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### Volume 42, Number 05 (May 1924)

James Francis Cooke

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PHILADELPHIA, PA.

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MAY, 1924

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Op. No.	Composer	Gr.	Price	Op. No.	Composer	Gr.	Price
10856	Almeida, Wm.	3	.50	10909	Muller, H. D.	2 1/2	.50
10857	Almeida, Wm.	3	.50	10910	Muller, H. D.	2 1/2	.50
10858	Hamel, Marcellus	3	.50	10911	Muller, H. D.	2 1/2	.50
10859	Irwin, John	3	.50	10912	Muller, H. D.	2 1/2	.50
10860	Waltz, March	3	.50	10913	Muller, H. D.	2 1/2	.50
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11000	Waltz, March	3	.50	11053	Muller, H. D.	2 1/2	.50

## PIANO SOLOS—Continued

10956	Almeida, Wm.	3	.50	10956	Almeida, Wm.	3	.50
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Possibly the finest arrangements of olden melodies for the organ are those made by Mr. E. H. Lemare. Lemare's genius for this work is nothing short of astonishing. He works so rapidly and so easily that when he takes such a theme as "Love's Sweet Song" by Mollay and transmutes it through his musical alchemy, the result is an organ composition which a great organist would readily put upon his program. In other words, he merely takes the theme as though it were his own and develops it like an original composition. This is something quite different from the process of decorating a melody with hackneyed arabesques which at best produced a composition of the Zopf or Rococo type.

None of the great masters have failed to see that real melodies are so rare that one need make no apologies for preserving them with arrangements. Haydn, Mozart, Beethoven, Schubert, all employed melodic material in this manner. Beethoven was particularly dependent upon folk themes. In his *Ecclesiastical* there is, for instance, a theme which Humperdinck in later years introduced by suggestion into his "Haensel and Gretel." This same theme developed along a little different line was introduced into a Broadway show this year and became one of the hits of the great White Way.

Melody is one thing—what one does with it is another; and who can say the great popularity of Burmeister and Kreisler is not due in some large measure to the skillful and artistic manner in which they have replayed loved melodies that the public would far rather hear than the complicated artificialities of highly trained but tuneless composers? Brahms in the *Hungarian Dances*, and Sarasate in his four books of transcriptions of Spanish Dances for Violin, have done the art of music an immense service. Without such transcriptions much of the beautiful music of the world would be lost.

### The Triumph Spirit and Adam Geibel

ADAM GEIBEL has just celebrated his fiftieth anniversary as a composer. During these five decades he has written some three thousand songs, piano pieces, organ pieces, anthems and hymns. He has conducted large choirs, served as an organist, managed a successful publishing business of his own, lectured, sung, and, incidentally, reached thousands as an evangelist. His compositions are not symphonies, concertos and operas; but he has skillfully written music with decided melodic and harmonic worth, which has reached out to multitudes. One of his compositions, for instance, a value named "Sleep" (written under the nom de plume of Earl Lebig) is now one of the most popular pieces of its kind in America.

These unusual accomplishments make a record of which any one might be proud. The fact that he has done so much without the use of his eyes does not seem unusual to this remarkable man. He considers his blindness, since childhood, a blessing in him in many ways. It has developed his character, his determination, his fortitude, his concentration.

The lesson of Adam Geibel should be a source of infinite inspiration and encouragement to thousands of young men and young women. Here is the greatest axiom of youth. Obstacles are the strong draft on the furnace of ambition, character and success.

Many of the greatest achievements of man have been attained in spite of "insurmountable" obstacles. We would have no difficulty in naming great numbers of men and women of immortal fame who have triumphed over "unbelievable" obstacles.

Indeed, if we were asked to define the essential element of immortality we should first say that it was the irresistible spirit that permits nothing to stand in the way of attaining the ultimate goal. Your success, great or small, must depend upon the degree of this divine determination this triumph spirit which you have cultivated.

Chopin, Beethoven, Weber, Schumann, Wolf, made masterpieces when they were in conditions which would have sent the average man to a sanitarium. They did not stop for a moment because of failing health.

Prescott, sightless from childhood, wrote his "Conquest of

Mexico" and his "Conquest of Peru," despite the fact that his teachers told him that it was quite impossible for a blind man to become a historian. Scores of blind men and women have ridiculed that word "IMPOSSIBLE."

The mastery attainments of Darwin, Spinoza, Spencer, Voltaire, Kant, Francis Parkman, Pope, Heine, and countless others, have been reached over mountains of pain and invalidism. Masterpieces are made of the spirit and not of the body.

Because you are weak or hemmed in by poverty, do not accept these barriers as insurmountable. Most of the rich men of America to-day were companions of poverty in their youth. Many a workingman, such as Roosevelt, has by dint of the triumph spirit made himself a giant. Behold this great President, in his last years, with only one eye and a bullet wound in his throat, gloriously battling ahead. Think of Admiral Nelson, "the Lion of Trafalgar," going into that epochal battle with only one arm and one eye, fearless and triumphant notwithstanding infirmities which would have stopped the career of any one without the triumphant spirit.

The triumph spirit which has enabled such men as Adam Geibel, Edward Baxter Perry, David Wood, and other musicians without sight, to do more in this field than most men with sight, is momentous. The triumph spirit fairly shines out of Dr. Geibel's smiling face.

The triumph spirit is the opposite of the tin-cup spirit. Most people are in trouble because they sit whimpering at the street corners of life with a tin-cup in their hands and a painful "Lord, how I suffer!" look on their faces. They are in trouble because they have formed the habit of inviting sympathy instead of laughing at obstacles. Most trouble is home-made, largely imaginary. Success in music never comes until one has learned the secret of banishing the habit of making trouble.

If you happen to be discouraged, disheartened, "cheated by fate" may not this editorial, inspired by the career of Adam Geibel, rekindle that spirit of triumph over the material that leads to greater achievement, greater prosperity, greater usefulness and greater happiness.

### International Fellowship

"PEACE. PEACE. PEACE!" cries a lacerated warrior. The tragic fate of war and everything that has to do with war was never better known to us than now. Just as great States in this country are trying to make the purchase of firearms impossible, so should the world strive to annihilate the tools of war as soon as the minds of men can come to see that war is the most hideous and useless form of waste.

Danile Batchelor, one of Trz Evre's oldest and finest friends and contributors, believes that music, the common language, will have a great part in bringing about a world peace. We think likewise. He has called our attention to the fact that all the churches have set aside May 18th to further the cause of International Sunday Fellowship. Perhaps you can help your church in preparing special music for that day.

### The World Do Move

Two decades ago we heard a business man deprecating the "business of music teaching." We have just been putting down some figures for our own amusement, relating to a number of teachers we have. Of the men, only two did not possess automobiles; some, very fine cars; the others, excellent cars of more reasonable price.

The automobile is our present-day national thermometer of prosperity. Several of these teachers found the automobile absolutely indispensable in their calling. Many of them cars from their income taxes, as the machines were used almost entirely for professional purposes. The musician of to-day is infinitely more prosperous than the man of twenty years ago.

Music is now looked upon in an entirely different manner, thanks to the hard labors of those who have been fighting for it until the American people have come to think enough of it to pay for it at the rate of two million dollars a day.

## "Souvenirs" of Famous Musicians

By the Noted Violinist-Composer

FRANZ DRDLA

### Biographical

Of the millions of people who have heard the immensely popular "Souvenirs" of Franz Drdla, few know even how to pronounce his name. He pronounces it Durd-la. (Durd pronounced with the "r" rolled.) He was born at Saar, Moravia. His father was very musical and gave him his first lessons on the violin and piano when he was eight years old. He studied for two years at the Prague Conservatory, under the master Benoit, when his marked talent urged his father to send the boy to Vienna, where he entered the Imperial Conservatory, under the famous Joseph Helmesberger, violin virtuoso, conductor and director of the conservatory. Joseph Helmesberger was the son of Georg Helmesberger, the

teacher of Joachim, Auer, Ernst and many other masters. At the conservatory Drdla also studied with Anton Bruckner, and with Franz Krenn, who in turn had been the pupil of Salieri and became the teacher of such famous masters as Wolf, Richter, Mahler and Mottl. Upon his graduation Drdla won the first prize for violin playing and for composition, and the medal of the Gesellschaft für Musikfreunde. He made many successful tours of Europe as a violinist, and for many years played in the Imperial Orchestra, and also for four years in the orchestra of the Festspielhaus, at Bayreuth. Although he had written a Symphony in his student days, his great melodic gifts were not discovered until the new century.

"The Queen of Roumania once said to me, 'Professor, how does one compose? Does one go to one's study and wait for inspiration? Does one go about it at an appointed time in an appointed way? Is there a method that one pursues?'

"This seems a very human inquiry, because so many, many people seem to want to know the *modus operandi*. As a matter of fact composition seems to me translated memory. It seems a memory of some very delightful experience that expresses itself in music. The machinery of composition is quite a different thing, when one knows how any melody may be treated and developed in hundreds of different ways. The main thing however, is the melody, the inspiration. The melody is a translated souvenir. Just where it comes from, how it comes and why it comes, I am only too glad to leave to the psychologists to explain."

### Craftsmanship vs. Inspiration

"My master in composition was Franz Krenn, Krenn was learned, skillful in the extreme, painstaking and hard working. He could sit down and write to order any kind of a composition. He would cover the paper with notes, and then, if he saw any bad spots, he would put in a few more notes. His idea of composition was to put notes upon paper they must be correct, they must follow the laws. This done, he was done with the composition. But who in this day ever hears of any of Krenn's compositions. Not that he belittled inspiration, but that he was incapable of putting in his work that thing which makes people want to hear it or which might give it that spirit without which no musical composition can survive."

"This seems somewhat odd, for Krenn lived in Vienna where also lived Franz Schubert. Krenn was a boy of twelve when Schubert died in 1828. He must have realized that what gave immortality to Schubert were his inspirations—those soul souvenirs of some delightful or impressive past experiences—and not his technique. Schubert, indeed, realized his own lack of schooling, and just before his premature death is said to have been preparing to advance his own studies. Technique is a very important thing, but, in the case of the composer, by no means the most important. One should have as fine a technique as possible, but technique merely means knowing how to do a thing, how to use materials. Technique does not, cannot, provide the materials. Whither they come only the Almighty knows. Schubert knew this and wrote his melodies anywhere, anyhow, at any time. The lack of a bill-of-fare, a turn piece of paper—anything sufficed for him to use in writing down the immortal melodies."

"Schubert's way is the only way, to my mind. One cannot sit down and say 'Now I am going to compose.' One must, however, always keep one's self susceptible to melodic inspiration. Many of my most successful works have come to me when I least expected them. I have hundreds of scraps of paper, old cards, anything, with melodies scribbled over them. Not all of them are good. I discard the bad ones."

### How the Famous Souvenir Was Written

"You may be interested in learning how the *Souvenir* came to me. As I have said, my theory of composition is that a beautiful memory, a souvenir of some very unusual and edifying experience, translates itself into tone. I was in Vienna, riding on an electric car. I was going

to visit a friend in Hietzing. The car was passing through the same street where the great Schubert died. Suddenly I experienced a very pleasant memory. I found myself humming a little melody. I had no paper except the transfer ticket in my hand. Instantly I jotted down the outline of the main notes of the melody upon the ticket. When I reached home I expanded it from my hastily written notes. It seemed a pleasing melody to me; but I hardly realized that it would literally sell by the million. My fellow countryman, Kubelik, played it in America, and it also immediately became popular in Europe. Now all the great violinists play it in concert and on the talking machine."

"Anyone who aspires to compose should get as good a technical acquire as fine a degree of craftsmanship as possible, but should at the same time listen for the still, small voice of inspiration. The composer whose life has been rich in experience, whose mind has been fed upon the beautiful things of the world, whose soul is exalted above mundane things, is the one whose works must endure, whether he be merely the writer of folks songs or whether he be a Beethoven. I have known many master musicians, and in my observation this has been their common experience."

### Bruckner's Lessons in Harmony

"Bruckner, who was an infinitely greater composer than Krenn, was my master in harmony. His work as a teacher was perfunctory in the last degree, and literally a joke to the boys in the class. The great master was continually wandering off into the realms of fantasy. In fact, he would take up hours that were supposed to be devoted to Harmony instruction by playing the organ."



FRANZ DRDLA

In 1904 he appeared as a composer. Although best known through his "Souvenir," and his "Serenade," his compositions are numerous and include two operettas, "Das Goldene Netz," and "Die Ledenkomtesse," which have been very popular in his native land, now a part of Czechoslovakia. On his arrival in America this year he received a special offering from the Keith Vaudeville interests and has appeared already before thousands of admiring Americans, with tremendous success. His acquaintance with famous musicians of his time has been both extensive and intimate, and his memories of them make very interesting reading. THE ETUDE has in preparation numerous similar articles.

The boys, who were often only too glad to get out of work, would sneak away from the class while the old man was playing; and he would never know the difference. It was significant that Bruckner, the great composer, was permitted to teach only Harmony, while his less inspired contemporary, Krenn, was given the classes in composition. Krenn was a pedagogue; Bruckner was not. In his dreams at the keyboard he may have been creating melodies.

### Dream Melodies

"Many of my finest melodies have come to me in dreams. Often I have heard them and have awakened with a start from a sound sleep and explored my room for paper to put the themes down. It would thus seem that melodies are a product of the subconscious mind. I have no doubt that many composers have dreamed melodies. When you force the conscious mind to produce, the melody may be perfectly correct on paper, but it will hardly live as long as winter snow in Maytime. The widow of Johann Strauss once told me that the melody of her husband's famous waltz *Simplicius* was conceived in a dream. It would be very interesting to find how many melodies of the past had been born in that way."

### Dvořák and the Carpenter

"Master musicians always instinctively realize that music is something which cannot be created or even interpreted in a perfunctory way. I am reminded of a story of the famous Czech-Slovak musician Dvořák whom I had the joy to know for many years. Dvořák was asked to conduct an orchestra of amateurs in a town a short distance from Prague. He worked with them faithfully, but finally could stand it no longer when one of the violinists was producing a terribly scraping tone. 'Hey, there,' he exclaimed, 'what is your occupation?' 'I am the village carpenter,' replied the frightened man. 'Ah,' said Dvořák, 'Carpenter, eh? Well why do you persist in saving on that poor violin when you could be so much more useful saving wood?'

### When Bruckner Conducted

"It is sometimes difficult to realize our limitations. Not everyone can be a carpenter, and not everyone can be a composer or a conductor. Bruckner, whose works were not recognized until late in his long life, always felt that this was due to the antipathy of Dr. Hanslick, the friend and champion of Brahms. This cut deeply into the soul of the old master. When recognition finally came he was very generously treated in some quarters. Bruckner's first Symphony was dedicated to the Emperor of Austria and he was asked to conduct the Imperial Orchestra (ordinarily conducted by the great Richter) when the Symphony was to be played upon an important occasion. Bruckner had never conducted a symphony. He, however, looked forward to the event as a great vindication. The rehearsal came, and Bruckner, who was nervous as a dandel at his first dance. He mounted the conductor's stand, raised the baton high in the air, nodded his head vigorously many times and then exclaimed excitedly: 'In the name of goodness, why don't you commence?' In his excitement he had not realized that the orchestra could not play until he brought down his baton for the first beat. 'Here Richter,' he exclaimed, 'you do it; I'm no conductor.'



