of



## Advance Christmas Displays

Brunswick instruments, ranging in price from \$45 to \$775, are now on advance display for Christmas selection at your local Brunswick dealer's. Twenty-one exquisite models—period, console and cabinet—from which to choose! Illustrated at left is the "Oxford" and above, Model "117".

# Brunswick dominance is no secret

## Perfect Rendition of So-Called "Difficult Tones" Sets New Standard in Musical World

**I**N the homes of famous musicians, composers and critics, both in this country and in Europe, you will find The Brunswick. In world-great conservatories you will find it.

And among internationally heralded concert and operatic artists of the New Hall of Fame—stars of today succeeding those of yesterday—you will find Brunswick their exclusive choice, as best fitted to perpetuate their art to posterity.

Brunswick has established a new era. It is the criterion by which phonographic music now is judged.

### Advanced Methods

This universal preference of the knowing is due Brunswick's advanced method of reproduction and of recording.

The Brunswick Method of Reproduction—embodying an oval tone amplifier of moulded wood, like a fine old violin, and the patented Ulfona—achieves perfect rendition of the so-called "difficult tones." True piano tones in faithful reproduction! Soprano High "C" without discord or vibration!

The Brunswick Method of Recording achieves what authorities agree are the clearest phonograph records ever attained. A difference so great as to be amazing.

Both methods are exclusive—obtainable in no other make of phonographs or records.

Hence, it is generally said, in musical circles, that purchasing any phonograph, without at least hearing a Brunswick, is a mistake. And that to be without Brunswick records is to be without much of that which is best in music.

### Hear—Compare

You are urged to hear The Brunswick. And to compare. In short to purchase a phonograph as carefully as you would a piano. Also to hear the new Brunswick Records.

Any Brunswick dealer will gladly give you a demonstration.

The Brunswick Phonograph plays all makes of records. And Brunswick Records play on any phonograph.

THE BRUNSWICK-BALKE-COLLENDER CO.

Manufacturers—Established 1845

CHICAGO NEW YORK CINCINNATI TORONTO

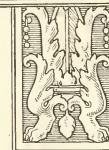


## THE NEW HALL OF FAME OF CONCERT AND OPERATIC STARS



MARIO CHAMLEE  
TENOR—Metropolitan Opera Co.

The brilliance which made Mario Chamlee's debut on the Metropolitan stage an operatic triumph, is perpetuated by means of phonographic reproduction. In common with other noted artists of the day, he records exclusively for Brunswick. His recent records, which may be heard at any Brunswick dealer's, show with what great fidelity his rich, vibrant and colorful voice is reproduced on Brunswick Records.



# B R U N S W I C K

PHONOGRAPHS AND RECORDS







# MY SWEET REPOSE

SONG BY FRANZ SCHUBERT

Transcribed by Franz Liszt

A sympathetic transcription of one of Schubert's most touching melodies. The first 16 measures are intended to be taken by the left hand alone. Grade 8.

Lento sostenuto M.M. ♩ = 80

My sweet re-pose, My sooth - ing peace, As - suage my woes, Oh! make them cease, Be - side with me Mid joys and sighs Thy home shall be

My heart and eyes, My heart and eyes.

Still all my woes To wake no more, Be - hind thee close the

noise - less door; Bid grief and pain In haste de - part, Do thou re - main

To cheer this heart, To cheer this heart.

*senza ostentazione*

*sempre dolce legato molto*

## THE ETUDE

## THE ETUDE

*ed agitato*

*crise. molto*

*mol.*

*perdendosi*

*dol. semplice*

## COMRADES WALTZ

WALTER ROLFE

Originally for four hands but much in demand as a solo. Play in exact time, with singing tone. Grade 8

Tempo di Valse M.M. ♩ = 60

*mf*

*TRIO cantabile*

*Fine*

*mf. ch.*

*Fine of Trio (D.C.)*

*Al. Trio \**

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



# GOPAK

MODEST PETROVITCH MUSSORGSKY  
(1838 - 1881)

A wild Russian dance by one of the most original of musical thinkers. Grade 4.

Allegretto scherzando M.M. ♩ = 108

## THE ETUDE

## THE ETUDE

# FAIRY VOICES

A pleasing teaching piece in mazurka rhythm. The double-note passages suggest a duet for voices. Grade 3.

Allegretto M.M. ♩ = 126

H. D. HEWITT



## IN A ROSE GARDEN

CHAPMAN TYLER

A melodious song without words in pastoral style, carefully fingered for the 1st and 3rd Positions. Play like a song.

Andante

VIOLIN

PIANO

*p*

*cresc.*

*dim.*

*last time to Coda*

*accel.*

*harm. ad lib.*

*open Grad. tr.*

CODA

*pp*

*rit.*

*a tempo*

*D.S.*

*D.S.*

Copyright 1922 by Theo. Presser Co.  
 Gt. 8ft. stops *mf* coupled to Sw.  
 Ch. Melodia  
 Ped. 16ft.

## MORNING PRELUDE

British Copyright secured

J. G. CUMMINGS

In the "true organ style," a refreshing change from the poor imitations of piano music heard so frequently nowadays. A good opening voluntary.

Andante M.M. = 63

MANUAL

PEDAL

*Sw. mf*

*add 4ft. Flute*

*add Oboe*

Copyright 1922 by Theo. Presser Co.

British Copyright secured

*cresc.*

*Gt.*

*Gt. to Ped.*

*cresc.*

*add to Gt.*

*reduce Gt.*

*fine*

*Sw.*

*reduce Sw.*

*Ch.*

*cresc.*

*Sw. Vox Humana & St. Diap.*

*Gt.*

*Gt. to Ped.*

*cresc.*

*Gt.*

*Gt. to Ped. off*

*Gt. to Ped.*

*Sw. add 4ft. Flute*

*mf*

*rit.*

*reduce Sw.*

*dim. rit.*

*D.C.*

*Gt. to Ped. off*



# HEAR US, O FATHER

WITH VIOLIN OBBLIGATO

FRANCISCO SANTIAGO

This lovely, divine melody is from the pen of a gifted Philippino composer and is dedicated to one of our greatest living American writers.

Violin

*Lento*

*f* *p* *mf*

*p rit.* *p* *poco rit.* *p a tempo*

Hear us, O Fa-ther, Now we im-plore Thee, Be gra-cious un-to us.  
 De-ti-a ple-na; Do-mi-nus Je-sus, Fi-li-us De-i tu

*p* *dim.* *cresc.* *affret.*

*a tempo*

To Thee we cry a-loud O hear our sup-ple-ca-tion, Fa-ther,  
 In mi-se-ri-bis Et be-ne-dic-tus fructus Ven-iris

*a tempo* *rit.* *p*

*ten.* *espress.* *p* *dim.* *ten.* *f* *p*

hear-ken un-to us. Guide and Pro-tec-tor, In a-do-  
 fu-tu-ri sa-ve-la Ma-ri-a, Ma-ter

*allarg.* *poco a poco cresc.*

ra-tion, Bow we be-fore Thee With hu-mil-i-ty. Hear us we  
 De-ti-a O-ra pro-no-bis ca-to-ri-bus O-ra pro-

*f* *p* *poco a poco cresc.* *allarg.*

pray Thee, Guide and pro-TECT us Now and ev-er,  
 no-bis, Nunc et tu-to-ra Mor-tis nos-tra.

*ff* *allarg.* *pp*

*smorzando* *pp*

A-men. A-men.

*dim.* *f* *pp smorzando* *ppp*



## A LITTLE BROWN OWL

DOROTHY CARUSO

A difficult song by a master. A wonderful recital song capable of many interpretations.

