

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

6-1-1925

Volume 43, Number 06 (June 1925)

James Francis Cooke

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



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

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 43, No. 06. Philadelphia: Theodore Presser Company, June 1925. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/724>


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

The **ETUDE** **MUSIC** **MAGAZINE**

Price 25 Cents

JUNE, 1925

\$2.00 a Year



THEODOR LESCHETIZKY

**THE MASTER SECRET OF
A GREAT TEACHER, BY
THEODOR LESCHETIZKY'S
LAST PUPIL,
ALEXANDER BRAILOWSKY**

REACHING THE BOY THROUGH MUSIC, BY ALBERT N. HOXIE

Here Is a List of the Latest SHEET and OCTAVO MUSIC PUBLICATIONS

Any of these numbers may be had for examination. In ordering from this list it is only necessary to mention "Presser Publication" and give catalog number.

PIANO SOLOS

Cat. No.	Composer	Gr.	Pr.
22640	ARENISKY, A.	5	40
22641	Beyers, Matvey, Op. 20, No. 1	5	40
22719	Red Bird, Waltz	2 1/2	30
22718	Symphony of Love, Waltz	2 1/2	30
22717	BENSON, G. N.	3	35
22647	Flourish	3	35
22648	GIGGLING, GEORGE	3	35
22649	De Goodie Worms, Op. 215	3 1/2	45
22652	Zencopra, Op. 214	3 1/2	45
22651	GAURY, JOSEF	3	30
22650	Waltz-Serenade, Op. 66	3	30
22649	JOHNSON, WALLACE	3	30
22611	On A Summer Evening, Op. 131	3 1/2	45
22610	LEAT, FREDERICK	3 1/2	45
22609	Following Feet, The	3 1/2	45
22608	KOHNITZ, RICHARD	3 1/2	45
22577	Flourish, Waltz	3	30
22576	Strenuous, Waltz-Lento	3	30
22575	KRENTZLIN, RICH	3	30
22574	Schubert's Day, Op. 189	3	30
22573	March of the Life Guards, Op. 107	3	30
22572	Pettie Waltz, Op. 108	3	30

THREE PIANO PIECES

For the Left Hand Alone
By RICH. KRENTZLIN
Gr. 3

22594	Romance	25
22595	Waltz of Evens	25
22596	Festral Polonaise	30

TYROLEAN SCENES

Four Piano Pieces
By RICH. KRENTZLIN
Gr. 3

22512	On the Alps	25
22513	The Little Regent	25
22514	Dance in the Mountain Hut	25
22515	In the Quiet Valley	25

KRONKE, E.

22720	The Anaters, March	3 1/2 45
-------	--------------------	----------

MIRTH AND JOLLITY

By PAUL LAWSON
Gr. 2

22724	The Salters Have a Dance	25
22725	The Brook's Fairy Tale	25
22726	Breakie Sanderson	25
22727	Care Free	25
22728	Waltzing Divinities	25

LEDCU, CARL

22616	Ray of Sunshine, A.	3 1/2 40
22617	LULL, A. DE	3 1/2 40
22618	Cherished Waltz	3 1/2 40
22619	MARKS, EUGENE F.	3 1/2 40
22620	Valley Elegy	4 45
22621	PRISTON, M. L.	4 45
22622	March of the Classes	2 1/2 35

FIVE INSTRUCTIVE AND CHARACTERISTIC PIANO PIECES

Introducing Introducing and Cross Hands
By L. RENK
Gr. 2 1/2

22657	Hickory Sifter, The	25
22658	In the Pine Woods	25
22659	A Holiday Party	25
22660	On Her Good Luck	25
22661	Sabbath Evening in the Village	25

RENK, L.