"Bruckner was largely self-taught. The son of a village schoolmaster and orphaned when a child, he led a somewhat lonely and secluded life for many years. Indeed for twenty-one years he struggled along without a teacher. He used to tell his students at the conservatory that he had studied harmony for seven years, counterpoint for seven years and composition for seven years; but he did not always say that he had been his own master."

"Composers are, from the nature of things, sensitive, nervous organisms. The calm, staid, orderly, placid person, whose every action seems to be carefully and definitely thought out in advance, is hardly likely to become a composer. I remember that when Brahms was sixty years old, a great celebration of the event was arranged in Vienna. I had the honor of being invited to play with him his *D Minor Sonata for Piano and Piano*. I was somewhat apprehensive of the occasion, which was to be attended by the greatest musical authorities of the land. One could hardly be blamed for being a little nervous. When the night of the concert came I found that Brahms was far more nervous than I. He was so excited and so tense that he could hardly contain himself. His pedaling was one indication of this. He 'worked' the pedal constantly in an extremely nervous manner."

"Brahms had a reputation for extreme sanity. He was not like Hugo Wolf, who perished in an insane asylum. When I was a very young man I was selected by Krenn to transcribe for piano Wolf's *Symphonic Poem Pelleas et Melisande*. The work occupied nearly two months. It was associated with the master for most of the time. I shall never forget his nervousness and excitability. He was so intense and so anxious to have everything right, and I was very glad when the task was completed."

"One of the old things about composition is that the composer rarely realizes when he has done anything musical. He may be immensely fond of some work which may lead him to place the piece in a safe place to survive. This is often the case. Everything is a matter of taste. The Queen of Roumania once asked me, 'Who is the greatest singer of the present time in your opinion?' I replied to her, 'Your majesty, in the art of music there are no champions as one may find in the prize ring, because there is no one who is capable of deciding which artist is the greatest. It all depends upon individual taste.'"

#### Dvořák and the Doves

"Dvořák was once asked by a lady friend which was the favorite of a large flock of doves that he delighted in keeping. Just then his cook was approaching and he said, 'Marie, which symphony do you like best?' The cook was amazed and answered she had no idea. He replied, 'It is the same with doves and symphonies. I don't know, myself.'"

"Composers, on the whole, are very human. They have their fads and their animosities. Sometimes they carry these to an extreme. Poor Hugo Wolf in some way gained the enmity of Brahms. Brahms was very bitter toward the compositions of the younger man. Hugo Wolf, driven to retaliate, wrote in his paper *Die Blätter* some very caustic criticisms of Brahms which Brahms resented in his own way. Every afternoon when he went to his favorite coffee house he was naturally observed by all. At the end of his meal he would call the waiter and tell him to bring a copy of a newspaper. By prearrangement the waiter brought Wolf's journal, the *Salon Blatt*. Then Brahms would rise in great disgust and denounce the paper, saying that he would never read it, and so with such an absolutely worthless publication. Wolf failed as a journalist, with such a powerful enemy. Brahms had his partisans, among whom was Hans Richter, who said when he saw a composition of Wolf: 'This wrote the man who writes against Brahms.'"

"Richter was very proud of his position. Every two years he used to give a great festival performance of Beethoven's *Ninth Symphony*. Once one of his choists, an almost unknown musician, and the conductor, took to a rival festival in a suburb of Vienna. Richter met him and asked how he was getting along. 'Ah, Master,' said the choist, 'It is not nearly so hard to direct as it is to play the oboe.' 'That's right, Strakosky,' said Richter. 'I know it; but don't tell anybody.' A peculiar and delicious bit of sarcasm. The *Ninth Symphony* demands the best of the greatest conductors and in the hands of a novice becomes ridiculous."

"Simplicity in art is a great asset. The artist should be simple in all things. In this way the greatest results are attained. Once a violinist who was famed for his riches, his graminé, and his extravagant performance was offered before my Master's eyes. The next day Helmsberger gave his criticism of the performance for the press. It read, 'Truly a remarkable violinist. He plays the very simplest things with the greatest imaginable difficulty.'"

## Music Student, Prepare to Teach

By Mabel Madison Watson

WHAT lies before you may not be known. Fortunes fade; and the embryo Concert Artist too often finds fame and its elusive fortune a disappointing will-o'-the-wisp. Practically all the great soloists have taught, or do so now. So, to the student we would say, learn to teach. Study with the idea of developing the ability of imparting what you know to others; and in the operation investigate the best methods of accomplishing this. Make yourself ready to accept pupils and when, the time or necessity arrives, they will accept you.

Supplement your special studies with a course in teaching methods, under a capable instructor who has a successful teaching record behind his work. Theorizing is of little use in this line in professional work. When you have tried your powers and have made good in a small way, then make yourself known to your community by discreet advertising. "Display your wares"; but be sure you have every claim you make, and you should be able to make them "ring true." No shoddy will stand the test of age.

In your work give the best that you have learned from your teachers; and that you have found to be so useful; but do not be afraid to launch out and try new ideas which will occasionally come to your mind. It is thus that you will grow.

Suggestions come from trying to impart to others what you yourself have learned. You will find that you will only keep your own thought life and execution most fresh and vital. From seeing the fault of another you will instinctively learn to shun it in your own work. To be properly prepared for the work of the hour means that you must be in a state of continual progress.

## Maxims for the Music Teacher

By Loie E. Brandon

TEACHING is an art; and, like all subjects which pertain to art, it has certain maxims and rules which are a great help to the person ambitious to excel in it.

A principle which no teacher ought ever to forget is that there is no reception without reaction, and no impression without expression. The pupil must first be taught to think and then to produce.

Lead out each pupil according to his individual needs by characterizing him. This means that the teacher must know personally and intimately not only his pupils but also the surroundings in which they come.

Be kind; and, radiating a cheerful influence, make punishment a pleasure.

The teacher's watchword should be cooperation. The pupil learns only through his own activity; and the teacher who secures the greatest cooperation from the pupil will always attain the best results.

"No teacher can do more than free the pupils of fettered egotism; would you fly—you must test your own powers of flight."—*Tegner*.

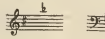
Sincere and carefully expressed encouragement, where deserved, is good teaching and should not be withheld.

When discouragement and failure seem to stare you in the face, then is the time to be firm; put them to rout by an ever-undiminished enthusiasm and a determination to find a way or make one.

## Simplifying Accidentals

By Sylvia Weinstein

BEGINNERS having difficulty in recognizing accidentals will simplify this subject with the following exercise. In a music tablet, write the teacher names, for instance, —sharp, B-flat, G-natural, and so forth, the pupil will write the named accidentals on the correct line or space, but without the notes, as in the following example:



Change back and forth from the treble to the bass; also use the added lines above and below the staves. Then the pupil should name aloud and play what has been written.

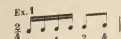
"The root of all brilliant playing lies in one thing—accuracy. Without accuracy any attempt in brilliancy must result in musicality."—TERESA CARRERZO.

"I do not consider that music is all the pleasure I live for in the world, and the greatest I can ever expect in the best of my life."—SAMUEL JOHNSON.

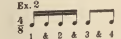
## A Better Way to Count

By Earl S. Hilton

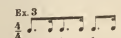
INSTEAD of counting 1 and 2, and in 2 time, turn it into 4 time and count in this manner: 1 and 2 and 3 and 4. For example, instead of this:



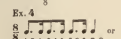
do this:



The former way of counting is correct, but it is not as clear as the other, and the latter is the same idea which will apply to the especially "tricky" schottisch. For example, instead of counting, 1, 2, 3, 4 in 4 time thus:



turn it into 8 time and count thus:



## Pointers for Teaching the Bass Notes

By W. L. Clark

1. Be certain that the easier of the scale have been mastered. This gives freedom of finger action that will aid in playing the more difficult notes.

2. Give a short time each lesson to playing notes frequently found in any selection in the bass clef. Tell the student to play the G in the first octave below middle C; and so on, until he recognizes the keys that represent the notes of the bass clef.

3. Teach the notes on the lines of the bass clef in one lesson; and teach those in the spaces in another. This frequently prevents confusion.

4. In the first exercises in which the bass notes are to be played, insist on this: make the greater part of the time for instruction on the notes of the bass clef.

5. Assign certain exercises where the bass notes are to be played five or ten times daily.

6. After first assignments, select material in which the melody is in the bass. This will induce the pupil to seek for accurate tone and reading of the bass notes.

7. Some selections in which a great many of the bass notes are the same as those of the treble, except that they are written on the treble, or two lower, are valuable for practice because the student learns to play the bass and treble notes in harmony.

8. Assign a great deal of material written in the key of C before attempting sharps and flats in the bass.

9. Insist upon the notes of the bass clef being played accurately from the very beginning.

10. Appropriate a few minutes occasionally to having the pupil read aloud the bass notes in a particular exercise.

11. Select material in which the bass notes are more difficult than those of the treble.

## Build Well

By Alfredo Trinchieri

FOR nearly two years I have been interested in watching the progress of the building of the great suspension bridge which is to link "The City of Brotherly Love" with "The City of Talking Machines." And what have I observed? They are building it well. They are building it right. They are building it strong. They are building it fast. They are building it cheap. They are building it wisely. They are building it beautifully. They are building it for the good of the world. They are building it for the good of the human race. They are building it for the good of the future. They are building it for the good of the present. They are building it for the good of the past. They are building it for the good of all.

"And what has been the result of this building? It has been a success. It has been a triumph. It has been a miracle. It has been a wonder. It has been a marvel. It has been a feat. It has been a deed. It has been a deed of valor. It has been a deed of courage. It has been a deed of strength. It has been a deed of wisdom. It has been a deed of love. It has been a deed of faith. It has been a deed of hope. It has been a deed of charity. It has been a deed of kindness. It has been a deed of gentleness. It has been a deed of meekness. It has been a deed of mildness. It has been a deed of sweetness. It has been a deed of goodness. It has been a deed of beauty. It has been a deed of grace. It has been a deed of glory. It has been a deed of honor. It has been a deed of praise. It has been a deed of thanksgiving. It has been a deed of worship. It has been a deed of devotion. It has been a deed of sacrifice. It has been a deed of service. It has been a deed of love. 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## The Redemption Power of Music

The difference between a scientific explorer and a spy lies in the circumstance that the explorer is a student while the spy is a thief. The one works for all humanity, the other for himself or for that division of the globe which he calls his country; the one aims at development, the other at subsequent destruction. Those who do not regard art from the high plane of ethical thought and feeling, that rather try to snatch some knowledge of it in the byways of charlatanism and for no better purpose than to gratify the ignorant or to gratify their own vanity or, worse still, to satisfy their greed of money, they are the spies in the camp of music; for they merely learn to imitate the externals of the art to use them for its ruination. They are, indeed, spies, traitors and common criminals to boot; for, they are taking an unfair advantage of ignorance and thereby counteract the working and influence of honest and sincere musicians. Contrary to these malefactors do the faithful believers in the redemptive power of music enter upon its study with enthusiasm, reverence and pure-minded love, and unless they are interfered with by well-meaning but ignorant parents or guardians, they awaken and foster a silently respectful and loving regard for music in their pupils and friends.

What a priceless boon music, good music, is to us mortals! Jewels are worn to dazzle the eyes of others, treasure must be spent to be enjoyed, but music makes no such demands. It is our faithful companion from our cradle to our grave; it is with us in our joys and it for- crades to us in our darkest hours, in our direst, most painful affliction. When those we love have passed away, when we are so misunderstood that relatives and friends turn away from us in merciless prejudice, when we are alone in our little abode, alone with our distress, alone with our God, music will softly spread its magic wings and fan away all earthly sorrow; it will cool our tear-smarting eyelids, console our heart, placate our soul, lead our thoughts heavenward for new hopes and new thoughts and brace us for the morrow to face the world anew. How can we humans ever thank God enough for this sublime and sweetest of His gifts!

## Self-Help Questions on Mr. Sternberg's Article

What two composers first raised dance music to a higher level?  
How does Herbert Spencer define pleasure?  
Which branch of art is most emancipated from the material world?  
Who are the "spies" in the music?

## The "Forcing" Habit

By Lynne Roche

I HAVE just been listening to "the tale of woe of an ambitious young girl who had just returned from her second lesson with a new teacher. Her first sight of the had been doing had been laid aside while neglected features of study were to be brought up to where she could progress satisfactorily.

Now one of the most disastrous things that can happen to a pupil is to be "forced" beyond the grade of work which she is able to comprehend; and this may be done either as regards technique, interpretation or general intelligence. In either case the result is equally bad, so far as the pupil's future is concerned. Some day she will come under the guidance of a real teacher who at once will sense the difficulty. Then must she be brought unpleasantly to see that it is necessary that she shall go back and bring up much work that she thought she had done—this, in order to create a foundation for any real musicianship she may hope to attain later.

No, do not "force" It is so easy to "bump the nose against the wall of technique." Pupils are so ambitious to do the "big-sounding" thing—often irrespective of their capabilities and preparation—that to humor their desires would be humorous were it not so pathetic. And the same thing holds true of the teacher who sometimes, in the name of the law of accomplishments as an instructor, shunts the student into a morass of difficulties which gradually submerge and stifle both her enthusiasm and progress.

Only the piece which is possible to master in such a way that the technical difficulties which are the cause of concern to the executant, can be performed with any hope of bringing out its inner beauties. Therein lies the folly of any other course. If the student must grind for weeks, or even months, to acquire a passage, to recital of technical problems, by that time her sensibilities have been so

dulled that all hope of her ever getting into sympathy with the inner spirit of a composition is gone.

And the same thing applies to studies. If they are to serve their purpose, they must be of a difficulty that, with a reasonable amount of study, may be prepared in a manner to allow the student to be played with speed and spirit. It is only when this last stage has been reached that these studies become really a medium of developing facility of both physical and mental trends.

No, these things cannot be done by leaps and bounds. There must be a gradual and symmetrical development. And this can be accomplished without restraining the students' impulses to the degree that their rate of perceptible progress is depressing.

## The Effective Method in Teaching

By L. E. Eubanks

It is regrettable that so many instructors think their work ends with the giving of knowledge. It only begins with this; a pupil really educates himself; what the teacher does is to teach him habits of work, the best methods of self-expression. The teacher of history impresses facts and dates on her class; mathematicians expound rules. A perfect echo of this "driven in" knowledge is all the best pupils can give. The competent teacher of music gives knowledge, and something more; he educates his pupils' subconscious mind, and this becomes the pupil's real teacher.

In music, or any other subject lending itself so perfectly to subconscious mentation, we learn between the teacher's work is to present and impress the lesson matter in such a way that the mind gets a good grasp on it. In other words, the acme of effective teaching is to develop connection between conscious and subconscious thought, to train the conscious mind so that it passes important points on to the record-keeper, the subconscious treasurer. Padewski appreciated this method of development; he habitually "put away" beautiful effects and during sleep hours recalled them for elaboration.

## Concentration Not All

Concentration is ordinarily prescribed as the best developer of subconscious activity; but we cannot agree with this unqualifiedly. Many pupils concentrate intensely without making more than a shallow impression on their subconscious. Concentration may even defeat the purpose; for when driven determinedly it takes all the attention to itself; concentration on concentration gets us nowhere in music.