Allegretto grazioso

A. BUZZI-PECCIA

con molta grazia

A lit-tle brown

*Lentamente*

*dolente*

*affrettando*

*leggiere*

*giocoso*

*con accento*

*p*

*dim*

*con accento*

*p*

*delicato*

*p*

*portando la voce*

*all*

*days*

*"To-*

*plaintively*

*pp*

*pp con grazia*

*woo, To-woo, To-woo!"*

*Now, un-der his tree grew a*

*flow-er small of glo-rious crim-son hue,*

*A ram-bler rose,*

## THE ETUDE

## THE ETUDE

*rit*

*Lentamente*

*con dolcezza*

*And she'd hear him call;*

*"To-woo, lit-tle love-to-woo!"*

*colla parte*

*dolente*

*colla parte*

*leggierrissimo*

*affrettando*

*Allegretto*

*She saw that he was pin-ning his heart a-way,*

*This shy lit-tle owl so—*

*leggiere*

*con accento*

*brown,*

*And she knew that there never would come the day—*

*That he would*

*scheroso*

*piano*

*deciso*

*meno mosso*

*dare to flut-ter down.*

*So she climbed and climbed and climbed*

*Till she reach'd his side,*

*And he*

*calmando molto*

*grazioso*

*molto ritènuto e con dolcezza*

*Lentamente*

*p a piacere*

*rit*

*turned his flut-ter brown head.*

*"Oh, why have you come, lit-tle love?"*

*He cried.*

*"To-woo you!"*

*She softly said,*

*rit*

*colla parte*

*p con molto grazioso*

*colla parte*

*a piacere*

*Allegretto*

*sempre dim. pp*

*pp rit*

*"To-woo you!"*

*To-woo! To-woo! To-woo!*

*To-woo you!"*

*colla parte*

*ppp*

*rit*

*sempre dim.*

*ppp leggierrissimo*

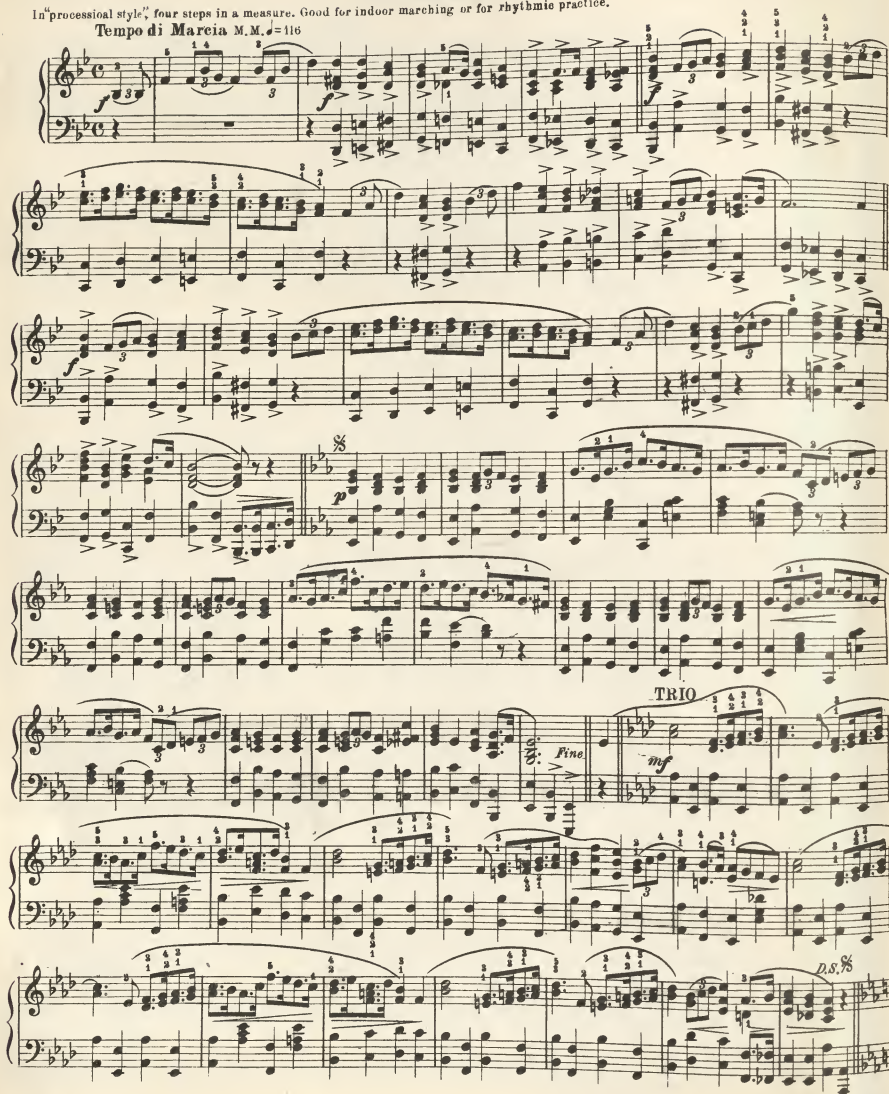


A GAY PROCESSION  
MARCH

RENÉ L. BECKER

In "processional style," four steps in a measure. Good for indoor marching or for rhythmic practice.

Tempo di Marcia M.M. ♩ = 116



THE ETUDE

THE ETUDE

NOVEMBER 1922 Page 775

As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the productions given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Higpher, assistant editor.

## La Traviata

Many of the world's greatest masterpieces are known to have been written in an incredibly short time. *The Messiah* of Handel is reported to have taken the composer exactly twenty-eight days. *The Barber of Seville* of Rossini is said to have been the work of a fortnight. *La Traviata* of Verdi, if his biographers are correct, was done in less than one month. Schubert often poured out his immortal songs at the rate of three and four a day. The gift of melody seems like a kind of musical fountain—once set flowing it continues without interruption in a marvelous manner.

Verdi's *Traviata* was first given in 1853 at Venice. The first American performance was three years later in New York. Alexander Dunn (the younger) wrote *La Dame aux Camélias*. It was dramatized by him in 1852 and proved an immediate sensation. When the piece was made into an opera text by Piave the setting was changed from the time of Louis Philippe to that of Louis XIV—librettists have slender respect for history or geography. Now the operatic taste demands a consistent locale with historical plausible costumes.

For decades it seems to have been the fate of this opera to have a star so plentifully endowed with avowings that in the last scene where the hectic Camille (Marguerite de Gauthier in the French version of the play, Violetta Valery in the opera) expires, the climax of the piece is turned into a farce. What can the manager expect when an enormously upholstered prima donna is selected for the role? At the very

first performance of the work in Venice Mme. Donizetti, who was ludicrously stout, whispered to the audience in plaintive tones that she was dying, and the house roared with laughter.

Later revisions, placing the scene of the opera in the eighteenth century and improving the stage management, have made this work one of the most effective in the modern operatic repertoire. Melia, Sembrich and later Galli-Curci have won prodigious success in the title role of Violetta. In all the operatic repertoire there is no more charming aria than *Ah fors' è lui*. The opera as a whole shows a decided improvement in finesse and delicacy upon the part of the composer. Camille is essentially a "drawing room tragedy," and quite different in type from the more bombastic and melodramatic plots which Verdi had previously handled. Musically, Verdi indicates his versatility and elasticity in this work, particularly in his handling of the strings in the orchestra.

The story of *La Traviata* is said to have been founded on fact. When first produced it set the English and the American public aghast because of its immorality. Its performance as an opera was at first tolerated in England solely because it was sung in a foreign tongue. But this was all long before the day of Ibsen, Shaw and Galsworthy. The managers of those days were not above fomenting the idea of a dramatic scandal. Indeed, it served to bring popularity to the piece when a visit to *La Traviata* was considered a very daring operatic excursion.

## Story of "La Traviata"

Act I. Drawing room of Violetta. Revelry reigns. Violetta joins Alfredo in a drinking song. The guests pass into the ballroom to the dance, leaving Violetta and Alfredo for a tender love scene. Alfredo bids her an ardent farewell, and she sets off with Violetta's tender love scene. Alfredo bids her an ardent farewell, and she sets off with Violetta's tender love scene.

Act II. Scene I. Interior of a Country House. Alfredo soliloquizes on the joy of his new love. He learns from her maid that Violetta has been forced to sell her jewels to pay for their living. Alfredo goes to Paris for money. Violetta returns and tells him of her situation. Alfredo goes to Paris for money. Violetta returns and tells him of her situation.

Act II. Scene II. A richly furnished Salon in Flora's Palace. Flora and her guests discuss the separation of her friend, Violetta, and Alfredo. Violetta joins the guests at a table and wins largely. Violetta enters, attended by Alfredo's valet. She is surprised and humiliated by throwing his winnings at her feet.

Act III. Violetta's Apartment. Violetta sings, while her maid watches by the fire. Her physician attends his patient, and tells the maid she has no long to live. Alfredo enters and remorsefully begs for pardon, is forgiven, and they plan to leave Paris forever; but Violetta, overcome, avows in her lover's arms and expires.

## A New Remedy for Deadheads

RUBINSTEIN was once approached by a well-known personage in England who had the fatal shortcoming of trying to secure seats for all his kinds of performances. She would exchange any amount of hospitality for the courtesies of the box office, rather than pay for seats. Every performer and every manager comes in time to have a contempt for the deadhead and is anxious

to outfit him. Rubinstein accordingly wrote out a pass, telling the lady that there was only one seat in the hall that was vacant and that she could have that if she wanted it. The lady went off radiant with smiles and gratitude. When she got home and sat at the piano, "Good only for the Rubinstein's place, the pass was not used.

An Ideal Home Grand  
IVERS & POND  
Five Foot Colonial

You can hardly have in your home a room too small to accommodate comfortably this delightful little grand. While occupying the minimum of floor space, it has all the essential features of the large grands, and will fill your home with most entrancing music. Over 500 leading Educational Institutions and 70,000 homes now use the Ivers & Pond.

## How to Buy

Where no dealer sells IVERS & POND pianos we quote lowest prices and ship from the factory tho' your home be in the most remote village in the United States. Attractive, easy payment plans. Liberal allowance for buyer pianos in exchange. Every intending buyer should have our new catalogue. Write for it.

Ivers &amp; Pond Piano Co.

141 Boylston Street

Boston, Mass.