22662	Perfection of Rites, Idyl	3 1/2 40
22663	REYNOLD, GEORGE	3 1/2 40
22664	Gaudete, La, Op. 6, No. 6	4 35
22665	ILLI, G. L.	4 35
22666	Broken Heart Waltz, The	3 1/2 30
22667	Alto, Alkali	35

PIANO DUET

Cat. No.	Composer	Gr.	Pr.
22658	EWING, MONTAGUE	2	35
22659	The Left Duet	2	35
22660	TWO PIANOS, EIGHT HANDS		
22661	BRAMMS, J.	3	70
22662	Hungarian Dance, No. 6	3	70
22663	Waltz, Op. "Pavani," Arr. by A. Santorio	3	100
22664	Waltz, Op. "Pavani," Arr. by A. Santorio	3	100
22665	Large, from "Karens"	3	50
22666	Wedding March, from "Midsummer Night's Dream"	3 1/2	40
22667	RUBINSTEIN, ANT.	3 1/2	70
22668	Maiden in F	3 1/2	70

SECULAR SONGS

22629	COVERLEY, ROBERT	45
22630	Nicholas, Russian (L-E)	45
22631	FORMAN, MRS. R. R.	45
22632	Some Morning, Op. Some Morning (D)	45
22633	FOSTER, FA	45
22634	I Can Sing You a Song of Springtime	45
22635	JOHNSON, WALLACE A.	45
22636	Swinging, Tale of Love, Waltz song, (dg.)	45
19094	LEIBRANCE, THURLOW	35
19094	My Little Sea House on the Mesa (L-E)	35

SACRED SONGS

22675	COENEN, WILHEM	40
22676	Contra Altus (L-E)	40
22677	NICHOLAS, HELEN	30
22678	God Cares for His Child	30

VOCAL DUET

22643	KOHNITZ, RICHARD	45
22644	Sherry Hallow, Tense (Mezzo and Bar.)	45

MUSICAL RECITATION

22747	PERGUS, PHILLIS	30
22748	Kids (Story Poem)	30

PIPE ORGAN

22646	HOSMER, E. S.	40
22647	Christmas Offertory	40

ANTHEMS

22614	Wied Voices	30
22615	Free Music	30
22616	WEDGWOOD, A.	30
22617	At the Altar, from "Hymn of Praise"	30
22618	PONTIUS, W. L. M. H.	30
22619	Evening Hymn	30
22620	KOHNITZ, E. E.	30
22621	Lead Us, O Father	30
22622	To the Throne of Service	30

PART SONGS

22614	Wied Voices	30
22615	Free Music	30
22616	WEDGWOOD, A.	30
22617	At the Altar, from "Hymn of Praise"	30
22618	PONTIUS, W. L. M. H.	30
22619	Evening Hymn	30
22620	KOHNITZ, E. E.	30
22621	Lead Us, O Father	30
22622	To the Throne of Service	30

WOMAN'S VOICES

22614	Wied Voices	30
22615	Free Music	30
22616	WEDGWOOD, A.	30
22617	At the Altar, from "Hymn of Praise"	30
22618	PONTIUS, W. L. M. H.	30
22619	Evening Hymn	30
22620	KOHNITZ, E. E.	30
22621	Lead Us, O Father	30
22622	To the Throne of Service	30

WOMAN'S VOICES

22614	Wied Voices	30
22615	Free Music	30
22616	WEDGWOOD, A.	30
22617	At the Altar, from "Hymn of Praise"	30
22618	PONTIUS, W. L. M. H.	30
22619	Evening Hymn	30
22620	KOHNITZ, E. E.	30
22621	Lead Us, O Father	30
22622	To the Throne of Service	30

WOOD, WILLIAM LUTON

22629	It is a Good Thing to be a Boy	30
-------	--------------------------------	----

SCHOOL CHORUSES

22610	RENDALL, L.	30
22611	Old Refrain, The (Two-Part)	30

ORCHESTRA

22662	EARLE, HENRY EDWARD	35
22663	Alto, Op. "Pavani," Arr. by A. Santorio	35
22664	KOHNITZ, RICHARD	35
22665	The Dawn Breaks Through	35
22666	NEW, J. H.	35
22667	Rock in the Wind	35
22668	Alto, Alkali	35

Keeping Everlastingly At It

The ETUDE receives scores of letters like this:

"I had it not been for your good magazine and my faithful teacher I should have given up music long ago, for, I was frightfully handicapped to begin with. Instead, I went in February and passed an examination with 'Honours' and at one of the best conservatories on the continent."
(Student in Ohio)

The ETUDE has stimulated thousands of students and kept them at it—students who otherwise would have given up music.

That is one of the reasons why many wise teachers insist upon having every one of their pupils enrolled as a regular subscriber to the ETUDE. Some teachers, in fact, add the price of ETUDE subscription to the regular tuition bill. It always pays.

This is particularly desirable during the Summer Season when some students' interest may fade and possibly die unless the indispensable enthusiasm is kept up as only the ETUDE with its interesting articles and music can keep it up.