Attention based on interest gives us the proper degree of concentration. Reasonable interest may be presupposed; without it no one has a chance. The teacher's highest art is to develop what we may term a receptive attention. A pupil with a calm mind, giving the work his undivided attention, is the one who will "put away" the lesson. Don't give him too much at a time, and never more than he can thoroughly assimilate. Teach him practically that what he puts away is all that counts; show him the value of auto-suggestion, thus: Tell him to think of one particular point in the lesson six hours later, stating the time in connection with another action. "As I go to bed I will recall, etc." Or perhaps he would be more to the point to suggest, "As I begin my next practice-hour, I will recall, etc." Have him repeat this several times during the lesson and again before he leaves you. He may not succeed the first time, but he soon will, and this shows him the duality of mind, and something more.

## Help of the Subconscious Mind

From this it is but a step to proof that the idea "comes back" with added clearness. Under the influence of a powerful suggestion given the conscious mind, or intense attentive study, the subconscious mind "works overtime." In its own sanctum, it may have a drill technique, but the "middle man," the conscious mind, is unable to present it until after rest. Periodical relaxation is a vital factor in the rationale of harnessing the subconscious mind.

Be careful to assign repetition its proper place. Pupils easily become weary and disgusted with it. Where the thing involved permits different modes of execution the thing will enable the teacher to dispense with it; but it is more satisfactory to explain scientifically the virtues and limit of habit, the need to facility in repetition. Only a shallow thinker can deny this merely because there is such a thing as senseless mechanical rote.

"Music—the language of heaven that cannot be spoken in words."

## VOTE YES OR NO ON JAZZ

IN OUR AUGUST ISSUE WE SHALL TAKE UP THE PROBLEM OF "JAZZ" IS "JAZZ" OUR NATIONAL MUSICAL EVIL?

IS AMERICAN MUSICAL PROGRESS BEING HAMPERED BY JAZZ?

## OR

IS JAZZ A NEW NOTE IN AMERICAN MUSICAL ENDEAVOR WHICH WILL IN TIME GIVE A NEW CHARACTER AND A NEW FLAVOR TO THE COMPOSITIONS OF OUR SERIOUS COMPOSERS OF THE FUTURE?

We know that the opinion of American musicians is divided upon this subject.

We want your vote. It will help in forming opinions of thousands when published with others in THE ETUDE.

Please do us the favor of sending us to-day on a penny postal your personal opinion on the following. Just copy the sentence following which expresses your mind:

1. I AM OPPOSED TO JAZZ OF ALL KINDS.

2. I AM IN FAVOR OF THE BETTER CLASS OF JAZZ AND FEEL THAT IT WILL IN TIME INFLUENCE AMERICAN MUSICAL COMPOSITION IN A CHARACTERISTIC AND ORIGINAL MANNER.

SEND YOUR POSTAL CARD VOTE with or without your name and address so that it will reach

THE ETUDE office

Before June 15th, 1954  
(Address Postal—Jazz Problem, THE ETUDE, Philadelphia, Pa.)

Read what the eminent composer, PERCY GRAINGER, has to say on "THE GENESIS OF JAZZ."

The August ETUDE will contain articles for and against Jazz by prominent musicians, among these will be one from

PAUL WHITEMAN,

often called the "Emperor of Jazz," who in recent years has revolutionized the old-fashioned ideas of Jazz and incidentally jumped his income from four figures to six figures. In this article he will tell why he pays his leading saxophonist ten times as much as the player in a great symphony orchestra receives.

## Memory Work and Public Performance

By HAZEL GERTRUDE KINSELLA

ALL, at various times in our lives wish that we might own this thing or that. Some one has said that "memory is ownership in mind." Whatever we wish to remember is our own mental property which no one can take from us. To be useful, this property of ours must be so classified that we can easily call it mind; and, in the case of musical memory, the pianist should be able to see its location upon the keys of the piano.

There are several kinds of memory; and in the order of their importance, these are:

1. *Mental Memory*, in which one learns the real make-up of the composition. One should be able to visualize anything memorized; that is, one should be able to see it, mentally, exactly as it looks upon the printed page; just as one recalls a picture seen in a book or one thrown upon a screen. To secure this ability, a pupil should, usually learn a but a small section of the composition at a time, the size of this section to be determined by the age and experience of the pupil.

## Phrase at a Time

The pupil may take only a phrase at a time, learning first one hand and then the other, fixing every detail in the memory, and then putting both hands together. Gradually he will be able to add the phrases to each other, in pairs, in threes, in fours, until he can play a whole page. All this work should be done at a very slow tempo, and gradually the tempo may be increased. The pupil, like familiar voices, One should analyze all difficult passages. A very young student, just beginning his memorizing, should analyze his little piece, the same as the more advanced student.

Word "analyze" means to separate or to break down, or to break down; so it is often well to mention the word, but to go through the piece, a page at a time, with the pupil, having him really analyze, unconsciously.

Take as an example, the "Golden Wedding" (also called "La Cinqcentenaire") by Gabriel-Marie. First memorize its key signature, the key (whether major or minor), the time signature, and the general style of the piece. The student may divide the first sixteen measures of the first four measures of each of the first, II, III and IV. Then he shall find for himself, the likenesses and differences in the different divisions. This is one of the secrets of ready memorizing. He will find that Division I made up of two distinct parts of two measures each, the last one an exact repetition of the other. That greatly simplifies matters, for now he need only memorize the first two measures and repeat them exactly. The next four measures, Division II, are altogether different, and must be memorized separately. They end in an extended trill with an upward inflection. Now comes Division III, four measures exactly like Division I—so that is simple, no extra work needed here. Then in Division IV, the four measures are the same as those of Division II, with one exception—instead of the upward inflection, the trill comes to a close by dropping to the A, the keynote of this section of the "Golden Wedding."

What seemed a big task, was comparatively simple, after all. One may go on through this piece and through others, and find the same features in evidence. Sometimes repetitions are more hidden, the theme repeated in a different key, or with different accompaniment, or with additional embellishments.

## Guide Posts

In learning a piece, one should learn, not only the exact notes and rests, but also, especially, the beginning notes—left and right hands—for each section of the piece. Have these ready as guide posts or "finger boards"; for in actual performance of the piece one must think, not only of the notes, but of the sections, and the sections, largely, in sections—the mind constantly looking a little ahead of the actual playing, and thinking—"What next?"

Analysis of special features of a composition, as cadenzas, and long runs, should be to find out what they are really made of. Many students, when they are very simple when closely observed. Are the cadenzas really scales, or are they little "finger patterns," repeated over and over, up and down the keyboard?

2. *Musical Memory*, the second type of memory work, always plays a part in the performance of any composition. Almost every composition, whether it be a Beethoven Sonata, or a piece of descriptive music like the *Mill in the Black Forest*, by Ellenberg, creates in the mind a certain definite picture or story, and is recalled by each repetition of the music. Possibly no two people imagine the same "story" for the same piece. Each has

a right to his own, and the teacher should always encourage the pupil to create his own. The teacher should memorize all their little pieces, as early as possible, creates the right habit, and the work becomes easier, as in anything long practiced.

To illustrate musical memory, take briefly the "story" or "program" of the Liszt "Goodnight." The introduction is meant to illustrate or depict the incoming tide, the waves coming a little nearer along the beach than the one which preceded it. Then is heard the simple melody—an old gondolier's song—one, we are told, which has been sung by the gondoliers of Venice as they have pushed their picturesque barques about, for many centuries. This melody is repeated several times, with varied accompaniments and embellishments, and with varieties of force, making the singers seem now near, now far away. Then toward the close, the great bell in the tower of St. Mark's Cathedral tolls the hour of midnight. Each of the strokes, played by the left hand, far down in the bass, is held over by the pedal and gradually dies away as a bell's tolling naturally would, while between them we hear fragments of the beautiful gondolier's song, which becomes fainter and fainter as the singers drift far out to sea in the soft, quiet moonlight.

One observant little girl, on hearing this piece after having been told the "story," astonished the player by saying—"The bell struck sixteen times instead of twelve!" It really does in the piano version, but the first four strokes are very faint and are intended to sound like echoes, wafted over the water. Anyone, knowing their "notes" at all, will find the following of the "story" a great mental aid in public performance.

3. *Muscular Memory*, the third type of memory work, is that in which the fingers automatically go through certain movements, playing a piece automatically because, by repetition, they have acquired a certain habit. This form of memory work is of the value of a crutch; not to be sought after but it has this in its favor—that when one has rightly memorized a composition one cannot, especially when playing at a very fast tempo, consciously think of each and every separate note, but must allow the automatic memory to carry things along. Automatic memory alone is never dependable—one may, or may not, "get through" the piece—but as a help after the memory work is correctly done, it is not to be despised.

Of help to memory work one might mention many. One of the greatest is the practice from memory of all scales and arpeggios, as with these and their fingering so mastered that they are automatic, the player is saved many hours of extra work. Another help is that children should memorize something, each lesson, from the very beginning of their studies. Another great advantage to be used by the more advanced student, is to memorize things first while they seem fresh and interesting and the mental image is clear, and then later to recall the material without notes, only referring to them for an occasional "setting straight," of any mistakes which may have crept in. And finally, listen to what is being played.

## Technic and Habit

The technic of any art grows from habit. In memory work, habitually correct practice teaches one of the nature of the piece, and is essential to mastery. The thorough knowledge of both these sides of the construction of a composition is invaluable, when it is played before others, whether from printed music or not. And just as a pupil learns the technic of scale, arpeggio, or octave playing, so the same pupil learns to play in public with confidence—by practice.

It is best that a pupil should learn to play, even during the first year's study, before others, and without notes. The playing without notes may be carried to an extreme—he made a bad—but it is nevertheless true that many a pupil could easily have had success in public playing if only he had been urged and encouraged to play from the very first.

Fine, thorough preparation must always precede public performance; and a student should play with as much thoughtful care when he plays for only one person as when he plays for a hundred or more. A splendid way for a young musician to gain confidence in his first public appearance is by playing a duet, for in this he has the inspiring companionship of the other player, and still has all the thrills of "being before the public."

When he must play alone the teacher should be very sure that he is really prepared before he is allowed to appear. Having studied his piece from the three different angles—how the notes look, how the notes sound, how the notes feel—he should be able to submit to the test. Before a pupil can appear at a public recital, he may be given an opportunity to play semi-publicly, either before a number of other students, as in a studio recital, or before any other informal group of people. Before he plays even there, however, he should be able to play his piece in any or all of the following ways, without the music:

## Tests for Memory

1. He should be able to play the melody alone.
2. He should be able to play the bass alone.
3. He should be able to play the right hand alone; and in this, as when playing the bass alone, it will give the player a very safe and sure sensation, to play every part, both slowly and up to the required tempo, with all the proper *crescendos* and *diminuendos*.
4. He should be able to play from any starting point in the piece which the teacher may suggest. One should be able to play "backwards"—that is, play the last page, then the one before that, and so on. Many people will start at the first of a piece and go bravely through it, who do not really know it at all. Espousing, or still, to play "backwards" in suites, as in "Papillons," by Schumann, or other similar compositions, playing from the last division to the first.
5. He should be able to tell the key of the piece, and its first notes in each hand.
6. He should be able to describe accurately the entire piece orally, recalling every change of key, rhythm, or general style. For instance, when studying as a piece as the 32 variations in C major, by Beethoven, or similar compositions, one should be able to describe as well, the general style of each variation, in its order.
7. He should be able to play either hand alone while the teacher supplies the other part, at his own, or at a second piano.
8. He should be able to play it all very slowly. In this way one finds at once the weak or uncertain passages. It should also be played without aid of the pedals.
9. He should be able to play it with absolute accuracy at the required or suggested rate of speed.
10. He should be able to think through the entire piece.

HAZEL GERTRUDE KINSELLA



with all of its progressions. Then when he plays, he should really "say something" with his playing, really suggest some idea or mood by his playing.

When a teacher succeeds in getting some piece learned in these different ways, he will discover that the pupil has a very firm grasp upon it. Some one may say that "it is only a little piece—surely it is not necessary to do it in so many ways." It may not be absolutely necessary, but it is certainly wise, for anything that leads to an accurate and artistic performance of even the simplest piece is not wasted effort.

Should there be varieties of force used—from *pp* to *ff*—the teacher should lead the student play in the hall where the recital is to be held, for one must always take somewhat into account the size of the hall and the effect of the acoustics upon the sound or effect of the performance.

#### Characteristic Appal

In preparing a rather brilliant piece for public performance, it is sometimes wise to practice, at the same time, studies or etudes of the same general style as the piece, as this will help to perfect that particular type of technical development, while training the ears and nerves from continuous practice upon the same melody. One can, after a period or such practice, go back, refreshed, to the work on the piece. For the cultivation of a brilliant technique of a general character nothing is better than to work on Czerny, Clementi, Henselt, or Liszt Etudes. Work on any of Bach's compositions will cause the student to concentrate his attention upon the work in hand, give him a polished technique, and develop in him a fine sense of phrase limits and general form. Three ever-interesting sources of pianistic technique are scales, arpeggios and Bach.

When a student is preparing a number for public performance, he must also think out and decide upon the characteristic feature or appeal of the work of the composer. The writers of the old classics, as Bach, Scarlatti, Pergolesi, and others, delighted in formal balance, and to this, the player should give prominence. The Schubert works are intensely melodic, while the writings of Debussy, and of many modern writers, are notable for their atmospheric charm. Then the student should always have some very simple exercises suitable for daily use, which, in a concentrated form, are useful in keeping the hands and fingers flexible.

The wise teacher will know that one of the surest elements in the successful public appearance of a pupil, pupils, taking for granted, of course, perfect preparation, is in the choice of the work to be presented. Many pupils are very ambitious, and wish to play in recital, pieces which their general state of advancement makes them unable to play to the best advantage.

An experienced teacher will know that a pupil should play in public a piece which does not tax his playing ability to the extreme—he will then have reason to be. It is often advisable, in the case of the recital appearances of young children, to use some of the regular study material on which the pupil has been working, and which he has brought to a high degree of perfection. In many cases, much pleasure may be given by the musical performance of little etudes or studies taken from the instruction book.

#### Suggested Self-Help Questions on Miss Kinsella's Article

1. What is the first step in memorizing difficult passages?
2. What are the "guide posts" in musical memorizing?
3. Should children memorize?
4. What is a good kind of piece to use for the first public performance of a pupil?
5. Should the pupil be able to play hands separately from memory?

"THE most encouraging sign in the musical world is the activity of the many women's clubs throughout the country. They form the vanguard in the advance of music appreciation, and it is the women who will play a large part in the organization and financing of the great opera houses which are bound to come in the near future."—RICHARD HAGMAN.

To know good music, real music, is to love it; and to love there is love of music there is always present of good music, good music, good music; for of the true and beautiful makes for better men and women, and a better world in which to live.

—Tacoma Ledger.

## A Table for Correct Fingering of Common-Chord Arpeggios

By Conrad Wirtz

for the first position. If our arpeggio is to be two octaves long, we will play

F A C F A C F

1 2 3 1 2 3-5

Downwards, we need only to reverse the order.

The second and third position will be, respectively

A C F A C F A

1 2 4 1 2 4-5

If our arpeggio is to be four octaves, we repeat the first three figures four times instead of two times.

For the L. H. we will find for the first position,

F A C F A C F

5-4 2 1 4 2 1

and so on with the other position.