Please mention THE ETUDE when addressing our advertisers.



A SINGER'S study is based on the comparison of efforts. He improves only as he perceives with more or less accuracy the relation of cause and effect in his practice. When he makes a tone, he can tell two ways whether his attempt has been successful: first, by the sound, and second, by the feeling. There is a vast difference between hearing and listening. Our sense of tone is passive when we merely hear, but active when we listen. Listening implies attention. The singer never hears his own voice as the audience hears it; but, nevertheless, he does hear it to a certain extent, and if he is an attentive student he learns to associate certain definite feelings with a correctly produced tone, and the reverse. The sensations connected with good tone are those of buoyancy, exhilaration, and comfort, while in making a bad tone the student feels self-conscious, stiff, and uncomfortable.

It is well to reduce the technical elements in vocal study to as definite a basis as possible, since the clearer in one's mind are the means for producing a given result, the more clearly will the intent of the mind be carried out; as in the last analysis, the technical elements are the soldiers, and the mind holds the supreme command. Mutiny in the vocal camp is fatal.

The idea of good singing comprises a sequence of three essentials: first, the breath; second, the tone; third, the word. The breath is vocalized into tone, and the tone is formed into words. *the breath, the root, the tone, the plant, and the word the blossom of song.*

#### Pain as a Signal

The two principal causes of inhibition in singing are stiffness, and lack of energy. The first of these consists in the lack of variety of ways, and unfortunately every muscle in the body is subject to its de-vitalizing limitations. At first the student is apt to feel helpless at the discovery that the reason he does not sing better is to cause some part of him is rigid. Pain is Nature's way of calling our attention to the fact that all is not well with us. We are generally warned by pain in time to ward off disaster. And so, when breathing muscles, or jaw, or tongue are so stiffly held that they cannot easily move in the performance of their duty, we know where to place the blame, and need not wait until they begin to hurt us to start active measures for their relief, and at the same time improve our vocal tone. If, however, we persist in singing right, not only may the stiffness cause pain and congestion, and render us liable to various forms of throat irritation, but also the most disagreeable symptoms are likely to crop out in our singing. Nasality, throatiness, shrillness, harshness, unsteadiness, weakness of voice, and shortness of breath are usually traceable to this cause.

Stiffness is also responsible for almost all other vocal defects, such as shortness of range, monotony of tone, uncertainty in using the extremes of the voice, the tremolo, and very often the inability to sing in time, as well as the inability to keep time.

Singing is first done in the mind, and it is there that the singer originates. For this reason we must not struggle to attain freedom from muscular constriction. It often does more good to stop, and try to think vividly how to do a thing than it does to allow the muscles to become involved in the intricacies of an irresolvable tangle of effort.

Let us, then, think calmly and clearly how we ought to feel when we sing, and first of all, in order to avoid complications, put aside for the time being all thought of the dramatic, and look the vocal machine over quite dispassionately.

## The Singer's Etude

Edited for November by  
CHARLES EDWARD MAYHEW

A Vocalist's Magazine Complete in Itself

### The Mind and the Technical Trinity

Singing has two distinct mental aspects. The first comprises an intimate knowledge of one's own vocal mechanism, freed from all muscular limitations, as to breathing, tone, and diction, and placed at the disposal of our perceptive senses with regard to attack, dynamics, agility, and general plasticity.

The second aspect comprises an enkindled and exalted state of mind in which all our expressive forces are awakened and aroused by the emotions which transfigure the text and its wedded spouse, the music.

These two forms of mental control over the voice are fused into one by the will, the determination to "put over," and it is inspired by the voice as appreciated first by the composer of the music, and second by the singer. If the mechanical technique is practically perfect, and the imaginative mind is enriched and ennobled by a wealth of inherited or acquired sympathy and insight, the domination of this spiritual technique, as it might be called, over the liberated and mechanically free voice, is capable of producing marvellous results both in tone and in psychic effect.

It then becomes apparent that the second cause of vocal inhibition, lack of energy, which means about the same lack of will, prevents the fusion of inspiration with the technical trinity, breathing, tone, and diction. Thus, lack of energy cannot but prevent the singer from attaining the highest vocal manifestations, and may easily prevent any attainment of consequence.

#### Breath, Tone and Word

No matter how confused we have become in our attempts to learn to sing, whether by the teacher's fault or our own; and no matter how much we may be likely to link up our connections of breath, tone, and word properly. Think it out, without singing, and then, when the relation of the three has become clear in your mind, go carefully to work. If you have blundered the mistake in the past of working blindly, without clear thought, don't get caught again; for you will never succeed in doing anything well that your mind cannot grasp. Ask questions freely of your teacher, until you are sure you understand. The mind is like a headlight. It must show the way in advance to insure safety and a successful trip.

The fact that a great many singers pay no attention to the way they breathe is no argument in favor of ignoring it, even if they themselves boast of it, as many do. If they studied it out, and had compared the mechanically efficient way with their habitual way, they might have found the former more effective, and might have been led to adopt it with marked improvement in quality and control. For the stu-

dent deficient in coordination, however, the study of controlling the balance of pressure between the diaphragm and the vocal cords in exhalation, is an absolute necessity.

There is no mechanical difference between a tone of one person and the lungs of another. The diaphragm bears the same relation to the breath in all persons, so do the intercostal muscles, and so does the larynx. The resonators, of course, vary in shape, giving to each voice its characteristic sound; but the way of using them all is the same in every case. Therefore, the variable quantity being in the brain of each singer, in order to enable that brain to give to the voice and to phrase expressively, we must train the vocal machinery to instant response so that the breath may adjust its pressure, the larynx may modify the resonator, and the articulating mechanism may carry out every sub-effect telegraphed to it from headquarters.

#### Reaching the Ideal Tone

One reads here that diction is overemphasized in writings on the subject of voice, and there too much is said about breathing, and somewhere else it is doubtless solemnly averred that, in the study of music, too much being said about tone. Too much common sense cannot be talked about singing, especially concerning the three vital points of energization, the technical trinity of breathing, tone, and diction; for it is only through the absolute freedom and energized coordination of these that the spiritual or imaginative mind of the singer can produce its highest manifestations. If the tone is to be improved—and that is what all teachers are talking about—there is another way of getting at it in addition to holding the memory of an ideal tone. There is a way of doing it, just as there is a way of doing everything, and the sooner one learns the physical conditions necessary, the sooner will the ideal tone come within reach of the student. The more sense brought into requisition the quicker the results will be.

Learning to articulate well is, in my way, fully as important as learning to breathe properly; yet very few people, when they are learning to talk, are taught to speak distinctly. The realm of phonetics is to most people an unexplored region. Reading by the use of phonetics is taught in some schools with astonishing results. With a knowledge of proper breathing and the adoption of phonetics in learning to read, good voices would become the rule instead of the exception. The study of phonetics is conducive to the production of clear, far-reaching vowels, utilizing the clear, far-reaching vowels, technical and otherwise, are brought squarely into the spotlight of understanding.

### Many Settings

CONTRALTOS and baritones who sing Beethoven's familiar song "Oesterlomb," would be surprised if they were told that 62 other settings of the same poem were made about the same time Beethoven wrote his. A publisher invited a number of musicians of the day to use the poem for a song. Among those who responded were Salvi, Cherubini, Cechi, and Zingarelli. The last named wrote no less than ten settings—"From Wilki" "The Word," July, 1918.

## THE ETUDE

Much is written about tone, and little about vowels, and yet the vowel, although produced from the tone, has as much, or more, effect on the tone, than the tone has on the vowel. It is not possible to tell any one how to hold the tongue, lips, lower jaw, and larynx, because they are not held. Their function is merely the extremely delicate one of moulding the tone to its final form as it issues from the lips of the singer. All these parts are in a state of poised, ready for instant adjustment at the bidding of the mind. The only fixed sensation being that the tongue must never draw back during vowel emission, but must remain passive, and that the support of the tone by energized control between the breathing muscles and the larynx must never be lost. The exact position maintained by tongue or lips during the emission of a given vowel is a somewhat variable quantity; but the sound of the vowel we are making can, and should be, exactly determined. It is in the very perfectibility of the sounds in a language that the real hope of the art of voice usage lies; for the vowel must fit and fill the mouth as water.

Supposing a student does his very best (a variable commodity), but in spite of regular practice does not progress as he thinks he should. What then? There is a wrong idea dominating his efforts. The voice is a part of the human machine, just as the whistle is a part of an engine. The voice must have breath support. This is produced by proper cooperation between the larynx and the diaphragm. The larynx sits towards the chest, and the diaphragm, lifting the breath towards the vocal cords, rises. Don't forget that the diaphragm cannot rise unless it descends when breath was taken. The larynx in its descent leaves the throat open if the tongue is not drawn back or the jaw held stiffly. Freedom of the tongue and jaw makes it possible for one to articulate.

"But," says the student, "I've done all that, and still my tone isn't good." How does he know his tone isn't good? Is it because his teacher told him so, or because he himself was listening and detected the imperfection?

Now a teacher cannot explain everything, or even two lessons a week, neither can he tell whether a pupil is thinking correctly as he works; and that is the thing that makes all the difference in the world. Nature has furnished the student himself with two ways of telling when a tone is correctly made:

1st. By the feeling.

2d. By the sound.

It is true that the singer's own sense of hearing cannot tell him exactly how his voice sounds to some one else; but it will tell him many things by which he can be guided, and he should remember this, that his sense of hearing will, in every case, verify what his sense of feeling tells him. So, if his throat feels tight the tone will sound meager, harsh, or peevish. If he has not relaxed his throat before he lets his tongue lie loosely at full length in his mouth, with the larynx sinking to a point sufficiently low to afford the tone a well-expanded resonating space, his throat will cause reminding him that he is choking himself, and his tone will immediately sound better. If he is trying to make some particular vowel, let him relax the throat clearly, with tongue relaxed in the front of the mouth, and a loose jaw; then let him sing with precisely the same sense of freedom as in speech. This is not easy to accomplish, but may be done with infinite patience. Most people make certain vowels more easily than others; but all must eventually be produced with equal ease. Sing the tongue and lip positions in speech, before a glass.

If the student "scoops" when he makes an attack, or at other times, he generally does not hear it himself at first, but he must hear it before he can remedy it.

## THE ETUDE

The average vocal student takes weekly or at most semi-weekly lessons. He spends a good deal of time wondering whether he is "getting along," as well as he ought. If he has a "bad" lesson he generally gets a D. B. M., which should take the pitch of the vowel following it. A tone which is "scooped" seldom has the same feeling of buoyancy as one which is properly attacked.

The tremolo, or wobbly tone, should be slipped in the bud, for if it is allowed to blossom it creates a distinctly unpleasant atmosphere. It is of no practical use, is highly detrimental to solo work, and rarely in ensemble. In fact, one who uses the tremolo may be said not to understand the first principle of vocalization, which is the sustaining of the tone by the breath. It requires great perseverance to eliminate the tremolo. Attentive listening for a tone as steady as a straight-lined line is helpful. In trying to overcome the tremolo habit the student should be sure that he thoroughly understands the correct use of the diaphragm in sustaining his tone. It will often be found of the greatest help to rest a finger-tip lightly on the larynx, as the wobble is generally caused by rigidity of the surrounding muscles, which prevents the steady pulse of the tone on the breath as it issues from the vocal cords. Try to steady the tone with your breath, singing quietly, and watching the steadiness of the larynx with the finger-tips. The old style B.F. phonograph, or any recording device, is best in training, as this kind of times the making of a record is the only way a teacher can prove that a pupil has a tremolo, for unfortunately, many students become offended at any such suggestion.

If a tone breaks, or feels as if it might break, it is not properly supported by the breath. Tight muscles are interfering, and the tongue is probably pulling back. If the tone is steady on any particular vowel, that vowel, for some reason does not focus. Look to your breath support, and be sure the tongue and jaw are free, then speak the vowel and then sing it with the same ease.

If the tongue has a consonant to make, be sure it moves freely. If it does not, the ensuing vowel is sure to suffer. Never prepare to make a consonant while sustaining a vowel, for the vowel is sure to change or lose its focus.

A lot of nonsense is talked about ruining the voice by forcing; but as a matter of fact hardly anyone ever forces the voice violently enough to do actual physical harm to themselves. The principal harm done to the audience, forcing the voice generally consists of drawing the tongue back, stiffening the jaw, and then trying to make a loud tone. This is a good deal like trying to make an automobile with the brakes on, and so far as real singing is concerned, it is about as successful. No one can ever learn to sing in this way; and the longer the wrong way is used, the more the student will take to retrace one's steps. No matter how many lessons one has taken, improvement begins only when the student works with intelligence.

The point of articulation is in the front of the mouth, where practically all consonants are made, or right above the upper front teeth, where all vowels focus. There is no such thing as a singing without changing the position of the mouth, for this not only prevents the formation of words, but produces the utmost monotony of tone. If you have a breath in your voice you are forcing a breath. You are trying to make one voice sing instead of letting it. Remember, no two pitches can be made with precisely the same adjustments, but each tone must have its own cord adjustment, which is a sustaining adjustment, and its own sustaining adjustment, which is determined by the ear, the throat, expanding freely until the ear is satisfied.

Get a thorough understanding of what to do with your breathing apparatus, both

### Common Sense in Vocal Practice

"Scooping" on an open vowel is usually easy to get over, when once it is detected by the scooper, but not so easy when it is done on a sub-vocal consonant such as D, B, M., which should take the pitch of the vowel following it. A tone which is "scooped" seldom has the same feeling of buoyancy as one which is properly attacked.

The tremolo, or wobbly tone, should be slipped in the bud, for if it is allowed to blossom it creates a distinctly unpleasant atmosphere. It is of no practical use, is highly detrimental to solo work, and rarely in ensemble. In fact, one who uses the tremolo may be said not to understand the first principle of vocalization, which is the sustaining of the tone by the breath. It requires great perseverance to eliminate the tremolo. Attentive listening for a tone as steady as a straight-lined line is helpful. In trying to overcome the tremolo habit the student should be sure that he thoroughly understands the correct use of the diaphragm in sustaining his tone. It will often be found of the greatest help to rest a finger-tip lightly on the larynx, as the wobble is generally caused by rigidity of the surrounding muscles, which prevents the steady pulse of the tone on the breath as it issues from the vocal cords. Try to steady the tone with your breath, singing quietly, and watching the steadiness of the larynx with the finger-tips. The old style B.F. phonograph, or any recording device, is best in training, as this kind of times the making of a record is the only way a teacher can prove that a pupil has a tremolo, for unfortunately, many students become offended at any such suggestion.

If a tone breaks, or feels as if it might break, it is not properly supported by the breath. Tight muscles are interfering, and the tongue is probably pulling back. If the tone is steady on any particular vowel, that vowel, for some reason does not focus. Look to your breath support, and be sure the tongue and jaw are free, then speak the vowel and then sing it with the same ease.

If the tongue has a consonant to make, be sure it moves freely. If it does not, the ensuing vowel is sure to suffer. Never prepare to make a consonant while sustaining a vowel, for the vowel is sure to change or lose its focus.

A lot of nonsense is talked about ruining the voice by forcing; but as a matter of fact hardly anyone ever forces the voice violently enough to do actual physical harm to themselves. The principal harm done to the audience, forcing the voice generally consists of drawing the tongue back, stiffening the jaw, and then trying to make a loud tone. This is a good deal like trying to make an automobile with the brakes on, and so far as real singing is concerned, it is about as successful. No one can ever learn to sing in this way; and the longer the wrong way is used, the more the student will take to retrace one's steps. No matter how many lessons one has taken, improvement begins only when the student works with intelligence.

The point of articulation is in the front of the mouth, where practically all consonants are made, or right above the upper front teeth, where all vowels focus. There is no such thing as a singing without changing the position of the mouth, for this not only prevents the formation of words, but produces the utmost monotony of tone. If you have a breath in your voice you are forcing a breath. You are trying to make one voice sing instead of letting it. Remember, no two pitches can be made with precisely the same adjustments, but each tone must have its own cord adjustment, which is a sustaining adjustment, and its own sustaining adjustment, which is determined by the ear, the throat, expanding freely until the ear is satisfied.

Get a thorough understanding of what to do with your breathing apparatus, both

## To free your skin from blemishes—the right way

YOUR skin was so smooth and clear yesterday—today it is spoiled by unsightly little blemishes! How did they come there? And how discouraging it is—just when you were most anxious to appear at your best!

A skin specialist would tell you that blemishes are generally caused by infection from bacteria or parasites which are carried into the pores of your skin by dust in the air.

Don't let your skin lose the clearness that is its charm. To free your skin from blemishes, begin tonight to use this treatment:

JUST before you go to bed, wash in your usual way with warm water and Woodbury's Facial Soap, finishing with a dash of cold water. Then, in a bowl of water, dip a cloth in warm water and rub them on the cake of Woodbury's until they are covered with a heavy, cream-like lather. Cover each blemish with a thick coat of this and leave it on for ten minutes. Then rinse very carefully, first with clear, hot water, then with cold.

Special treatments for each type of skin and its needs are given in the booklet which is wrapped around every cake of Woodbury's Facial Soap. Get a cake of Woodbury's today—begin tonight the treatment your skin needs.

The same qualities that give Woodbury's its beneficial effect also make it ideal for general use. A 25 cent cake lasts a month or six weeks.

### A complete miniature set of the Woodbury skin preparations

For 25 cents we will send you a complete miniature set of the Woodbury skin preparations, containing samples of Woodbury's Facial Soap, the new Woodbury's Facial Cream, Woodbury's Cold Cream, and Woodbury's Facial Powder, together with the treatment booklet, "45 Skin You Love to Touch."