#### A Time Tried Device

The writer has used this table in his teaching for a number of years and has had very little, if any, trouble about correct arpeggio fingering. Each pupil is given a type-written copy of this table for use during practice, taught in its three positions and then the pupil practices the arpeggios through all keys, hands separately, taking one key for each lesson, until correct fingering habits are established.

Fingering for Seventh-chord (four-note) arpeggios needs no special table, since the fingering for these arpeggios is all uniform, with only such modifications as will be readily understood by any pupil learning a well-founded habit of correct fingering for the common (three-note) arpeggios.

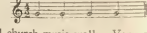
KEYS	FIRST POSITION	SECOND POSITION	THIRD POSITION
C, G, F, F#, G# Maj.....	R.H. 1 2 3-5 L.H. 5-4 2 1	1 2 4-5 5-4 2 1	1 2 4-5 5-4 2 1
D, E, A, Maj.....	R.H. 1 2 3-5 L.H. 5-4 2 1	2 1 2 4 4 2 1-2	1 2 4-5 5-4 2 1
E, A, D# Maj.....	R.H. 2-1 2 4 L.H. 5-4 2 1	1 2 4-5 5-4 2 1	2 4 1-2 4 2 1-2
F#, C#, G# Min.....	R.H. 1 2 3-5 L.H. 5-3 2 1	3 2 1-2 2-1 3 2	2-1 2 3 2-1 3 2
B Maj.....	R.H. 1 2 3-5 L.H. 5-4 2 1	1 2 4-5 5-4 2 1	2-1 2 3 4 2 1-2
B Min.....	R.H. 2-1 2 4 L.H. 5-4 2 1	1 2 4-5 5-4 2 1	1 2 4-5 5-4 2 1
Bb Maj.....	R.H. 2 4 1-2 L.H. 3 2 1-2	2-1 2 4 2-1 3 2	1 2 4-5 5-4 2 1
Bb Min.....	R.H. 2 4 1-2 L.H. 3 2 1-2	2-1 2 4 2-1 3 2	1 2 4-5 5-4 2 1

#### Walking Time

By Mrs. P. R. Turner

NEXT I write

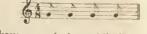
Ex. 2



This I call church music walk. Very slowly we walk and count, 1-2-3-4; and again we go to the piano for the first time demonstration with the fingers.

Then comes

Ex. 3



This we named the soldier's quickstep. At a lively gait we walk the measure counting 1-2-3-4; after which we have the piano demonstration.

In the same manner we take up Triple and Duple Time, and their figures, until these forms are thoroughly understood. Then I mark the accent. Strong accent we mark with Δ and weak accent with —. My pupils are then ready for the study of Compound Time.

#### Composer or Performer

WHILE practically all the composers of our time have been possible performers upon some standard musical instrument, few of them have shown brilliantly in this field. On the other hand, the eminent virtuoso performer has not risen to the greatest heights in composition.

Of the former condition read what Schumann said:

"Experience has proven that the composer is not met yet few of them have shown brilliantly in this field. On the other hand, the eminent virtuoso performer has not risen to the greatest heights in composition."

He cannot get view from an objective point. It is most difficult for a man to discover his ideal within his own heart than that of another. And the composer who needs rest at the conclusion of a work strive at once to concentrate his powers on its performance, his judgment is over-fatigued sight that tries to fix itself on one point—would become clouded. We have seen examples of this, when composers have wholly misinterpreted their own works by such a forced manner of procedure."

## What to Teach at the Very First Lessons

By JOHN M. WILLIAMS

Section V.

### This Series Began in The Etude for January

#### Schmitt Five Finger Exercises

Yes, I use the old-fashioned Schmitt Five Finger exercises; but I use them in a modern way. Take No. 4, for instance. Have the pupil fall with dead weight of the entire arm on the first note four times. This relaxes the entire arm, gives practice in weight playing and induces freedom of the entire piano playing apparatus. Next play the exercise as written—legato—with high raised, pure finger stroke in quarter notes, eighth notes and sixteenth notes. Watch the wrist that it does not tighten. The pupil should practice each speed four times (total twelve times a day), though naturally you will not have time to hear that many at the lesson. One or twice of each speed is sufficient. Next, play the same with wrist staccato. These exercises are so very simple that the pupil can concentrate on Correct Playing Conditions, on the "how" instead of the "what." No. 3 should have been practiced the week before, hands alone and will now be played hands together in the same manner as the first, four times each—legato and staccato. Be careful to play the fifth finger on the end, not on the side.

#### Transposition

The next item is transposition. If the teacher asks to have an exercise played in D major, for instance, the pupil should answer immediately: "Signature two sharps, F and C" and proceed to play it in D major. It is important that this be done quickly so as not to waste time. "Pulling teeth," some call it. The pupil knows it or he does not—one of the two. If he knows it he should recite it quickly; if he does not he should learn it. A pupil has to be taught "How to take a lesson" and should be encouraged to take pride in the quickness or perhaps "wide awakeness" would be the better word, of his answers. I would like to say a few words here in regard to the value of the pupil reciting, instead of the teacher.

#### Pupils Should Recite

For years I told my pupils things that I knew thoroughly and it generally went in one ear and out of the other. Now, I have the pupils tell me. In the beginning I was painfully surprised and shocked to discover that some of the things I had literally told dozens of times had not registered at all. But the new way works wonderfully; they enjoy "reciting" and I know exactly what they "Do not know." Give it a trial and see for

yourself. You may get some jolts as I did, but it will do you both good.

#### Crossing Exercise

In the crossing exercise begin by falling twice with second finger on Middle C. This falling I stress because it gives practice in the "Attack" touch and concentrates the mind on freedom of the upper arm—a very desirable attribute if we are going to have freedom in playing.

#### Wrist Exercises

In playing the staccato sixths (the next item), keep a quiet forearm and have the hand "hinge" at the wrist. Play three ways: (1) repeated notes, single double and triplets; (2) the five tone scale with quarter, eighth and sixteenth notes; "impulse work" five tones played with one impulse.

#### The Scales

The pupil should recite before playing each scale. Thus: D major scale, signature two sharps F and C. Then have it played quarter and eighth notes. When you teach sixteenth try using the word "drom'edary," with the accent on the first syllable, to get the rhythm. The pupils enjoy it and the task thus becomes a pleasure.

#### Minor Scales

Before playing the minor scale the pupil should recite thus: A Minor Scale, relative to C Major Scale—Signature, no sharps nor flats. First play the natural minor one octave, then the harmonic minor, the melodic minor, counting seven (raise six and seven ascending and cancel descending) and then the harmonic minor (raising seven both ascending and descending) always counting seven. The natural minor scale is played so the pupil will remember it. Use it as the basis for the major scale. Play it one octave. Use it to build the others from. If you teach the scales by tetrad-chords, try telling the youngsters that the minor scale is a monster with one body—the first tetrad-chord (the same in each form of the scale) and three tails, (the second tetrad-chord in the natural, melodic and harmonic forms). So counting seven when ascending (not descending) the pupil gets the correct idea of raising the sixth and seventh notes.

#### Chords

Next on the slip come the chords. First teach the tonic or common chord and its inversions in the keys of C major, followed by G major, and F major (regard-bb-f). Each should take about one lesson. The pupil should recite thus as he plays: C major tonic chord—root position—first inversion—second inversion. Use the down arm touch (fingers placed over the correlative keys, wrist rather than hand) to let the wrist sink suddenly, quite low, and play two octaves and back. Treat G minor and F major the same. Later study D, A and E scales, and so on. When these can be played easily, explain that there are three major chords in the key of C major—the Tonic on "one," the Dominant on "five" and the Sub-dominant on "four." From now on use three touches. Down arm touch for the tonic, up arm touch for the dominant, and the pure wrist staccato for the sub-dominant. Recite each chord as it is played.

#### Arpeggios and Broken Chords

A thorough drill in broken chords is desirable before beginning regular arpeggio practice. Use only those with white keys C-G and F major, D, A and E minor. Have them played in quarter and eighth notes. The pupil should memorize this rule for finger-ing: "From the little finger (fifth) side of the hand, an interval of a third, then of the fourth finger and a fourth takes the third finger."

#### Chromatic Scale

When teaching the chromatic scale it is important that both the teacher and the

## STANDARD PIANO SCHOOL

Phone M.4321 Date June 30, 1923

Name: Arlo Smith

Schmitt No.: 1-hands alone played wrist staccato  
2-hands together and legato 1/4-1/8-1/16 notes

Transposition: No. 20 in First Book—transposed into twelve major keys  
Recite signature before playing

Crossing Exercise: Intervals of seconds and thirds  
Over the crossing—quick thumb

Wrist Exercise: Staccato 6ths-1/4-1/8 & triplets notes (repeated)

Major Scales: 17 natural scales, 3 octaves, hands together  
Recite the signature before playing each scale

Minor Scales: Natural A-B-B D-G-A-M (repeated)  
Harmonic

Chords: F, use 3 touches. Tonic—down arm touch  
Sub-dominant—up arm touch  
Dominant—wrist staccato

Broken Chords: C-G-F-M D-A-B-B-M  
Two octaves and back; Hands alone; 1/4-1/8 notes

Chromatic Scale: Two octaves, hands together

Etude: No. 40 in Book—new  
No. 55-56-57-58-59 Review five to ten times a day

Piece: Happy Farmer—all by heart

Remarks: In scales and transposition recite the signature rapidly. Make prime note of the signature. Recite the signature in the same way in regard to chords.



pupil understand why it is given. The chromatic scale is invaluable as practice for lightning and giving agility to the thumb (a very blemished and awkward finger), and the pupil should begin its practice early in his career, as it facilitates the passing of the thumb under as nothing else does. Have it played with rather high wrists—all black keys played forth—white keys, piano. This preparatory way of playing does wonders to keep the thumb from being too heavy when playing fast later. It causes the "lump" to disappear.

The correct way to teach the exercise or piece has been thoroughly treated in the preceding articles. Generally speaking, save the piece until the last, it is the desert.

#### Rewards

Besides gold stars, which are used as a reward for pieces and exercises when correctly learned, an excellent idea for helping to keep the interest in technical practice is to invest in a string of beads for each small pupil (these can be bought at any ten cent store) and hang them up on the studio wall with the name and age of the pupil at the top. Marbles, in long net bags about an inch wide, may also be used.

For each perfect item (100%) on the technique slip, (Schmitt, scales, arpeggios, and so forth) allow one bead or marble. Have a piece of thread for the pupil to tie off the number they win at each lesson. Eventually, when they have earned them, they are all allowed to wear them home. Perhaps I should mention here that the children from wealthy homes are just as much interested in winning their ten cent string of "pearls" as the children from the poorer families. They frequently become so excited over "winning beads" that they neglect to practice their pieces and exercises. Then have a "bargain day," and allow all beads or marbles for a perfect piece or exercise. All the same as "green stamps." Children are just like their elders, they have a bargain.

#### Self-Test Questions on Mr. Williams' Article

1. What are the advantages of a "Lesson Slip" in teaching?
2. How may time be saved in the lesson period?
3. What is a very important feature for the pupil to know about "How to take a lesson"?
4. Name three ways of playing string exercises.
5. Write an outline for teaching scales.

#### A Handel Shrine

IN 1718 Handel became chapel-master to the Duke of Chandos, at his palace known as "Cannons," near Edgeware, hard by London. Dr. Pepusch, who had held the post since its establishment, retired gracefully in favor of the younger master. For the chapel, in Italian style, Handel wrote the *Chandos Anthem*, the *Chandos Te Deum*, and "Esther," the first of his English oratorios.

In 1720 Handel resigned from this position, to become Director of Italian Opera for the society known as the Royal Academy of Music and began the most stormy part of his career as composer and impresario.

The "Grand Duke" died in 1744, and his palace was bought by a speculator who dismantled it, selling the marble staircase, the wonderful marble columns, and the equestrian statue of King George I, which still may be seen in various mansions of England. Although London has now encompassed the quiet village and country seat, still at this day, sitting far back from the surging street, the little chapel stands as when Handel played his last service there two hundred and three years ago.

#### Three Ways for Practicing the Scale

By Eutoka Heller Nickelsen

- I. *Adagio*—Very slowly.  
a. Count 1-2-3-4 to each scale tone.  
b. Use a "depth" of tone.
- II. *Staccato*—Detached.  
a. Count 1-2-3-4 to each scale tone.  
2. Release key after count "2."  
b. Moderato in both Tempo and production (volume) of tone.
- III. *Presto e legato*—Very fast and smoothly.  
a. Gradually increase the tempo.  
b. Use a Legiero Touch.

#### Sidelights on Human Nature

By Blanche Hamill

Those whose work takes them into various homes see many amusing and sometimes deplorable situations. As health conditions have made it advisable that I avoid too much confinement to the studio, a part of my pupils are taught in their homes. Some interesting episodes have been the result.

A young married woman sent notice that she had a new instrument and wished to begin lessons. Though absolutely ignorant of musical matters, she had purchased a copy of "The Trail of the Lonesome Pine" with which she wished to begin study. On being assured that it first would be necessary to know something of the notes and time and that the learning of music involved a certain amount of study she was greatly disappointed, and this first lesson became also her last.

Perhaps some reader has made the acquaintance of the pupil who takes her lessons regularly until her bill is due. Then she develops a sudden violent illness or the agency owner, she pays up and continues her lessons quite regularly again till the next pay day approaches. The pupil who prefers paying at cash lesson often saves both herself and the teacher a deal of trouble.

Don't you feel like shaking the girl who drops down on the piano stool and launches into a voluble effusion on some subject entirely foreign to her studies! Each of us has met her; she does not know her lesson.

Two mothers asked me to give their little girls lessons at twenty-five cents an hour and allow them to practice on my piano. "Give us exercises," the children would progress faster under my daily supervision," they said. Fortunately it is that such people cannot read our thoughts.

One high school pupil had a mother who nagged her from the time she arrived at the front gate. By the time she was at the piano she was in such a nervous state that it required half the lesson time to get her sufficiently composed that she could benefit from the instructions given.

In one delightful (?) home, while I gave a child her lessons the lord and master strode up and down the adjoining room swearing at the wife about trivial details of housekeeping. One morning I arrived on time, but the wife would not let the family leave the house until the wife's remonstrance about keeping me waiting, he growled that I "got my pay for it." At the close of that lesson I pointedly reminded him that I was paid only for the time devoted to the daughter's lesson, not for the time they were at meals, and that I would return no more.

But with all these come many happy experiences, hours in homes that fill one full of inspiration and of confidence in the good at the bottom of human nature. And for these we can be thankful and especially that we can rise above and live in an atmosphere where the spirit of the beautiful, in which music has so great a part, predominates.

#### Teach First the Effect—the Method Afterward

By Ruth L. F. Barnett

MANY piano students, even the conscientious ones who attempt to follow the printed directions for interpreting the music, often find themselves failing to produce the desired effects because they are too much concerned with certain hand movements that have been taught to employ. For instance, in playing staccato notes they have learned that the hand must rebound from the key in a definite manner; so the hands dutifully follow the prescribed formula; and the result is indeed a shortened note, but too often with an unpleasant tone from which the light crispness of the true staccato is missing.