Send for this set now. Address The Andrew Jergens Co., 5611 Spring Grove Ave., Cincinnati, Ohio. If you live outside Canada, address The Andrew Jergens Co., Limited, 5611 Sherbrooke St., Perin, Ontario. English Agents: H. C. Quirk & Co., Ltd., 4 Leadenhall Square, London, E. C. 3.



### A VALUABLE Christmas Present for Music Lovers

Thousands of Dollars are spent on singing lessons that do not teach how to produce a correctly placed tone. Every vocalist, whether teacher or student, will find this practical work one of unusual value and one of the most noteworthy of vocal educational works.

## PRACTICAL NATURAL COMMON-SENSE VOICE TECHNIQUE

By GUIDO FERRARI

Teacher of Singing

The Only Self-Instruction Book Written Which Teaches the Development of a Beautiful Natural Free Tone.

Explains in a clear concise manner, easily understood by anyone, the development of a good, clear and resonant tone. A complete study of tone production. Illustrations and explanations show fully and accurately the correct position of the mouth and tongue. Fully explains breath control. It teaches how to sing. Every word and note is a lesson.

Christmas Cash Price, \$5.00

Make remittance by check or Post Office money order to

GUIDO FERRARI, Presser Bldg., 1714 Chestnut St., Philadelphia, Pa.

### D. A. CLIPPINGER

Author of

THE HEAD VOICE AND OTHER PROBLEMS, \$1.25

SYSTEMATIC VOICE TRAINING, \$1.25

Programs shown for all teachers of professional voice. 617-18 KIMBALL HALL, CHICAGO, ILL.

Entertainments of all kinds, Operettas, Pageants, Acrobatic Shows, Plays, Musical material, etc. "The Revue," a dramatic program again new. 50 cents. Free Catalogue. "The Eldorado Entertainment Agency," Philadelphia, Ohio. Also Denver, Colorado, 544 South Logan St.

### SCHILLING VOCAL TEACHER

131 W. 23rd Street, New York

Author "How to Acquire Soprano and Tenor Tones to High C Without Strain."

Tenor book, part 1, free.

### AN APPRECIATED CHRISTMAS GIFT

100 Envelopes with 200 Letters and 200 Postcards. Each envelope and address, light style, blue ink; each postcard, 100 words, 100 lines, envelopes, postcards, and addresses and 100 for each order. Write plainly. National Stationery Co., Box 504, Waco, Missouri.

### STUDY HARMONY

AND COMPOSITION

by MAIL under the personal

direction of Alfred Wooller, winner of various

international authorship competitions. A simple, readable and practical

method, based on progressive and

practical exercises. ALFRED WOOLLER, Mus. Doc. 1171

Cleveland Ave., Buffalo, N. Y.

"SWEETHEARTS EVERMORE" Waltz Song 25 cents each

"AMERICAN DEBUT MARCH" 25 cents each

Send for Catalogue

JOHN LIND MUSIC CO., 317 Parson St., Philadelphia, Ohio

## A New Brunswick Record MARIE TIFFANY Singing Ol' Car'lina

Words and Music by JAMES FRANCIS COOKE

A Song that touches the universal heart

Get it for your record library

IN SHEET MUSIC PRICE, 60 CENTS

THEODORE PRESSER CO., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

when you inhale and when you sing. This involves two distinct and separate actions, expansion at the base of the lungs when you breathe and contraction at the same point as rapidly as the breath is used in making tone. Speak your words plainly in the front of your mouth, never draw back your tongue nor hold it; never stiffen your jaw, but let the tone fill the whole resonating space from your larynx to the front of your face. If your breathing is correct you can help matters along a great deal by humming for 15 minutes, without singing at all, before each vocalization period, feeling vibration on the lips as well as in clear focus behind the nose. The speaking voice should steadily improve with the singing voice, and after

every practice period the voice ought to feel freer and more vibrant. The word poorly pronounced, especially if a vowel does not focus, will cause endless trouble with the tone. Use common sense when you practice and don't trust to luck. Stop guessing and taking things for granted. Always listen hard to yourself and be suspicious of your

1. Pitch.
2. Volume.
3. Quality.
4. Steadiness.

Ask your teacher questions, and try to learn the principles governing the use of the voice, so that you may understand the relation of cause and effect in your practice.

### Technical Consciousness in Vocal Performance

ALTHOUGH technic is a "means to an end" it is much better to have the "end" in sight when singing a song than the "means."

When a singer is performing he should have in mind only two things: his bellows (for that is what the lungs are used for in singing) steadily pressing the breath upwards, employing every nerve needed for the purpose, and his articulating mechanism, by means of which he tells the audience why he is singing and what he is singing about. To breathe well and to articulate well, are the two big factors in "putting over" the song. An interesting fact underlies this truth, and that is that attention to these two fundamentals brings about the employment of energy at the two extreme points of the vocal machine.

Singing makes use of the whole body and does not, as some would seem to have us believe, start in the throat and come through the nose. From the feet to the larynx every bit of muscular energy is on the alert, unto the mind, to see if it can be of any use to the rigid in producing the particular sort of tone pressure needed to make the voice expressive.

Energy, properly directed, is a marvelous thing. We stand entranced when we watch a skillful performer carrying a seemingly impossible feat to a triumphant conclusion. We hold our breath as he winds unerringly through the mazes of the thing, automatically sure of his means and keeping his eye on the end in view.

The voice, being a wind instrument, must have an energized bellows, and nothing short of this will suffice. If the singer's practice has been properly done he will have been learning to let his throat expand in order on the one hand, that he may be saved the discomfort and embar-

assing lack of control caused by tightness and, on the other hand, that the tone, which begins the moment the breath reaches the vocal cords, may be absolutely plastic and in readiness to adapt the quality suggested by the verbal phrases of the song. These phrases, being in their turn composed of words, the words dividing into syllables constructed of consonants and vowels, the sounds of which are practically determined for us with precision by the dictionary, we have but to think of their meaning and speak them with truthful dramatic emphasis to obtain the appropriate vocal color.

Our spirits are deeply stirred by the subtle import of an imaginative text. The soul of the mind is moved. The breath, is, so to speak, the soul of the body. Since singing is a physical act, it is necessary for the soul of the mind to work in harmony with the soul of the body. Hence, if we give our mind charge of our breath and of our words, whatever of understanding we possess will be able to show itself, and that mightily.

But, alas, this good thing can only come to pass when the laboratory work or proper breathing in inhaling and exhaling is understood and practiced, when the breath support of every tone in the range has been worked out, and the consonants and vowels have been liberated from the thrall of rigid muscles.

Another inestimable benefit to be derived from concentrating in performance on breathing and words is that it takes the attention of the singer from himself and in that way becomes a cure for stage-fright and self-consciousness. It fixes his whole mind on the business in hand and makes him centre all his energies on what he is doing, forgetting the means in the desire for a glorious end.

### Admiral and Composer

Few people know that Haydn's *Moss* No. 3 is known in Germany as the *Nelson Mass*, in honor of the great English sailor, Lord Nelson. Nelson is said to have heard the mass in Eisenstadt. He was so im-

### A Tight Throat and the Breath

MANY singing students understand that when a breath is taken in singing the diaphragm must descend and expansion must be felt at the waist; but they do not understand that, when they begin to sing on that breath they have so carefully and correctly taken, there is a reflex action of those breathing muscles from the moment the act of making the tone begins.

If the hand be placed in the centre of the body, on the soft spot just between the "floating" ribs and the waist line, the

raising lack of control caused by tightness and, on the other hand, that the tone, which begins the moment the breath reaches the vocal cords, may be absolutely plastic and in readiness to adapt the quality suggested by the verbal phrases of the song. These phrases, being in their turn composed of words, the words dividing into syllables constructed of consonants and vowels, the sounds of which are practically determined for us with precision by the dictionary, we have but to think of their meaning and speak them with truthful dramatic emphasis to obtain the appropriate vocal color.

### KRAKAUER

181 CYPRESS AVENUE, NEW YORK CITY

YOU can obtain the beautiful Krakauer tone and the enduring Krakauer workmanship in any type of instrument your requirements demand. You may choose from a complete line of uprights, player-pianos, large and small grands as well as upright and grand models of reproducing pianos.

Crakauer showing all Models on display

### ENGAGEMENT RING WALTZ

Boeing in music, words and song

Night In The Light House

Chimes, Drums, Melody, Piano Solo each

EMERICK & CABOT, Box 125, St. F., New York City

Happy, restful days—

CHAIFONTE-HADDON HALL ATLANTIC CITY, N. J. Combined in ownership and management. Hospitable, quiet homelike. Broad deck porches overlooking the sea. Beautiful pavilions and sun parlors. Pleasant music and refreshment. On Beach and Boardwalk, American Plan. Write for folder and rates. LEEDS AND LIPFITT COMPANY The new Boardwalk Wing of Haddon Hall offers new opportunities for pleasure, comfort and rest.

The following anecdote is given in the preface to a copy of Dr. John Clark's edition of the "Messiah," the testimonial of which is signed by Henry R. Bishop, William Parsons, John Braham, and Muzio Clementi. "Being on a visit to a friend in a country place the inhabitants of which were more primitive than scientific, Dr. Bishop, on his way to church on a Sunday morning, over-

took one of the choristers with a bundle of music books under his arm. 'What have you got there, my man?' said the Doctor. 'Zam of Handel's mass, sir, that we're goin' to sing at church to-day,' was the rejoinder. 'Handel,' said the querist, somewhat astonished, 'don't you find his music difficult?' 'Why,' said the countryman, 'we did at first, but we altered it a bit, and he goes very well now.'

SECOND. Drop the jaw freely from the joints beside the ears. THIRD. Allow the larynx to sink to the lowest possible point of the throat consistent with a good vowel, a full, agreeable tone, and perfect physical comfort. Any tone which is full and musical passes through a big, open space in the throat on its way to the front of the face; and there must be no tight muscles interfering with the sound anywhere between the rising diaphragm (contracting waist) and the point of articulation in the front of the mouth, right above the upper teeth. Vowels are made completely full by the resonating spaces between the vocal cords (larynx) and the face, it will always be difficult to control. The easiest way to encourage the right feeling of the tone is to hum quietly, in easy range, feeling vibration on the lips as well as behind the nose. This may be done with great advantage for 15 or 20 minutes on slow scales, immediately before the daily vocalization on vowels. The tongue must never be drawn back, nor the teeth shut tightly together. Free articulation is indispensable to cast of tone production.

### Individuality in the Singer

DISTINCTIVE character, or individuality, in a singer lies not in his method or technic but in his brain.

In view of the wide variation in vocal pedagogies and the many who become singers in spite of, rather than because of, their training, we are forced to admit that Mother Nature has an ingredient called in English "common sense" of which she sometimes puts a "dash" in the human skull.

If the teaching is right the mind of the student will aid him in getting results. If the principles given by the teacher for the guidance of the pupil are mechanically correct, that is, such as will give results because they follow well-known laws, the brain will put them to good use.

There are, roughly speaking, two kinds of singers: first, those who have musical possibilities and the desire for self-expression in song but no mechanical co-ordination to make their voices acceptable, and second, those who naturally emit pleasing sounds without any technical knowledge. These are sometimes equipped with musical brains, and often not.

The understanding of how the thing is correctly done can do no harm to either of these two classes. If the first it is indispensable; consequently, if these master the laws governing the development of the singing voice, they have every detail literally "at the tip of the tongue."

They know absolutely what they are about. Vocal sounds do not happen to be good or

bad, but behind the production of all sound is law. Given actions produce given results, from which there is no appeal. In the case of the second class the voice is very seldom entirely pleasing, but it is good enough to elicit the oft-repeated phrase, "Why, you ought to be singing in grand opera!" This singer seldom learns the fundamentals, because he does thus well without them, but, since he seldom arrives at a technical understanding of what he is doing, that part of his mind which would express emotions through the medium of intense tone, extended range, and clear and potent utterance, for want of good positive technical knowledge, is never able to find itself; and the "God-given" voice thus fails of its ultimate possibilities. It is only when the singer's mind has acquired the necessary knowledge of how to do easily and beautifully all things that may be required of his voice in a technical way that his individuality can show. It does not show itself in the affection of extreme "sweetness," dress, nor in odd ways of wearing the hair, nor in peculiarities of pronunciation, nor in mannerisms; but the moment a truly cultured singer opens his lips all who hear him can tell, by the grace and refinement of his diction, by the outlining of flawless tone adequate to all demands in range and expression, by the complete forgetfulness of self in the rapture of singing, that he has learned to master himself and thus reveal his individuality.

### Handel Expurgated

took one of the choristers with a bundle of music books under his arm. 'What have you got there, my man?' said the Doctor. 'Zam of Handel's mass, sir, that we're goin' to sing at church to-day,' was the rejoinder. 'Handel,' said the querist, somewhat astonished, 'don't you find his music difficult?' 'Why,' said the countryman, 'we did at first, but we altered it a bit, and he goes very well now.'

### The New and Improved

O-Cedar Polish Mop

Six decided improvements make the O-Cedar Polish Mop bigger, better and stronger than ever before. You can do more and better work with it. It will last longer and give more satisfaction every day of its long life.

The hard work of cleaning, dusting and polishing hardwood floors now becomes a pleasure. Time, work and money is saved.

### Note These O-Cedar Improvements

- 1 Longer, stronger and more yarn. A bigger pad—more polishing surface.
- 2 A new handle socket. Adjustable to all positions.
- 3 The pad is riveted to the head—it can not come off or be taken off.
- 4 The double padding to prevent scratching and marring of floors or furniture.
- 5 A better handle than ever before.
- 6 A decided reduction in price. More value at less money.

\$1 and \$1.50 Sizes—All Dealers (PRICES IN CANADA—\$1.25 and \$1.50)

O-Cedar is sold under a positive guarantee to give perfect satisfaction or money refunded.

Channell Chemical Co., Chicago  
Toronto London Paris Cape Town

Please mention THE ETUDE when addressing our advertisers.















Today there is a tremendous trend for a complete change. It is contagious. Organists are in demand as never before. Only a comparatively few recitals ago the number of recognized recitalists could easily be counted. Their numbers

## Humorous Incidents in the Organist's Career

By William C. Carl

### George Frederick Handel

On a visit to the Bodleian Library in Oxford, England, the guardian pointed out various objects of interest under the other. Presently he said: "As you are an organist, look at this!" Lifting from the shelves a rare old book, he pointed to the following notice: "Last evening a concert was given in this hall by a man named Handel. We are sorry, however, to say that it didn't amount to much!"

### Alexandre Guilmant

Alexandre Guilmant was the last man in the world to be appreciated. However, one evening at a dinner party at his villa in Meudon the chicken was served in the casserole. The conversation drifted to the subject of appetizers. Suddenly one of the guests remarked that the enamel with which the casserole was lined was liable to chip off and should it happen to be swallowed would cause appendicitis. Immediately Mr. Guilmant sent for a hammer and was not content until the casserole, with its enamel lining, was completely in ruins and not a scrap of it was left as a memento. Then he turned to the host for relief, the Master exclaimed, "Never again will a casserole be seen on my table!"

Following a course of lessons in Germany a young man applied to Mr. Guilmant for organ instruction, in Paris. The prospective student arrived at the studio in high spirits for the first lesson. Mr. Guilmant requested him to demonstrate his ability. Scating himself at the organ, he started to play, using tremendous physical effort. He trampled on the pedals and went about to use force, hands and feet combined. Mr. Guilmant, with tears in his eyes, put his hand gently on the young man's shoulder and said: "Please don't break the organ. My father built it!"

### Samuel Rousseau

Samuel Rousseau was Maître de Chapelle at the Church of St. Clotilde, Paris, when Cesar Franck played the Grand Organ there. Among his other works he wrote an "Ave Maria" which he felt justly proud. At the first opportunity his organist said: "The priest, not knowing its origin, sent for Mr. Rousseau at the conclusion of the service and in sentimental tones denounced the 'Ave Maria,' saying, 'Never again do I want anything of the kind sung in St. Clotilde!'" "Certainly not," said Mr. Rousseau, "it is a worthless piece, you shall not hear it again!"

Three weeks later, however, Mr. Rousseau asked the choir to repeat it. As soon as the service was over Mr. Rousseau rushed into the Sacristy exclaiming to the priest: "Don't you think my new Ave Maria is excellent?" I composed it especially for you and I was sure you would like it." "It is wonderful," said the priest, "I am delighted and want to hear it as often as possible!"

### Camille Saint-Saens

Camille Saint-Saens was always difficult to secure as a dinner guest. Many a

are increasing so rapidly that it makes one look on with pride in the realization of what has been accomplished in such a short period of time, and contemplate what the future will bring forth. It is said "The soul of the organ is the organist." May he always prove worthy of his calling.

hostess tried in vain to induce him to accept, with refusal as the result. Finally he promised to dine with a lady well known in the social set of Paris, with the proviso that he be permitted to leave precisely at 10 o'clock. The hostess sent her son to accompany him to the dinner. Just as he was about to step into the car he turned to the young man and said: "Pardon me, I must go back for an instant; I never dine without my toothbrush." The young man looked again. In a moment Mr. Saint-Saens returned wrapping the toothbrush in a piece of paraffine paper and placing it in his pocket.

On the next evening the young man lost no time in telling his mother and the guests of the incident. The dinner proceeded and at the conclusion of each course the guests glanced at the great artist but nothing was seen of the offending article.

After dinner he was most gracious and played many of his compositions on the piano. As the clock struck ten he excused himself and took adieu to the company. As soon as he left the salon each guest exclaimed, "How curious! What happened to the toothbrush?" The young man drove to his home and then he told his mother the car said, "Pardon, Monsieur, you said you never dined without your toothbrush; I notice you have not used it." "Certainly not," replied the great artist. "It is not yet time, but will be in a moment. You see I am an artist and the architect of my house insisted on placing an ancient lock on the door necessitating a large brass key. Most guests my friends, therefore, by placing the toothbrush in the hole of the key, so I can turn it without effort and my hands are saved! Au revoir."