There is a way to guard against such a defect; and it can be used to advantage even in teaching very young pupils. Teach first the effect and afterward the manner of producing it. Teach by illustration how staccato notes should sound; then ask your pupil to describe the effect as it appears to him. When you are sure that his impression is correct, let him try to produce the effect in his own way, without having seen what you did to accomplish it. If he is a beginner his performance may not be perfect; but he will have learned the staccato marks require him to make a particular kind of sound and not merely to perform a prescribed set of gymnastics. Once this idea has taken root, it will be easy to show him a simpler way of getting the desired result.

#### Virtuoso Pianists and Virtuoso Conductors

THAT the master of the keyboard does not always make a fine conductor and vice versa is fairly well known. Many great pianists might become greater conductors. Emil Paur, who used to appear on the concert program as a violin virtuoso, a piano virtuoso and a conductor, was a far better conductor than performer. Samoff was enjoyed more as a conductor than as a pianist. Gubikowitch and Ganz seem to be successful equally well in both roles. Leopold Auer in his recently published "My Long Life in Music" (Stokes) gives his recollections of Von Bülow and Rubinstein in these dual rôles. Of Von Bülow he says, "As a virtuoso he did not reach the heights he soled as a conductor, for in the latter capacity, aside from his technique as an orchestral leader, he was magnetic and carried the audience with him from the very first measure. As a pianist he never rose to the same emotional heights; yet he was as great a musician as a conductor—and when he confronted the orchestra he could call forth effects hitherto unknown."

"With Anton Rubinstein the direct opposite was the case. When he played the piano he took the public by storm with his personality, as though he projected a wave of compelling magnetism; and he was applauded because his audience could not refrain from applause. Yet when he appeared upon the stage to lead the orchestra he never seemed at ease; and he conducted with his head bowed, as though trying to follow the score as closely as possible. At the piano, on the contrary, he played without notes and drew veritable orchestral effects from the instrument."

#### To the Earnest Pupil

By Harriet B. Pennell

PUPILS so often do not realize their own shortightedness, and even egotism, which they are either about to assert that they understand some point in the lesson which perhaps is only half clear.

It is but human nature, of course, to shrink from a display of ignorance if one can avoid it; but the best way to escape this is to study the history of human struggle for knowledge. The family had been in the hands of deficiency and get at the root of the evil while it is at hand. The wise student will not be afraid of losing the teacher's respect by this course.

If pupils only could understand how eager real teachers are to have their confidence and frank spoken opinions, much better results would be obtained, and many lessons would have an added interest.

Allow no point to slip by without a clear understanding of it from the teacher. Make capital out of ignorance instead of seeking to impress the teacher with your mental alertness.

A new, long-forgotten remark was administered by the late William H. Sherwood, after a lesson in which my disappointment at his criticism was apparent, when he said calmly, "You come to me to be criticized, not to be praised."

#### Quick Results

By George Boyer Ballard

1. The Best Possible Instruction. Make yourself safe in the hands of a master. Work with him. Do not resist him. Team work on the part of both teacher and pupil is what counts.
2. Do not fear obstacles nor evade them. The inveterate fighter you fight your way through them, the quicker your results.
3. Have good tools. The best workman in the world cannot get quick results with poor tools. Get the best piano or violin you means allow.
4. Do not expect your teacher to supply all the motive power. He is the starter and the chauffeur, but not the engine on the road to quick results.
5. Scales and Arpeggios are the finest kind of short cuts to quick results.
6. Master the thing at a time. If you want quick results, the pupil must strive to faster fingering. rhythm, dynamics, velocity and nuance, one time is like an old woman running a race with her arms full of heavy bundles.
7. The Metronome is the meter of progress. Test your results by the metronome.

"No one can afford to do a piece of work negligently."

## The Musical Genius of the American Negro

An Expert Paper upon "Negro Spirituals," "Plantation Songs" and the Achievements of Negro Musicians

By CLARENCE CAMERON WHITE

President of the National Association of Negro Musicians

It is generally conceded that achievement is measured not so much in terms of actual heights attained, as in the amount of progress made from the point of departure. If this be true, when one attempts to write of the musical attainments of the American Negro he must establish by way of statistics and cold facts something of an historical background. The American has well-known respect for facts and also a great desire for general information; therefore the writer thinks it will not be amiss to mention first of all statistics and general information that will contribute to the interest of this article, although in the main they have only an indirect bearing on the subject matter.

In America today we have somewhere between ten and twelve million people of Negro or African descent. Reckoning back to the slavery period, the United States Census Bureau tells us that the increase of the Negro population was 120 per cent, in the fifty years between 1860 and 1910. The progress of any people will be greater by those groups which are in closest contact with civilization influences. It is also true that races are human first and racial afterwards; so it is reasonable to suppose that since the slavery period the Negro has made his greatest progress in America. Half a century, however, has wrought profound changes.

To America the Negro could bring only his music; and with his freedom his music was one of his greatest possessions. It is only natural that with every freedom of thought and expression, he turned with greatest relief to the development of his own characteristic. The Negro is primarily an artist. The usual way of judging him is to mark the character of his music. This means that the only race which has held at bay the life-sustaining forces of the tempo of the world, and in some slight compensation a sense of beauty, particularly in the musical and color of his character. The Negro is so more pathetic chapter in the history of human struggle for knowledge. The family had been in the hands of deficiency and get at the root of the evil while it is at hand. The wise student will not be afraid of losing the teacher's respect by this course.

If pupils only could understand how eager real teachers are to have their confidence and frank spoken opinions, much better results would be obtained, and many lessons would have an added interest.

Allow no point to slip by without a clear understanding of it from the teacher. Make capital out of ignorance instead of seeking to impress the teacher with your mental alertness.

#### EDITORIAL

Mr. White, the author of this excellent article upon a subject about which "The Etude" receives frequent requests for information from Clubs, Colleges and various organizations, is an American Negro who has attained distinction as a violinist and as a composer. He was born in Clarksville, Tennessee, but was brought up and educated in Oberlin, Ohio. He studied at the Oberlin Conservatory for five years. Later he went to Washington, where he taught in the Washington Conservatory and in the Washington Public Schools. In 1908 he went abroad and became the pupil in violin playing of M. Zacharewitsch, a noted Russian violinist, and also studied musical composition for three years with the late Coleridge Taylor. Since his return to America he has made many concert tours as a violinist. He is now residing in Oberlin, where he devotes his time to composition. Some of his works have been played by several of the world's foremost violinists. The organization of which he is president comprises some nine hundred Negro musicians seriously interested in music.

seven or eight thousand. At first the Negro music student refused to put confidence in the Negro music teacher, notwithstanding the closer intimacy of social conditions. But with greater preparedness on the part of the Negro, and with a growing pride in racial achievement, this has to a large extent ceased to be; and we find today most of the Negro schools equipped with a musical faculty of their own teachers.

#### The Slave Period

Returning for a moment to the music of the Negro of the slave period, it is well to consider briefly his contribution in labor and also in Art. Running through all will be found his original and natural gift of song—everywhere a song and that song so unlike any other, so full of the human element that touches and grips and stirs, that artist and layman alike respond to its thrill. Many have essayed to analyze the peculiar quality that gives the Negro music its extraordinary charm; but, though they give various names, few have caught its deeper and nameless meaning. Percy Grainger says, "It is the most American music imaginable, breathing the spiritual fervor and abandonment and the fragrance of sentiment so strangely typical of this wondrous, this generous-soiled continent, yet so truly world wide in its applicability."

The so-called "Negro Spiritual" or "Plantation Song" is so well known today that it may be of interest to record that as far back as 1871 these songs were introduced to both Europe and America by the "Fisk Jubilee Singers," a band of Negro students from Fisk University at Nashville, Tennessee. These singers, after a successful tour of American cities, visited England and even essayed a tour of the principal cities of Germany in 1877. Everywhere they were received with the greatest enthusiasm; and funds collected on these tours were used to erect "Jubilee Hall," one of the largest buildings at Fisk University, which stands today as a monument to this band of Negro singers and to the power of their music.

The Negro's rising standard of education, which carries a deeper appreciation of the esthetic, has also brought a racial consciousness and pride in his musical background. He knows and is proud of the Negro blood in Chevalier Saint-George, born in 1745 in the town of Basse-Terre, Guadeloupe, who was a pupil of Gossec. Saint-George wrote two concertos for violin and orchestra and numerous quartets. Later generations of French musicians and Negro musicians were the first French musicians to write string quartets. We find the manuscript of his "L'Amant Anonyme" in the library of the Paris Conservatory. Saint-George died in Paris, June, 1799. There is a statue of Basse-Terre, Guadeloupe, which since November, 1912, has borne the name St. George.

G. A. Bridgetower, Mus. Bac.

The Negro is also proud of the Negro blood of George Augustus Bridgetower, violinist, about 1779, born in Biola in Poland. Bridgetower was a friend and associate of Beethoven; and it was he who played the famous "Kreutzer" sonata with the composer at Vienna in 1805. In 1811, Bridgetower took the degree of Mus. B. at Cambridge. He died in England, about 1840. A complete account of his career may be found in Thayer's "Life of Beethoven."

Edmund Deck, a New Orleans Negro, born in 1829, entered the Paris Conservatory in 1857 and took high rank as a violinist. He composed numerous orchestral works. Perhaps the best known was "Le Palmier Ouveiro." He died at Bordeaux, France, where for many years, he was conductor of the Opera.

One Negro negro who achieved lasting fame in Europe was Joseph White, born at Matanzas, Cuba, January 17, 1836. Upon the advice of Gottschalk he was sent to Paris, in 1855, where he became an honor pupil of Alard, winning the first prize in violin playing in 1856. He was conductor of a violin concert and a numerous number of the Crown Prince of Sweden, and many other members of royalty and nobility. A pioneer for the Negro's right to enter the field of serious art, Burleigh has worked for years in New Orleans, never lowering his high standard,



CLARENCE CAMERON WHITE

certo, Op. 64, and the Bach Chaconne. He died in Paris in 1920.

The musical world at large knows full well of the Anglo-American composer, Samuel Coleridge-Taylor, born in London, August 15, 1875, and who achieved lasting fame in thirty-seven short years. He died in London, September 1, 1912. Herbert Aschaffsky calls him "one of the most original thinkers among musicians of his generation."

The achievements of these five musicians of Negro blood are achievements of which any race might be proud; and the American Negro realizes that with proper training he may reflect a degree of credit upon American Art. The whole here in America the musical output has been both large and creditable, although, of course, comparatively little known. Few names have appeared, and only here and there that could be called really first class; but that is not a peculiarity of Negro music. The sum of accomplishment is but an imperfect indication of what the Negro race is capable of in America, with proper technical training. And this proper technical training is being obtained by the present day Negro musician. The Negro youth is acquiring a degree of musical skill, being able to play as well as to sing. In him a new spirit; and his true post soul, which has found expression in his music, is being drawn out. He is beginning to learn to mount to sublimer heights of expression. The storehouse of new ideas he may draw from the material, albeit most of these storehouses are the minds of Negro-aided parents and grandparents who are fast disappearing from his midst.

#### Negro Spirituals

Many people in speaking of Negro music are inclined to think of it as consisting solely of Negro spirituals. They are possibly ignorant of the wealth of Negro compositions, both those based upon spirituals and other Negro themes and music which is not Negro in character or in any way connected with or expressive of racial feeling or idiom. For the past eight or ten years there has been a steady increase in the number of services for church choirs of other sacred compositions, and works of Negro composers for vocal solo, mixed choruses, pipe organ and violin solos. It is perhaps natural that the Negro singer has attracted attention first rather than the Negro composer. It is an old story that even with untrained Negro voices has an appealing quality that arrests one's attention; but the Negro singer of today has not lost sight of the fact that proper training of the voice is essential to artistic singing; so we find most of them before the public today with highly trained voices.

#### Famous Negro Singers

Most American musicians are acquainted with the name of Harry T. Burleigh, baritone soloist at St. George's Church of New York and at the Temple Emanuel in the same city. Mr. Burleigh was born in Erie, Pennsylvania, (1866) where he received his early education, graduating from High School in 1887. Later he won a scholarship prize at the National Conservatory of Music, New York, and at one time a teacher of singing at this school. He has travelled extensively abroad and it has been his rare privilege to sing for the King and Queen of England, Prince Henry of Prussia, Prince Louis of Battenberg, the Crown Prince of Sweden, and many other members of royalty and nobility. A pioneer for the Negro's right to enter the field of serious art, Burleigh has worked for years in New Orleans, never lowering his high standard,



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**PLAYING FOR GOETHE**  
Messieurs, you are not the only child to delight Goethe, the great German poet with his music. When Clara Wieck (afterwards the wife of Robert Schumann) was eleven years old her father took her to Goethe in Weimar and gave her the following account of the visit, in his diary (translated by Berthold Litzmann in his book on Clara Schumann).

"On October 1, at 12 o'clock, we had an audience with the 83-year-old Minister, his excellency, von Goethe. We found him reading, and the servant took us in without further announcement, as he had made an appointment with us the day before for this hour. He received us very kindly. Clara had to sit by him on the sofa. Soon afterwards his daughter-in-law came in with her two very clever-looking children of 10 and 12. Clara was now asked to play and as the piano-stool was too low Goethe himself fetched a cushion from the ante-room and arranged it for her. She played Here's *La Fiollette*. While she was playing more visitors arrived and she then played Here's *Bravura Variations*, Op. 20. Goethe estimated these compositions and Clara's playing very justly, spoke of the pieces as bright, French and elegant, and admired Clara's intelligent rendering."

She was asked to visit Goethe again and Goethe gave her a bronze medal of himself. Of her playing the aged poet wrote to Mendelssohn's teacher, Carl Zelter, saying: "Yesterday a remarkable phenomenon appeared before me: a father brought his daughter (a pianist) to see me. She was on her way to Paris and played some recent Parisian compositions; the style was new to me; it demands great ease in execution, but at the same time is always light; one listens readily and enjoys it. As you are certain to understand this sort of thing, please explain it to me." [The notion of the great poet needing to have the trivial music of Herz explained to him is not without humor.]

When Carissimi was praised for the facility of his writings and the charm of his melodies, he was wont to answer, "Ah, you do not know how difficult it is for me, this facility."

# MOUSSORGSKY, THE MUSICAL RADICAL.

In music as in all art, there is constant war between those who make technique the end of everything, and those who distrust restrictions of any kind. Moussorgsky, composer of "Boris Godunov," and perhaps the most significant of modern Russian composers, was greatly handicapped by his lack of technique. He lost the drudgery of study and suffered in consequence, as all must who try to shrink it. Nevertheless, it is possible to overestimate the importance of technique, and for those who do so, the following quotation from a letter of Moussorgsky to Stasov, written in June, 1872, may be of value. The translation appeared recently in an article on Moussorgsky by M. D. Calvo-Carresi in *The Musical Quarterly*:

"Admitting that I am technique, does it mean that I am no good at it? When I eat a good pie, do I want to behold how much butter, how many eggs, cabbage and fishes went to the making of it? The proof of it is in the eating. . . ."

"Indeed, so long as the composer remains harnessed to the conventions, the atrocities of symphonic working out will continue to reign, enforcing their Talmud as the *Alpha* and *Omega* of art. Means will make people feel that their rules have nothing to do with live art. Let us have space; the world of music is boundless. I do not object to symphony, but to the symphonist, the incorrigible conservative."