### Joseph Bonnett

The American women have always been anxious to follow the latest styles from Paris. During a recent concert trip in this country, Joseph Bonnett, the great French organist, accompanied by his press-agent, To excite the curiosity of the fair sex he flooded the town with circulars announcing that if they desired to see the latest French style in music, they must come to the concert hall at the next evening, when the latest "Bonnet" from Paris would be there. It is needless to say the hall was crowded to the doors to see the new Bonnett became the "toque" of the town.

At a railroad station Joseph Bonnett was awaiting the arrival of his train after a recent Recital. The Organist and Members of the Committee had accompanied him, and the topic of conversation was about the phenomenal memory of the recent Recital. The Organist said: "My program had been played without a scrap of paper on the organ desk."

Mr. Bonnett, pointing to his three pieces of luggage, a suit-case, a hand-bag and a satchel containing a small keyboard, soundless excepting for a click which enables him to exercise his fingers during the many hours he spends on the trains, said to a friend:

"You see, it is easier to carry the music in the head, than in the hands."

It is impossible for the ear to differentiate and give each its true value."

Sir Charles Villiers Stanford.

## SACRED SOLOS AND ANTHEMS FOR Thanksgiving Services

Any of these numbers may be had for examination. When ordering merely mention "Presser Publication" and give Catalog Number.

Price	Title	Composer	Price
5952	And God Said Let the Earth...	Caleb Simper	.12
6282	Awake, My Soul, to Sound His Praise...	Harry H. Pike	.12
20127	Blessing and Glory, and Wisdom...	J. F. O'Neil	.12
10138	Great We Worship the Lord...	O. M. Schoebel	.15
20091	Great and Marvelous...	Edmund Turner	.12
10733	Great is the Lord...	R. M. Suits	.12
20122	Great is the Lord...	R. M. Suits	.12
10062	The Earth is the Lord's...	J. W. Lerman	.15
10740	How Excellent is Thy Lovingkindness...	Edward S. Barnes	.15
15611	It is Good to Give Thanks...	E. L. Ashford	.12
15738	It is a Good Thing...	W. H. Jones	.12
15604	It is a Good Thing to Give Thanks...	E. L. Ashford	.12
6286	I Will Magnify Thee...	R. E. De Reef	.12
6082	Let the Righteous Be Glad...	C. Darton	.15
10782	Lord God, We Worship Thee...	R. M. Suits	.12
5964	Lord of the Harvest, Thee We Hail...	F. H. Brackets	.10
10482	The Lord Reigneth...	T. D. Williams	.12
10011	Make a Joyful Noise Unto the Lord...	E. A. Mueller	.12
10946	O Be Joyful in the Lord...	W. Berwald	.12
10450	O Be Joyful in the Lord...	Bruce Steane	.15
20147	Come, Let Us Sing Unto the Lord...	E. A. Mueller	.12
15733	O God, We Worship Thee...	J. E. Roberts	.12
10312	Lord, How Manifold are Thy Works...	Wm. H. Eastham	.05
10382	Lord, How Manifold are Thy Works...	Wm. H. Eastham	.05
10788	Lord, How Manifold...	Edwin Hall Pierce	.12
10574	Lord of Hosts, Almighty King...	R. M. Suits	.12
10451	Lord of Hosts, Almighty King...	R. M. Suits	.12
15369	Oh Praise the Lord, All Ye Powers...	R. M. Suits	.12
15369	Oh Praise the Lord, All Ye Powers...	R. M. Suits	.12
15722	Praise the Lord, O Jerusalem...	C. Darton	.10
10004	Praise the Lord, O Jerusalem...	Wm. H. Jones	.12
15690	Praise the Lord, O My Soul...	Roland Smart	.12
10889	Rejoice, O Ye Righteous...	R. M. Suits	.12
6289	Rejoice, the Lord is King...	W. Berwald	.15
10298	Sing to the Lord of Harvest...	F. H. Brackets	.15
10095	To Thee, O Lord, Our Hearts...	Wm. H. Eastham	.20
15559	We Praise Thee...	E. S. Hosmer	.08
15692	Ye Shall Dwell in the Land...	Stainer H. Jones	.05
10485	Ye Shall Go Out With Joy...	Addison F. Andrews	.15
20240	Ye Shall Go Out With Joy...	Wm. Baines	.12

### SOLOS FOR THANKSGIVING

4490	Crown Him, Lord of All...	Henry Parker	.60
4489	Crown Him, Lord of All...	Henry Parker	.60
4435	Crown Him, Lord of All...	Henry Parker	.60
1732	O Give Thanks, Low Voice...	L. Feldpauche	.40
12851	O Give Thanks, High Voice...	W. S. Young	.60
12852	Hymn of Thanksgiving, A. Low Voice...	Walter Rolfe	.35
13214	Magnify Jehovah's Name, High Voice...	Walter Rolfe	.35
3277	Praise to God, Med. Voice...	Georges Rung	.35
15029	Praise to God Immortal, Med. Voice...	J. W. Lerman	.30
2854	Voices...	G. Goublier	.30
17009	Thanksgiving, Low Voice...	Jessie L. Pease	.40

Theodore Presser Co., Music Publishers and Dealers, Phila., Pa.

## A New Christmas Cantata "The Wonder Child"

No. 1. Prologue for Bass—The Prophet	
No. 2. Overture, Patience—The Child	
No. 3. Overture—The Child	
No. 4. Overture—The Child	
No. 5. Overture—The Child	
No. 6. Overture—The Child	
No. 7. Overture—The Child	
No. 8. Overture—The Child	
No. 9. Overture—The Child	
No. 10. Overture—The Child	

Send for FREE CIRCULAR "CHRISTMAS SUGGESTIONS IN MUSIC" THE WILLIS MUSIC CO. 137 W. 4th St. Cincinnati, O.

Every Woman who reflects quality in her appearance and her dress—naturally wears

## Velvet Grip Hose Supporters

because she knows that they not only hold but do protect the thinnest gauze stockings. The Oblong All-Rubber Button clasp—an exclusive feature of the Velvet Grip—will not rip or tear the sheerest hosiery.

Regardless of your manner of corseting, you will find it worth while to insist on having Velvet Grip Hose Supporters on your favorite corset.

GEORGE FROST CO., BOSTON, Makers of Velvet Grip Hose Supporters for All the Family

## Evangelist's Piano Playing

By GEORGE S. SCHULER

PRICE, \$1.00

Every Pianist Will Find This an Extremely Helpful Work—Full of Interest, Practical Hints on Effective Piano Playing. The effect of the playing of hymns as they are written is not very effective upon the mind. The effect of the playing of hymns as they are written is not very effective upon the mind. The effect of the playing of hymns as they are written is not very effective upon the mind.

THEODORE PRESSER CO., 1715-1717 Chestnut St., PHILADELPHIA, PA.

## BE THE BEST PAID TEACHER IN YOUR TOWN

Complete Teaching Course by mail

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

Learn to teach music. Instruction by mail. Complete Teaching Course by mail.

## New Musical Books

The Art of Transcribing for the Organ. A complete and practical manual for the organist. By J. H. Ellingwood. 128 pages, bound in paper. Price \$2.00.

More often than not the professional organist is obliged to play from music not written directly for his instrument. This applies both to solo and to accompaniment. He may have to adapt from orchestral scores, from piano arrangements of orchestral scores, from original piano pieces. In all these cases there is much to be known. It is not possible to reproduce on every organ the tone quality of the various orchestral instruments, or, more particularly, of the various instruments in combination. Nevertheless, one may give a very good idea of all and thus afford the public an opportunity of hearing works which are not often heard. Nowadays the organ is much more than a church instrument. It is a musical instrument in its own right. On these matters at length in a very practical manner in his new book, "The Art of Transcribing for the Organ." This book will prove useful to the student and the player.

Dial Keyboard for Music. By George Price. Published by A. Southy and Company, London, England. Price, 10s. 6d.

A very ingenious system for writing music quickly is one in which the inventor uses the dial of a compass as the basic principle. Thus a note pointing down (south) becomes a note pointing up (north). The notes are written on a dial with a compass. The notes are written on a dial with a compass. The notes are written on a dial with a compass.

The Secrets of Stravinsky. By J. H. David. Published by T. White and Co., New York, at \$2.00.

The narrator instructs his pupil in the secrets of the young art. He omits the command of vocal knowledge, characteristic of Stravinsky. He omits the command of vocal knowledge, characteristic of Stravinsky. He omits the command of vocal knowledge, characteristic of Stravinsky.

A Musical Tour Through the Land of the Past. By Ronald Rolland. Cloth bound. Price, 10s. 6d.

A book among hundreds. Written in a clear, forceful, engaging style. It is the music and drama with their anecdotes and choice bits of personalities which will interest the reader. The reader will find with reluctance and with an entirely changed view of the man and influences among and from which were developed the classic port and musical periods.

READ THE Magazine That Discovers "Polyphony" THE CHRISTIAN HERALD

Editor, Dr. H. H. Baldwin, Author of "The Bible's Secret"

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

The Christian Herald is a weekly magazine of 16 pages, published by the Christian Herald Society, 1715 Chestnut St., Philadelphia, Pa.

## Reduce Her Fat

This large volume of reports of researches, conducted in musical psychology at the University of Iowa, is of chief interest to the student of music and music psychology. Several similar volumes have been published in the past, but this is the first. It is the first of the present series range from studies of musical hearing to studies of the acoustical effects of music. The contents of the several essays will be of value to the student of music and music psychology. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

Edward MacDowell. By John B. Porter. E. B. Porter and Co., 178 acres, bound in cloth. Price, \$2.50.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.

MacDowell's Piano Playing in the great American tone poet seen from the standard point of view. A detailed biography of the musician. The greater part of the book is taken up by valuable notes on the compositions of MacDowell.







Now is the Time to Place Your

## Orders for Magazine Clubs

It is not necessary to have subscriptions begin immediately. If you wish them for Christmas gifts, just send your order and mention the date with which you desire the subscription to begin and we will do the rest. Attractive gift cards, showing the name of the donor, are sent to the recipient, when requested. Where can you make so little money go so far in sending something really worth while? You can't. So why not? We wish you to remember? Think of it! Regularly every month comes THE EXERCISE, or some other good magazine, knocking at the door and registering again your good wishes of the "Give on Earth, Get on Heaven" season. So, an announcement on inside cover of

## Premium Workers

We hope to have in your hands by November 1st, our new premium catalog which will contain more attractive articles than ever before, but meanwhile, we mention a few which will give you a running start before the catalog is issued.

*A Real Pin Seal Purse*—For one new subscription.

*An Envelope Purse*, with back strap, in black leather, for only one new subscription.

*American Gentlemen Seven-in-One (7-in-1) Bill Fold*, Keratol leather; makes a hit with every schoolboy. Limited space prevents us from fully describing it, but any boy or any man will be pleased with it. Only one new subscription.

*Black or Brown Hand Bag*, grain leather, silk cord, fitted with mirror and powder puff. Mighty good looking for only 3 new subscriptions.

*A Wizard Closet Garment Hanger Set* (folding), a rod with four hangers which fold up; for either the home or traveler, and best of all, is a space saver when not in use. Only two new subscriptions.

consists of a Keepclean Hair Brush, shell finish, size  $9\frac{1}{2}'' \times 2\frac{3}{8}''$ ; 7" shell dressing comb, mirror with 6" round bevelled glass, neatly packed in a cloth-lined box, for only five new subscrip-

Any of these premiums make attractive Christmas gifts. Take subscriptions wherever you find them. Don't hold them but send them to us. We will give you credit for them and you can make selections from our regular premium catalog, if the above do not appeal to you.

# MUSICIANS

Who are Always in Demand

A black and white photograph of a musical ensemble in a parlor. A woman in a light-colored dress sits at a grand piano on the left. Five men are seated in the center and right, playing various instruments: a violin, a mandolin, a guitar, a trumpet, and a tuba. A large potted plant is visible in the background.

“Can you double in brass?”

Every musician knows the significance of that terse question. The musician who can play only one instrument is always considerably handicapped, just as he who is master of more than one need never be without profitable employment.

Whether you are a beginner or an accomplished player of some instrument, you could not do better than to gain a comprehensive knowledge of Harmony, Counterpoint, Composition or Orchestration. If you play the Piano or Violin, why not also

## Six Lessons

Just mail the coupon. It places you under no obligation of any kind. But these 6 free lessons will absolutely convince

you of the simplicity, thoroughness and practicability of our teaching methods.

Think of the great advantages of being able to get the very highest grade music lessons from the best teachers in the profession, right in the privacy of your home, at a surprisingly

## Sherwood Piano

These Normal Lessons for piano teachers contain  
ing—the vital principles—the big things in the

production, interpretation and expression—a course strengthening and training the muscles of the face. This is explained, illustrated and made clear by photographs.

## Students' Piano Course

By Wm. H. Sherwood

No stone has been left unturned to make this Course absolutely perfect, and lessons are illustrated with lifelike photographs of Sherwood at the piano.

1. To Analyze Music, thus enabling you to determine the key of any composition, and its various harmonic progressions.
4. To Detect Wrong Notes and faulty progressions, whether in printed music or during the performance of a composition.

2. To Transpose at sight more easily accompaniments which you may be called upon to play.
3. To Harmonize Melodies correctly and arrange music for voice and orchestra.
5. To receive the greatest benefits derived from the study of Harmony.
6. To Substitute Other Notes when for any reason the ones written are inconvenient.

Each lesson is an orderly step in advance—clear, thorough and correct; not the mere mechanical application of "dry-as-dust" rules, but an inter-

esting, intelligent, thoroughly practical method that grips your attention and stimulates your ambition to succeed from the very beginning. A written examination on each lesson, in connection with ample original work, demonstrates your ability and fixes the important principles in your mind.

Please mention THE ETUDE

Through the various main courses conducted by the University Extension Conservatory, thousands of musicians have rounded out their musical educations by becoming proficient on some other than their one instrument, and have thereby been able greatly to increase their earning power.

You can do the same thing. To prove to you how easy it is to learn Harmony or master any of the instruments named in the coupon below, we will send you

## Six Lessons FREE

low cost. Even if you were to attend the studio of a really high class teacher for individual instruction, you could not begin to get the equal of our courses at anywhere near the price we will quote you.

Through this method, almost before you realize it, you can learn to double up on some other instrument—virtually double your earning power.

## Normal Course

the fundamental principles of successful teaching, technique, melody, phrasing, rhythm, tone and a set of physical exercises for developing

graphs, diagrams and drawings.

**Mark an X Before Course That Interests You  
AND MAIL COUPON TODAY**

Remember, we will send you 6 free lessons from any one of the Courses named below. Just put an X in front of the Course that most interests you and let us tell you what we have done for others—what we can do for you.

## UNIVERSITY EXTENSION CONSERVATORY, Dept. A

Please send me catalog, six free lessons and full information regarding course I have marked with an X below.

<input type="checkbox"/> Piano, Course for Students	<input type="checkbox"/> Violin	<input type="checkbox"/> Voice
<input type="checkbox"/> Piano, Normal Training	<input type="checkbox"/> Mandolin	<input type="checkbox"/> Public School
<input type="checkbox"/> Course for Teachers	<input type="checkbox"/> Guitar	<input type="checkbox"/> Harmony

☐ Cornet, Amateur      ☐ Banjo, 5-String      ☐ Choral Conductor  
☐ Cornet, Professional      ☐ Organ

Name \_\_\_\_\_ Age \_\_\_\_\_

Street No. ....

City .....

State \_\_\_\_\_  
on addressing our advertisers.







*Oh, what a lovely piece we've learned  
To play and have some fun.*









**Your Future Self**  
In a few years you will be a new person. Everything about you, except the enamel of your teeth, will have changed. Be fair now to the person you will be. Read here why it is important to protect the enamel of your teeth by using a safe dentifrice.

# COLGATE'S

## RIBBON DENTAL CREAM



## Save the Enamel of Your Teeth

*Nature will not restore it*

THE human body is constantly wearing out and being renewed. Bone, tissue, everything except the enamel of the teeth, undergoes never-ceasing change.

The familiar theory that everyone becomes a new person every seven years is substantiated by scientific authority. (See article on Biology by Professor William Keith Brooks, New International Encyclopedia, Vol. III, page 90.)

An injury to the flesh, the bones, the eyes or other organs may be healed by Nature, but the thin coating of enamel upon your teeth never is renewed, once it is broken or otherwise damaged.

"The enamel is a very hard substance; it is also brittle, and may be cracked or broken. If once lost, it will not grow again. It is evident, therefore, that it is very essential to protect this outer layer, both from the action of acids, and from mechanical injuries.

—From Human Biology, page 90, by Peabody & Hunt, The Macmillan Company, 1920.

The enamel protects your teeth from decay. As long as it is intact, your teeth will remain sound. When it is broken or scoured away, tooth trouble is almost sure to begin.

Consequently, you should be very careful in the selection of your dentifrice. Choose one which will wash and polish the enamel, not one which will scour with harsh grit. Colgate's is based on fine precipitated chalk and pure vegetable oil soap. The chalk loosens the clinging particles from the enamel, the pure vegetable oil soap washes them away.

## Cleans Teeth the Right Way

*Washes and Polishes—Doesn't Injure the Enamel*

Colgate's Ribbon Dental Cream does all that a dentifrice should do. It cleans the teeth thoroughly, and it has the important virtue of being *safe for habitual use*.

Protect the enamel of your teeth, and be fair to your future self by using Colgate's regularly, night and morning.

COLGATE & CO.

Established 1806

NEW YORK

Truth in advertising implies honesty in manufacture