# The Musical Scrap Book

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

Conducted by A. S. GARBETT

### AT A DE PACHMANN RECITAL

VLADIMIR DE PACHMANN has been among us again, and the veteran pianist has lost none of his glamours nor his charm, according to Katharine Kane Specht, writing in *The Theatre Magazine*.

"You see, I play this passage very softly, pianissimo, and not boom! boom! as some pianists do. That would not be fair to Chopin." Vladimir de Pachmann told his first Carnegie Hall audience. And those who came to be enchanted by the still nimble fingers of the keyboard veteran, remained to gasp and giggle. He delivered Beethoven with buffooneries, and Chopin with chatter until it was hard to know whether you listened to one of the master pianists graying in the service of art, or to a meekly wailing child.

"Certainly the heavy de Pachmann eyebrows must have been quite as tired as his hands. He used them constantly to

punctuate his explanatory talk. Lifting his arms high above the piano during the second movement of the *Sonata Pathétique*, and now impressively toward the audience, "Now listen! I shall play this melody beautifully!" Well, and so he did. For despite his childish and often ridiculous prattle, de Pachmann still has magic in his fingers and wrists. He got no sturdy climaxes, but he spun out a silken thread of tone into lacy columns of sheer beauty.

"Once when the applause grew tumultuous, demanding another encore, he gesticulated violently. 'The hand and the brain are still there, but the wrists get weary,' he said, pointing to the three members as he spoke. There was wisdom as well as wit in his remark. The noisy hand-clapping that followed the Beethoven sonata. 'That sonata was enough,' he decided. 'An encore would be too much.'"

### BRAHMS' WAY OF COMPOSING

"There is no real creating without hard work," the great composer Johannes Brahms told Georg Henschel, who quotes him in a little book called *Personal Recollections of Johannes Brahms*, published by Henschel some years ago. "That which you would call invention, that is to say, a thought, an idea, is simply an inspiration from above, for which I am not responsible, which is no merit of mine. Yes, it is a present, a gift, which I, for instance, despise until I have made it my own by right of hard work. And there need be no hurry about that either. It is as with seed-corn; it germinates unconsciously and in spite of ourselves. When I, for instance, have found the first phrase of a song, say (and here he quotes the first two measures of *Die Mainacht*, Op. 43), I might just the look there and there, go for a walk, do some other work, and perhaps not think of it again for months. Nothing,

however, is lost. If afterward I approach the subject again, it is sure to have taken shape. I can now begin to really work at it. But there are composers who sit at the piano with a poem before them, putting music to it from A to Z until it is done. They write themselves into a state of ennui which makes them see something finished, something important in every bar."

Brahms' method was allied to that of Beethoven, who often "nursed" a theme for years before working it up into a sonata or symphony. On the other hand, Schubert, Schumann, Mozart and Mendelssohn frequently poured out masterpieces with great rapidity. Schubert, in particular, composed *The Erl-King* and *Hark! Hark! The Larks!* complete, immediately after reading the words that inspired him.

### POOR RICHARD: MUSIC-LOVER

Is it audacious to inventing the "Armonica" or musical glasses played by Gluck among other musical celebrities of the day, Benjamin Franklin had ability on other instruments. Mr. O. G. Sonneck includes in his volume of essays, *Suum Cuique*, one on "Benjamin Franklin's Musical Side," from which we glean the following:

"The Armonica, however, was not the only instrument Franklin enjoyed and knew how to play. Mr. Ford claims that previous to the development of the Armonica he also knew how to play on the harp, the guitar and the violin; and that adds to these instruments the violoncello. I have been unable to verify Franklin's proficiency on the violoncello and violin, but he may have been a harpist for in France a friend wrote him that he had 'searched for harps everywhere without being able to find any.' Certainly, Franklin, like most gentlemen of his time, knew how to play on the guitar. I shall never touch the strings of the British lyre without remembering my British friends, and particularly the kind giver of the instru-

ment," he wrote from Philadelphia (Dec. 7th, 1762) to Mr. Winifred, who congratulated him upon the marriage of his son, William. He even offered his services as a guitar-teacher to Leigh Hunt's harpist, but she was too fastidious to become his pupil—so her son informs us in his biography.

"That Franklin attended concerts and operatic performances while abroad is certain, and it seems as if he saw Handel conduct 'The Messiah' for the last time, eight days before his (Handel's) death, on the sixth of April, 1759. At least I reached this conclusion from remarks made in Mr. James Parton's biography of Franklin (1, pp. 260-262, 307):

"Franklin was just time to see the actors of modern times, led to the organ for the last time, and conduct one of his own works. He heard Handel's oratorios, and his own operas, always with admiration, but not with blind admiration."

## THE ETUDE

### A VENETIAN FESTIVAL

PIERRE LORT, the French sailor-author and prose-poet, was a well-trained musician. In a recent article by Frederick Marrens in *The Musical Quarterly*, he is quoted extensively, and from this the following unforgettable picture of a music festival on the Grand Canal in Venice, is taken: "Our music festival had arrived; a large gondola, illuminated with a profusion of lanterns, and containing a double string quartet, a chorus and two solo singers, a contralto and a tenor."

"The illuminated gondola moved off as soon as we had seated ourselves within that of the Queen (Carmen Sylva), and we followed. The black dais had been removed and . . . then began, in the wake of this music, a slow wandering procession . . . as a number of other gondolas augmented our floating procession, and all these silent unknowns, gliding behind us, listened to the serenade."

"It vibrated, facile and languorous, the anticipated *crescendo*, into the sonorous tranquility of night, re-echoing from the marble walls of the palaces; or else it diminished and ascended to the sky by little, of its own languor. The voices were fresh and vibrant, and led with that innate skill shown in this country by even the least among singers."

"A people's music is intended to be heard in the place of its birth, in its natural framework of echoes, of odors and sights. Even this Italian music which is inferior in the most absolute sense, may become profound and choral the more when heard at night, as we heard it, coming to me with the unprecipitated distance and echo, from a gondola fleeing, ever fleeing, and which one follows, stretched out, an unequal and oscillant motion sometimes nearly, sometimes far away . . . amid the splendors of Venice between the moon and the summer stars."

### PLAYING BY EAR FOR LESCHETIZKY

"Playing by ear" is often frowned upon by teachers who fear that it may lead to slipshod methods, but, in *Leschetizky's I Knew Him* by Ethel Newcomb, we get an interesting sidelight on this question. "One day a charming Londoner asked permission for an interview," she writes. "His interview became a pleasant conversation with Leschetizky, who rather indulged it than otherwise, fearing to break the spell by approaching the subject of music. But he excused the visit being music he was invited to play. What was Leschetizky's astonishment to hear him play faultlessly and with expression his own piece, *The Two Larks*. On being asked to play further, the visitor announced that it was the only piece he had ever played. He said he had improvised all his life, but wanted a real accomplishment for the London season. 'This is something new to me,' said Leschetizky. Students who cannot play at all by ear, I advise most earnestly to cultivate that quality. Many pianists deplorably lack it, and should try playing simple tunes entirely by ear, training themselves to the habit of improvising as especially when the memory fails, as it sometimes does in pieces. These students study too much from the theoretical side. But you know nothing of the theory of music and do not know how to play, and have been taught one piece entirely by ear. I will give you a few lessons myself. You asked for permission to study with an assistant; I shall take great interest in learning myself what can be done by ear alone."

"These lessons were a pleasant diversion to Leschetizky, who taught him a Chopin nocturne entirely without notes, and the pupil returned to London playing very beautifully this addition to his repertoire."

## THE ETUDE

In true Hungarian style, not a *mazurka*. The tempo is somewhat free. Grade 4.

Moderato grazioso M.M. ♩ = 108

\* From here go back to *Trio* and play to *Fine of Trio*, then go back to the beginning and play to *Fine*. Copyright 1924 by Theo. Presser Co.

## HUNGARIAN DANCE

GEORG EGGELING, Op. 247



## EASIER TRANSCRIPTION

The easier of two new transcriptions by  
Mr Schuett of this celebrated operatic number, Grade 3 1/2.

## SHADOW DANCE

from "DINORAH"  
(MEYERBEER)

EDUARD SCHUETT

**Allegretto** (♩ = 160)

*p staccato e leggero*

*p*

*pp*

*Last time to Coda*

**Coda**

*cresc.*

**Poco tranquillo**

*mp cantando*

*cresc. e più espr.*

*cantando*

*cresc.*

## THE ETUDE

*dolce cant.*

*dimin.*

*mp*

*p*

*p*

*rit.*

*pp rit. D.C.*

## DAINTY GAVOTTE

From a new set of teaching pieces by the composer of the celebrated *Valse Serenade*, Grade 2 1/2.

R. DRIGO

Giusto M.M. ♩ = 108

*p*

*al tempo*

*rall. un poco*

*al tempo*

*rall. p*

*stacc.*

*al tempo*

*rall. p dolce*

*rall. pp*

*Lento*

*rall. molto*



# BENEATH A COTTAGE WINDOW

SERENADE

FREDERICK A. WILLIAMS, Op. 102, No. 1

A clever working out of a theme through three keys not closely related. Grade 3 1/2  
In a jolly style M.M. ♩ = 96

Handwritten musical score for 'Beneath a Cottage Window'. The score is written for piano and features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a piano (p) dynamic and a tempo marking of 'In a jolly style M.M. ♩ = 96'. The score includes various musical notations such as slurs, ties, and dynamic markings like *f*, *pp*, and *dim.*. The piece concludes with a *ppp* marking and a tempo change to 'slower'.

British Copyright secured

THE ETUDE

THE ETUDE

# SONG OF THE VOLGA BOATMEN

Arr. by W. P. MERO

One of the glorious folk-songs of the Russian peasants. Play as though heard from a distance, drawing nearer, passing and receding. Grade 4.

Andante M.M. ♩ = 72

Handwritten musical score for 'Song of the Volga Boatmen'. The score is written for piano and features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a piano (ppp) dynamic and a tempo marking of 'Andante M.M. ♩ = 72'. The score includes various musical notations such as slurs, ties, and dynamic markings like *ppp*, *cresc.*, *pp*, *ff*, and *ppp*. The piece concludes with a *ppp* marking and a tempo change to 'molto rall'.



## WALTZ

from "EUGENE ONEGUINE"

P. TSCHAIKOWSKY

An enchanting waltz theme from a celebrated Russian opera.

Tempo di Valse M.M.  $\text{♩} = 68$ 

SECONDO

Musical score for the second part of the waltz. The score is written for piano and bass. It begins with a piano (*p*) dynamic and includes various musical notations such as accents, fingerings, and dynamics like *ff* (fortissimo) and *Fine*. The tempo is marked "Tempo di Valse M.M.  $\text{♩} = 68$ ".

## WALTZ

from "EUGENE ONEGUINE"

P. TSCHAIKOWSKY

Tempo di Valse M.M.  $\text{♩} = 68$ 

PRIMO

Musical score for the first part of the waltz. The score is written for piano and bass. It begins with a piano (*p*) dynamic and includes various musical notations such as accents, fingerings, and dynamics like *ff* (fortissimo) and *Fine*. The tempo is marked "Tempo di Valse M.M.  $\text{♩} = 68$ ".



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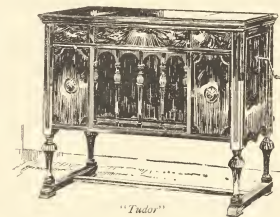
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Cream that so beau-  
tifully induces relaxa-  
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about it.

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## SPRIT OF THE HOUR GRAND MARCH

MAY 1924

Page 329

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Tempo di Marcia M.M. = 116

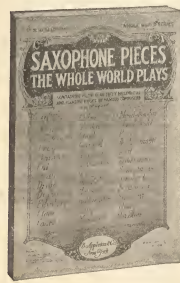
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p grazioso



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Allegro

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J. RAFF, Op. 95  
Arr. by William M. Felton

*f*

*Allegro grazioso rubato*

*mp*

*p*

*mp tempo*

*last time to Coda*

*rit.*

*f*

*un poco animato*

*f*

*decresc.*

*pp*

*pp*

*D.S. al Fine*

*Più mosso*

*f sempre*

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Andante con moto M.M. ♩ = 72

Manual

Pedal

1st time only Last time only Più mosso Gt. p Sw.

Vox Hoff accor. rich. p.c.

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## JUBILEE SONG

For an article on Mr. White and his work see another page of this issue.

CLARENCE CAMERON WHITE, Op. 19, No. 1

Violin

Piano

Andante affettuoso

poco a poco rit.

ten. 3 2 4 0

ten. p p p p

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THE ETUDE

IV

dolcemente V

ten. 3 2 4 0

a tempo

ten. 3 2 4 0

resol. 3 2 4 0

III

poco a poco rit.

a piacere

poco a poco rit. p



E.L. BALLENGER

## GOD'S LOVE IS ABOVE THE NIGHT

HOMER TOURJÉE

Andante religioso

1. I stood on the hill at twi-light, And the world seem'd far a-way. While the peace of night with the fad-ing light, came down on the clos-ing day. A star shone out in the heav-ens, Beau-ti-ful, shin-ing, white; And a voice far a-way, seem'd to soft-ly say, "God's love is a-bove the night!"

God's love is a-bove the night, This was the mes-sage clear, And back from the hills came the ech-o, re-son-ding far and near. God's love is a-bove the night, Ye wear-y souls who wait, This was the mes-sage of hope and light, God's love is a-bove the night.

*cresc. molto* *rall. poco a poco* *dim.* *morendo* *pp*

## MOTHER-CALLING

Words and Music by  
ALFRED HALL

Moderato

mf

1. Down the hill he-side the years that gulf our riv-er, Where the lit-tle cot-tage stands, I re-mem-ber when my moth-er Used to kiss my ti-ny part-ing-Through the win-tered vale of time, How my thoughts keep ev-er flit-ting Back to moth-er who was hands. I can see the sheen of sil-ver In the glow of mel-low brown, And her eyes so soft and mine. Tread-ing with the wind-ing riv-er Through the hills and vales of life, I shall meet a-gain my ten-der, Where in nev-er lurked a frown. Moth-er, moth-er, I can hear you moth-er In the land where there's no strife. Moth-er, moth-er, I can hear you call-ing— Call-ing— call-ing— soft-ly from a-far. call-ing— Call-ing— soft-ly from a-far.



# FUNNY LITTLE FELLOW

ALLAN P. GRANT

MONICA RILEY

*Moderato con moto*

Fun-ny lit-tle fel-low when he's sleep - in', Fun-ny lit-tle lad a - wake,

*Allegretto*

Fun-ny lit-tle fel-low creep-in' Down a-round the old cane - brake; With his lit-tle shirt a - dan-gle,

*And his fun-ny lit-tle hat,*

Still his mam-my calls him "lit-tle an - gel," Fun-ny lit-tle an-gel that!

*Just fine only Fine*

*p rit*

*a tempo più mosso*

Fun-ny lit-tle an-gel that! In the morn-ing you will find him Play-in' round the cab - in

*p colla voce*

*più mosso*

door, Wear-in' noth-in' much be - hind him And with ev-en less be - fore. Dust-y lit-tle hands and

*rit*

*D.S.*

fin-gers, Noth-in' much that you would prize But the mer-ry laugh that lingers In his pick-a-nin-y eyes

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THE ETUDE

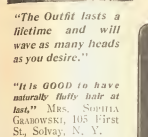
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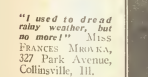
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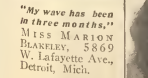
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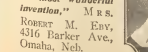
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Send For Free Illustrated Explanatory Booklet



DEAR SIR: "What are the first really essential things for a student of singing to know in order to make satisfactory headway?" I have tried a number of different methods, including those calling for knowledge of the sciences of anatomy, physiology, psychology, and physics. So many methods have been told me about throat and diaphragm and the location of tone that I am pretty badly mixed as to what is the exactly correct thing to do.

"Please inform me if it is true that a vocal student must have a scientific knowledge of the different parts of the vocal instrument and their action in singing. Originally, I sang at least easily and without thinking of my breath, which seemed to work all right. I have lost this ability. "Why is it that men and women who teach the voice differ so radically in their methods of instruction? Is there not some common ground upon which all could agree?"

Signed: "One who wishes to know the correct way to sing."

### Three Beginning Features of Vocal Culture

A beginner should first gain a clear idea of three things: A beautiful quality of tone, correct tone production, and proper breathing. These are the major forces that must work perfectly together and be spontaneously employed in artistic singing. To achieve this, the student must have a voice culture, the beginner must use the method that rests solely on the foundation of nature, common sense and fact.

### Mystifying Vocal Methods

Your letter points to methods of voice training that may be understood by scientists and the makers of methods, but which invariably mystify the singer more than they enlighten him. For the edification of the uninitiated a brief list of talked-about vocal methods follows: "The secret of success lies in the hygienic foundation of true tone—the grooved tongue." "Vocal control hinges upon knowledge of physiological action." "Eat for voice." "The diaphragm is the main spring of song." "Natural tone production." "New method of natural tone production." "Entirely new method of natural tone production." The titles are unique, but there are scores of other vocal methods whose names are even more curious. Is it any wonder that vocal students get confused, and that many, becoming discouraged, give up trying to learn to sing?

### Good Points of Vocal Methods Often Buried in Obscurity

Just a few words about vocal methods. However strange and fantastic some of their names and however queer the things to be done, there is always an element of truth and some degree of help to be extracted from each. But the truth and the help are often so hidden in a mass of incomprehensible statements and weird musical performances that they are rarely discovered by the student. Flitting visitations of real vocal information do little good. The student of song must have the unalloyed truth clearly presented at each lesson, in order to be practically benefited.

Mechanical ways of breathing and singing in vocal tone production involve attempts to control consciously the action and formation of the vocal instrument, all parts, inclusive of the breathing, when functioning properly, do so with as much freedom from conscious interference as the heart, liver, lungs, or digestive organs.

Scientific or mechanical ways of learning to sing never accomplish what they set out to do. They invariably lead to disaster, never to song that is spontaneous and thoroughly artistic.

## The Singer's Etude

Edited for May by  
GEORGE CHADWICK STOCK

It is the Ambition of THE ETUDE to Make This Voice Department  
"A Vocalist's Magazine Complete in Itself"

### Tone-Talks

#### Smooth Voice Progress Preferable to Vocal Floundering

Why plod and stumble through indistinct paths of vocal ambiguity when there is a plain highway to correct breathing and tone production? In other words, the singing of a spontaneous musical tone and correct breathing is a simple, not a complicated, matter, and can be practically demonstrated by the teacher and acquired by the pupil in a very short time.

Mind you! I do not say that a novice can be transformed into an artist in a brief space of time. But I do know that a beginner's feet can be placed at once and firmly on the correct path that leads to the artistic voice. A little farther on in this Tone-Talk concise instructions will be given on how to produce in a comparatively short time correct musical tone and breathing.

#### Scientific Voice Culture Versus the Natural Methods of the Old Masters

Scientific voice culture has confused singers for the past seventy-five or one hundred years. Previous to this the method of training voices was the natural development of beautiful tone. The attentive listening ear of the master, unaided by scientific knowledge and without attention to what the muscles were doing, naturally led the student to get his pupils to sing correctly. And guided by empirical judgments these wise old teachers could unerringly determine whether the voice was correctly produced, and also if the tone measured up to a high standard of beauty, smoothness, resonance and timbre.

Another thing, the old masters always taught in classes of four or five, and so pupils had the great advantage of hearing each other with the additional help of the instructor's voice and more varied comment and criticism.

#### Some of the World's Finest Singers Have Been Taught Empirically

As fine singers as the world has ever known and the most beautiful quality of tone have been and are being developed without the aid of science, mechanical means, or endeavor consciously to control breathing or any of the parts of the vocal mechanism.

We are slowly coming back to the more simple and direct way of training voices employed by the earlier masters; and today, in America, there is an ever increasing number of teachers who are leaning more and more heavily on nature and common sense and decidedly on science and mechanical thought and devices.

#### The Beginning of Scientific Voice Teaching

When Manuel Garcia, the famous singing teacher who died A. D. 1900, in London, at the age of over one hundred years, invented the laryngoscope (a tiny mirror fastened at the end of a short stick, which,

thrust down the throat of a singer, shows the vocal chords in action) he gave to throat specialists a very useful instrument for throat diagnosis, but a useless one in the hands of a singer.

It was about the time of the appearance of the laryngoscope that science and various mechanical devices began to creep into the art of singing, and, ever since, it has been unintentionally busy destroying the soul of song.

#### Mechanical Thought Presents Inspired Utterance in Song

I know from personal experience and varied observation among teachers and singers in all parts of the country that the most intimate and scientific knowledge of vocal chord action of the movements of any other part of the vocal instrument is of no real help; on the contrary, it is a drawback. I have always found that the more a singer thinks of the various muscular processes involved in singing, the less able he is to produce real song.

#### The Essential Thing for the Student to First Know

The essential thing to acquire in the beginning of vocal study and, mind you, the easiest and most direct—is a free, spontaneous musical tone that yields as lightly as a feather to the touch of a breath. This is to be learned by constant work on principle and guide in all singing. With it the singer develops skill in technique and in gaining volume and full powers of expression in song.

For the purpose of accumulating diversified information, no harm can come to a teacher of singing if he reads up on anatomy, physiology, physics, and psychology. He may even enter into the field of study and experiment connected with these sciences, particularly psychology. Such extended information may prove helpful; that depends largely on how clear his views become on the relation of sciences to voice, song and individuals.

But if a teacher's knowledge of these sciences is irrelevant as applied to singing—is of a cursory nature, it will do more harm than good to bring it into the training of voices. It would be far better for a teacher to drop out of his list of instructions smattering allusions to anatomy, physiology, and kindred matters; if he is in the least degree confused in his own mind regarding their application and function in tone production. A shoemaker who makes a better shoe by sticking to his last. A singing teacher will make a better singer of his pupil if he sticks to fundamental principles of breathing and tone production that truly belong to the art of singing.

#### Smattering Illusions to Sciences Confuse a Pupil

We all know that any of the several sciences that have been named require the work and research of a life time to master them. How then can a voice instructor expect to employ to advantage in his ready for reference, superficial references to sciences that

are of profound significance in relation to human life, but have no bearing upon the study of song? Is it any wonder that a young singer, littered with hopeless mental confusion to vocal instructions that bristle with meaningless words, terms and statements, quite often is left understood by the teacher as by the pupil? It is no more true that a beginner in voice study must have a scientific knowledge of his vocal instrument than that a young piano pupil must have such knowledge regarding the construction of the piano.

#### Actual Singing Practice Infinitely More Valuable to the Student than Scientific Discourse

A few moments spent in singing simple sweet tones is of more real value to a vocal student than all the differing theories and generalities ever invented. As moments of such correct singing grow into hours of similar practice, the more perfectly the voice is developed as a musical instrument capable of perfect expression in song.

#### A Few Practical Instructions for Vocal Students

Supposing you reflect upon the following ideas: In correct singing or speaking the entire vocal mechanism, inclusive of the breathing apparatus and chest, acts as a complete whole. In other words, it is instinctively carried on a perfect working together or co-ordinate movement of all parts of the vocal instrument. Make this your motto. Next, sing "two notes" on the pitch of middle C with the same naturalness and ease as you have just spoken it. Do not vary a hair's breadth—so far as physical action is concerned—from the way you spoke the word "two." This is the essence that the conversational quality of the spoken word has changed in a subtle way into a musical tone.

When you speak the word "two" you find an unerring guide to a perfectly natural singing tone. This is the first really essential thing for a beginning pupil of the voice to know and practice. It requires but little time to become so sure of this constant working principle and guide in all singing. With it the singer develops skill in technique and in gaining volume and full powers of expression in song.

Every additional tone placed on this foundation must be closely and critically examined by the ear of both teacher and pupil. If it conforms to the ideal standard of tone quality set up, place it in the foundation that is being laid. If it does not conform to the quality desired, try again.

As the superfluities of technique, color ornamentation and expressional embellishments reach higher levels, be sure to watch every additional step taken. Let there be no departure from an ideal conception of beauty and truth in the ideal standard of tone quality set up, place it in the foundation that is being laid. If it does not conform to the quality desired, try again.

#### The Heart of the Whole Matter

What has been suggested to you to think upon and accomplish requires concentration, sincere enthusiasm and constant play to imagination; and do not forget always to look in the face of the spirit. Be thus guided every time you sing and always abandon yourself to the finest things within you, whether your work be scales, vocalises or song.

In the interpretation of a song make its message your own. Having a clear vision and living realization of it, sing as you feel and into your voice will come a convincing power reaching all hearts.

"Tir your student should keep interested in everything. Art gets narrow if you think only of that. Keep eyes for the open; keep the soul always ready for something to happen,"—GALLUP-COPE.

## The Voices of Young Girls Should Be Under Careful Training

I know from an experience of many years in training the voices of young girls from twelve to fourteen years that, given talent and desire to learn to sing, they should be under skilled guidance.

Vocal culture at the age of twelve, thirteen, or fourteen years involves simply a proper exercising of the voice with a slight musical quality of tone, produced in the most natural manner. Any attempt to force the range or to sing a mature or older tone is wrong.

When a voice is naturally of good quality at this early age, and a girl, untaught, is able to sing simple songs sweetly and unaffectedly, the proper procedure, in dealing with such a voice, is to guide and direct it in accordance with the natural conditions of tone production and breathing as they are found. Rarely will these conditions be far out of the way of correct tone.

I am speaking, remember, of talented girls with good voices. Should there happen to be some minor faults of singing, breathing or of producing tone, the better plan to follow in correcting them is to give simple illustrations of correct singing, tone production and breathing. Never enter into confusing details relative to tone-pitching, head or chest resonance, various ways of reinforcing tone, nor try to explain diaphragmatic, abdominal and intercostal breathing. The mind of young girls should not be filled with a lot of useless and too often valueless methods and notions about tone production and breath control.

A good many of the "methods" on sale in the vocal market, we fear, mar more voices than they make. Keep them away from the fingers of inexperienced and immature years.

In the training of young girl singers, however good or strong the voices may be, be in mind that in these early years, to fifteen, or even several years older, full physical growth and strength have not been reached. Therefore in every case, whether the voice is weak or strong, the vocal work done should never be of a kind to overtax the immature and delicate vocal organs. All singing practice should be within a range limited to tones that can be sung with ease, naturalness and without the slightest strain or forcing.

Young girls should never be allowed to sing loud or extremely high. Songs should be given them, but they must be suitable in range and style, and always sensible and wholesome in text. Songs of a trashy type should be crossed off the list. Eventually

songs of a frivolous kind become distasteful to all who become fond of good songs.

### Frequent Lessons Unnecessary

In beginning the training of young girls' voices it is advantageous and practical to give less frequent lessons than to older pupils. One lesson every two weeks in many cases will answer. This suffices usually because the situation calls for careful and intelligent oversight respecting the simple plan of procedure, rules, and the close application and practice necessary in later years.

For young girls suitable songs furnish the most valuable practice material. In them will be found a great variety of exercises for the voice and opportunity for the development of intelligible pronunciation. Furthermore, the expressional powers begin their development when the imagination is fully alive and the perception is keenest. Hence the singer who thus begins training in youth rarely loses that freshness, naturalness and spontaneity of spirit which is the chief charm of song.

### No Valid Reason Why Voices of Young Girls Should Not Be Trained

People who advise against early vocal training for young girls mean well, but they are rarely sufficiently informed in vocal matters. Usually they are moved to discourage vocal lessons for the young because it is a tradition of many generations; and so the common opinion is not in favor of vocal study until eighteen years or so have been passed. Those who are better informed know that the throat of a young singer should be looked after as carefully as the fingers of a young pianist. Some of the greatest prima donnas began their training when mere children. There is nothing finer than to bring into a child's life than song; but make sure that it is song and not vocal drudgery.

However vocally talented a young girl may be, she should not be crowded but should be encouraged to sing on a well-balanced child-life with all its healthy outdoor-life and play. Other subjects in school must have due attention. Therefore in exchange there shall be all-around development, concentrated grinding in any one subject should be avoided.

If a girl loves singing, encourage her in it in every way possible. Nothing that she can do will do so much to build up the strength and health of her entire physical and spiritual life as will song.

### Daily Reminders For a Vocal Student

Begin your first practice of the day with easy tones in the comfortable range of the voice. Gradually the work can proceed to higher and higher tones.

Forcing or straining for tones is wrong and unnecessary in any part of the scale. Undue effort to get tones mars their musical quality and prevents fullest expression of the emotions. Many who sing with rigid throats have become so accustomed to it that the tightness or undue tension is not noticed. While such singers sometimes sing fairly well, they would do much better if they sang with throats free of the slightest rigidity.

Avoid tongue gymnastics. They may be good for an anti-ether, but they're mighty bad means for a singer.

Be sure that you know a song; that you feel its message. Such knowing is back of all true song interpretation.

Do not forget your breathing exercises. They increase lung capacity and give strength and quickness of action to the breathing muscles.

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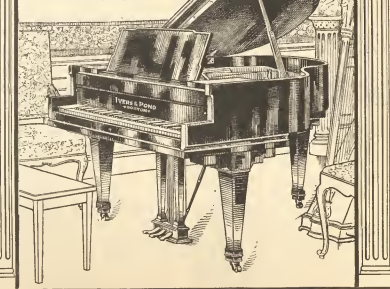
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The Beethoven Minuet is a tricky proposition for any violin student. It is one of these pieces that everybody plays and scarcely anybody plays. Like that singing machine at the fair; everybody takes a swing with the mallet, but nobody rings the bell at the top.

Now I'm going to try an experiment on you, Tom. I'm going to give you a lesson by correspondence, and the famous piece you are having your troubles over will be the subject of it. When we get together again in September you can tell me how you liked it.

Well, here goes!

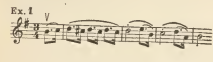
The Beethoven Minuet is a shining example of a piece in which the musical and technical difficulties are about evenly balanced. Just now we will wrestle with the technical part of the piece, touching on its musical beauties only as may affect the performance.

Here is the reason for this:

To bring out the beauty of a master's work, your technique must be faultless.

I want you to force-tear yourself on this idea day and night, sleeping and waking, for six months; and at the end of that time the effects of it will stick out all over you.

Take out your violin now and try the opening phrase:



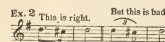
You made a clumsy job of it, didn't you? If there is anything this piece needs it is polish, finish and delicacy of treatment.

Once again. Pose your bow carefully in the air with the lower third part directly over the A string. Now commence the up-stroke from this point, letting the bow move in the air slightly before it touches the string. If your bow is poised it will alight on the string in a graceful, delicate, caressing manner.

You have probably been commencing the opening phrase with the point of the bow. You do not need a whole row for these first two notes. Begin where I suggest and you will achieve a far better effect.

#### The Question of Rhythm

Now pass on to the down bow right after the bar line. Here we run bang up against something of the utmost importance. It is the question of rhythm. *Rhythm*, Tom, not *Time*. You know the difference. Each beat of this measure is composed of a dotted eighth and a sixteenth. This makes it possible to divide the beat into four parts, the dotted eighth being three of the parts and the sixteenth the other one. You remember your old falling in this particular rhythm. You used to divide the beat into three parts instead of four. Now if you do this it results in a sloppy, lifeless sort of rhythm that is wholly lacking in character. Not only that, but the whole of the first part of this composition has a lovely, tender, clinging quality that is beautifully brought out by giving the dotted note full, or a trifle more than full value.



Look now at the third beat of the third measure. (Count the measures as you do at the beginning as No. 1.) Here you will find something of great importance. This beat and the half-note of the following measure form what we call in music, a motive.

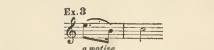
## The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department  
"A Violinist's Magazine Complete in Itself"

### A Letter-Lesson on Beethoven's Minuet in G

By Frank L. Willgoose



Now make this beautiful little figure stand out, like one of the brilliants in a piece of jewelry. In order to do this, stop the bow dead after the second beat of the third measure, and do the same just before the figure is repeated one degree lower in the scale.

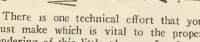
This is the kind of thing we mean when we speak of "good phrasing"—the division of the theme into sentences, strains and motives. It would be just as senseless to play without observing these as it would be to gabble a piece of poetry or prose without without any stops.

#### Resultful Practice

Now you see how much real, solid, nutritious stuff we have been able to extract from just four measures. By spending an hour or so on passages such as these you will get immeasurably more good than by playing a piece from beginning to end and then going through it again and again. It is by such practice as this that our platform giants are made.

Keeping these points in mind, try the whole four measures, playing them with the growing sense of grace and delicacy of which you are capable.

Now I want to skip over a few measures to a passage which for emotional effect is the most beautiful in the whole piece. Immediately after the double bar we get this:



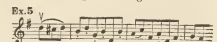
There is one technical effort that you must make which is vital to the proper rendering of this little phrase. I refer to the group of four sixteenth notes at the end of the second measure. This little group must be rolled off the fingers as deftly and cleverly as the jugglers do their tricks. Getting it right is more a matter of rhythm than of anything else. Be sure to hold the note immediately preceding the full two beats, then run down the four notes neatly and cleanly, landing on the C of the next measure exactly in time for the first count. If this little figure is well executed and is preceded by a nice crescendo up to the half-note A, the effect is exceedingly fine.

Now pass on to the next section, which is sometimes called the trio, section. You have often been at a vaudeville show where the trapeze performer performed some particularly daring feats and then proceeded to top off with something particularly hair-raising. Ever notice what he did? In order to make the spectators' skin creep with dread anticipation, the musician stopped and a deadly silence prevailed.

This Beethoven's Minuet that you are working on is so well known that as soon as you approach the trio, your listeners are all keyed up waiting to see how you are going to get away with it. They count as the trapeze performer—stop the music, but they do something just as good,

—they hold their breath. They create such an atmosphere for you that if you do it well the effect is electric, but if you do it badly, the result is disastrous.

If I tell you the secret of this part of the composition is in the proper handling of the bow, you say, "Fine, but how am I to handle the bow?" So, Tom, I am going to try to show you bit by bit just how to trip off this most effective piece of writing which begins:



Place the bow on the strings half way between the middle and the point. Playing the three opening notes with an up bow, you will come to the middle of the bow for the beginning of the following measure.

Now play the separate, detached notes with a half-fingered, half-stroking motion of the bow. Keep a firm, yet not hard grip with the fingers, and at the same time have a nice sense of balance with the wrist. Having got the right action and the right balance, the next difficulty is to strike the string in absolutely perfect time. Just make yourself hit the string when it should be hit. This will require a lot of concentrated effort, but, nail this idea down tight: when you have mastered a certain difficulty in any particular piece, you have at the same time conquered a host of passages where the same difficulty occurs.

Now do you feel better?

**Variety Through Bowing**

In the next measure—the third of the trio, we have two ordinary slurred notes and then two staccato notes played in one beat of the third measure. The treating of the bowing in this way gives charming variety but, of course, adds to the difficulty of the performance.

In the next measure we get still more variety. In the next measure, and again in the next and also in the following bars to the end of the passage.



This kind of staccato is the most effective bowing trick of the violinist's whole difficult. Fortunately for you, Tom, this particular example does not need to go fast. In order to accomplish this gracefully and effectively, let the bow hand move forward from the wrist in a series of little springs, the bow resting on the strings during the playing of the whole passage. A slight pressure applied at each note by the forearm of the bow hand will help you greatly in acquiring the trick.

The second part of the trio has exactly the same kind of technique as that just described, but there is one final tip I want to give you in regard to it. I want you to keep close to the middle of the bow. If you give these ideas out carefully, old fellow, you'll work them out best, condensed essence of thought, your difficulties will disappear as if by magic, and when I come home you will be able to play the Beethoven Minuet like a young artist.

"Rome was not built in a day" neither was a violin technique, but every difficulty you conquer is one more stone added to your edifice.

Sincerely,  
YOUR DEVOTED TEACHER,

Ask Your Teacher

If you are under restriction in violin playing, and are invited to play in public, ask your teacher what to play. It would seem that this would be so self-evident that it would not have to be mentioned; but the fact is that many students pick out their own selections for public performance, without saying anything to their teachers beforehand. In long years of experience in teaching it has often happened that a pupil would volunteer to play he had played a violin solo in public. When he told me what he had played, or rather tried to play, it sometimes almost made my hair stand on end. The piece was either totally unsuitable to the occasion; it was something that he had only half learned; or else it was unsuited by temperament to do justice to. Pupils will also sometimes get entirely too busy on their own book, and, without even showing them to their teachers, will try to learn them, themselves, and play them in public. They seem to think that it is a good joke to "put one over on the teacher" in this manner. It is needless to state that they often come to grief.

Many conservatories and colleges of music have a printed list in their catalogs in which pupils will not be allowed to play in public, on any occasion, inside or outside the conservatory, without permission; and, if the necessary permission is given, the selection they are to play must be chosen by their teacher. This is a wise rule, and pupils who abide by it are invariably successful.

If a pupil is to succeed in a public appearance three things are necessary: first, the composition must be of a character suitable to the occasion; second, the piece must be perfectly learned; third, the composition must be suited to the temperament and talent of the performer.

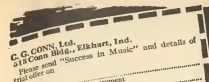
Good judgment in picking out compositions suitable to special occasions has been the making, not only of many students, but also of even professional violinists. We have church audiences, and "high-brow" audiences, important concert audiences, and popular audiences, and people who want their ears "tickled" by something they can be easily digested. The wise performer can choose his program carefully with a view of winning and pleasing his audience.

Even professionals often miss it, woefully, in choosing selections for various audiences, and play something so heavy that the audience has no time to think of what it is all about; when they could have given great pleasure by choosing something of a lighter nature.

It is of great importance that the composition should be perfectly learned. Many a student makes a failure by trying to play something he has only half mastered. In this matter the judgment of his teacher is all-important. In selecting the piece the wise teacher will choose something which he really knows, and has thoroughly mastered. This also disposes of the ninety-nine cases out of a hundred in which the most successful teachers I ever knew, who, during long years of professional life, gave a pupils' recital every week of his life, during the teaching season, said:

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"Most cases of stage fright come from lack of preparation." The pupil who has learned his piece perfectly, so it is really easy for him to play, does not worry about facing the public. He stalks on the stage as bold as a lion. The student who has half a dozen pieces in the composition where he is likely to break down, naturally walks on the platform with shaking knees, and is of course "crazy nervous" before he begins. Naturally enough he is pretty sure to break down at the points he fears. If the pupil cannot play a difficult piece let him play an easy one, no matter how easy, and he will be all right. Audiences do not judge by the names of the pieces on the program. They go by what they hear with their ears. A difficult piece, which is simply butchered by a young violinist who wants to play something ambitious, gets nowhere; while the easiest selection, played in an artistic manner, pleases every one and is an instant success.

"Another important thing is that the composition should be suited to the temperament and talent of the performer. Some pupils excel in pieces of a slow cantabile character, while others do better with brilliant, showy pieces with lots of velocity passages in them. There is nothing like 'putting the best foot foremost.' The teacher should choose for the pupil a composition which is best suited to his temperament. We find that among professional violinists, different players do better with one class of compositions than another. I have known many violinists who could set an audience wild with a bravura performance of a Paganini concerto, but who would be insufferable in the Bach Cello Suite.

"Many a public artist owes success to skill in program building, considering first what he plays most successfully, and next what will be most acceptable to his audiences on various occasions. To play what he can convey the impression that the artist should 'let down,' and play cheap or inartistic music for audiences whose knowledge of music is slight. Programs to suit audiences of every character can be built up without departing from the realms of music of the highest artistic worth. It all lies in the skill in selecting it.

So let the pupil make it a rule never to appear in public without advising with his teacher, whether to accept the engagement at all, and if he does, what to play. The wide experience of the teacher gives him the necessary knowledge to select what is best for the pupil to play, and the pupil who is guided by that knowledge almost invariably meets with success.

Many of the well-known professional violinists who counselled with critics, musical friends, and musical authorities on what to play on some important occasion."

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## How to Arrange a Saxophone Part

By E. H. P.

ORGANIZERS of amateur orchestras in schools, Sunday schools and elsewhere are often embarrassed these days by the over-supply of saxophone players. (Sometimes even one saxophone player is an over-supply!) The use of this instrument for popular dance music has given the impression that it is a regular orchestral instrument, which is by no means the case. Most composers of orchestral music have avoided it altogether, and supply no part for it. In brass-band music, however, it is more highly esteemed, and compositions for full band commonly contain parts for four saxophones.

However, we must take things as we find them. Personal reasons and sometimes the absence of sufficient other instrumental players constrain us to use a saxophone, and the question is what to do with it.

In recent dance music, parts for saxophones are now generally published. Where they are not, the C saxophone may play from the oboe part without changing a note; although the effect is not the same, as it will sound an octave lower. There is, by the way, a C Soprano saxophone which sounds the same pitch as the oboe, but it is not commonly in use. Lacking an oboe part, the C saxophone may double the first violin part, simplifying it somewhat, and transposing an octave upward or downward in places where the compass runs too low or too high. But, frankly, these are rough and inartistic expedients. The best effect is obtained by having the saxophone play a cello part. Although the compass of the cello runs considerably lower than the saxophone, its most common use is in a register entirely practical and most agreeable to that instrument.

A saxophone player might learn to read directly from the bass clef on his particular instrument, just as a bassoon or a trombone player does; but as this seems to be an exceedingly rare accomplishment, we will treat of the subject from the standpoint of transposition. We give, below, a couple of measures of a cello part, together with its proper rendering on the three different saxophones in common use. By careful examination of this, any player may see how to make the proper transposition for himself, or any leader may prepare a manuscript part for his player.



We call particular attention to the following facts:

1. In the "C Melody," the signature and all accidentals remain the same, only the note-heads are all lowered by two lines and a space.
2. With the "B-flat" saxophone, two sharps must be added to the signature, or (Continued on page 354)

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**How to Arrange a Saxophone**

Part  
(Continued from page 352)

two flats subtracted; and each note-head  
will be lowered two spaces or two lines,  
as the case may be.

3. With the "E-flat" saxophone, all notes  
stay in the place where they are, but three  
sharps must be added, or three flats sub-  
tracted from the signature. This really  
sounds an octave above the cello. To pro-  
duce the exact pitch of the cello, play it  
an octave down, like the lowest notes in the  
example.

Note that these transpositions are all  
from the *bass* clef. They would not hold  
good in the (somewhat rare) cases in  
which the cello part runs into the tenor  
clef or the treble clef; but the clever music-  
ian, who has once grasped the principle  
of the thing, will easily puzzle out these  
for himself.

Accidentals are the worst stumbling  
blocks. In general, a sharp makes a sharp  
and a flat makes a flat, but if they land  
on some degree of the scale which is al-  
ready affected (in the transposed copy) by  
the same sort of sign, then they make a  
*double sharp* or a *double flat*, respectively.  
In the case of a natural observe whether  
the effect of it, in the original, is to *raise*  
the note (by cancelling a flat) or to *lower*  
it (by cancelling a sharp), or whether it  
simply restores the normal notes of the  
scale indicated by the signature.

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cellist, or if you already have one saxo-  
phone taking the place of a cello, and wish  
to employ others, the best place to put  
them is on French horn parts. These parts  
are generally written in pairs, and sound  
much better if you have the two instru-  
ments than if you have only one. The horn  
parts are generally very easy on a saxo-  
phone, which is an added object with  
amateurs.

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the horn appears with a great variety of  
transpositions, one can depend on music  
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trate the method of transposition for the  
different saxophones where horn parts "in  
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Horns in F

C Melody Saxophone  
B Flat Saxophone  
E Flat Saxophone  
Actual effect

(Continued on page 358)

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Then begin now to make your skin what you want it to be. There is nothing fixed about your complexion; your skin is a living thing that constantly changes. Each day old skin dies and new takes its place.

By giving this *new skin* the care it needs, you can actually make it over. You can free your complexion from faults that have troubled you for months, and even for years.

### You will find the right treatment—

for your special type of skin in the booklet of famous skin treatments, "A Skin You Love to Touch," which is wrapped around every cake of Woodbury's Facial Soap.

If your skin is too oily—if it is pale and sallow—if you are troubled with blackheads—with blemishes—with conspicuous nose pores—begin at once to use the special treatment that will overcome this trouble.

### Thousands of girls and women—

by following these famous skin treatments, have built up a fresh, clear, beautiful complexion. You, too, can have the flawless skin you have always longed for, by giving it this special care.

Get a cake of Woodbury's today, at any drug store or toilet goods counter—see what an improvement even a week or ten days of the right treatment will make in your complexion.

The same qualities that give Woodbury's its beneficial effect in overcoming common skin troubles make it ideal for regular toilet use. A

25 cent cake lasts a month or six weeks. Woodbury's also comes in convenient 3-cake boxes. The Andrew Jergens Co.

### Three Woodbury skin preparations— each size—for 10 cents

THE ANDREW JERGENS CO.,  
5605 Spring Grove Avenue, Cincinnati, Ohio.

For the enclosed 10 cents—Please send me a miniature set of the Woodbury skin preparations, containing

A trial size cake of Woodbury's Facial Soap

A sample tube of Woodbury's Facial Cream

A sample box of Woodbury's Facial Powder

Prefer to receive treatment booklet, "A Skin You Love to Touch."

If you live in Canada, address The Andrew Jergens Co.,

Limited, 5001 Sheppard Ave. E., North York, Canada

H. C. Quirk & Co., 4 Ludgate Square, London, E. C. 4.

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Street.....

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Cut out this coupon and send it to us today

# WOODBURY'S FACIAL SOAP

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