See Our Announcement on the Inside Back Cover

The Etude Music Magazine

1712-1714 Chestnut St., Philadelphia, Pa.



YOUNG FOLKS' PICTURE HISTORY OF MUSIC

By James Francis Cooke

Price, \$1.00

This New Work is Just the Thing to Aid Teachers to Hold the Interest of Young Students During the Summer Months.

ORGANIZE A SUMMER MUSICAL HISTORY CLASS WITH THE CHILDREN WHO DO NOT GO AWAY—SECURE THE COOPERATION OF PARENTS AND PLACE A COPY WITH THE STUDENTS GOING AWAY FOR THE SUMMER—THIS BOOK WILL ENTERTAIN AND INSTRUCT THE JUVENILE WHO IS ABLE TO READ.

The story of music with stories of the great masters, giving to young folks an interesting lot of information that will prove delightfully helpful in stimulating their interest in study upon their chosen instruments. There are a hundred and some odd pictures supplied for the child to cut out and paste into the scrapbook and pasted into the scrapbook and pasted into the scrapbook. The pictures include all the important instruments of the symphony orchestra in making a little tune.

THEO. PRESSER CO., 1712-1714 Chestnut St., Phila., Pa.

THE ETUDE

JUNE, 1925

Single Copies 25 Cents

VOL. XLIII, No. 6

"The Manly Art"

WHAT is the manly art? What is the art which men should cultivate with the view to getting the richer returns in life?

When we were boys we were given as mentors, citizens of the community who, by reason of their character, fair dealing, force, fine ideals, industry, wisdom and success, deserved to stand as models for growing young men.

These mentors led us to believe that what is known as "the manly art of self-defense" was merely a cheap phrase to describe professional pugilism.

And what did pugilism mean?

It meant that a race of "plug-uglies" was being bred for fighting-pit purposes, like bull dogs. It meant that men whose ultimate object was to beat their opponents, largely through brute force and fistic minbleness, would engage at any time to stage a fight where there was no particular enmity but a large opportunity for money-making. There was never a great cause at stake. Merely money and the fight lust. It carried with it a horrible atmosphere of the degrading side of life—brothels, dives, drunkenness, gambling—things that appeal to the most despicable in man. This, then, was "the manly art."

Our mentors, clear-eyed, hard-working, sane-minded, lived righteous lives, building always for the real happiness and betterment of man. Commanding the respect and love of those who knew them best, they closed their days in a glorious sunset of golden deeds and were gathered to their fathers.

Now, if we may judge from articles which have been running in the most widely circulated American weeklies, the "plug-ugly," the human bull-dog in the pit, deserves to be glorified. In one weekly, one of these fighters is described as "the most popular man that ever lived."

Shades of Lincoln, Roosevelt, Washington, Franklin, Lloyd George, Wellington, Dickens! Have none of these men deserved to stand in popularity with the eminent John L. Sullivan!

His ring battles are painted in the gore of ordinary slugging as though they were among the great achievements of man. His vulgar bragging and boasting in resorts shunned by respectable people are glorified into the bravery of a great personage.

Surely this kind of journalism, which may bring a few immediate dollars in return, is a mistaken interpretation of the times and a thoroughly disgusting symbol of a mercenary strife for quick circulation. Both papers deserve to be drastically censored for serving this kind of moral poison to their purchasers. Circulation bought at this price can only drag in the lower class of readers and at the same time disgust responsible advertisers. The modern journal has an obligation to the state; and that obligation is to build up the best and not to honor the worst. The defecation of crooks and sluggers in the public press is a sinister reflection of very dangerous tactics. Our municipalities struggle to free our water and our milk supply from typhoid germs. What about the infinitely worse moral poison in print?

We wish that our readers might have a list of the men in America who have adopted "music" and not "slugging" as their "manly art." These men are among the strong, big-fisted builders of the land. They are not milk-sops or goody-goodies. When they are called upon to fight in a righteous cause, they are found in the forefront of the fray and do not run away as did some of the brave "plug-uglies" during the last war. These men find in music an art which fortifies and stimulates and energizes and inspires. It comes nearer being a "manly art"

to them than any other. Compare, for instance, the crowd leaving a great symphony concert or a great music festival, with that blood-drunk mob which pours away from a prize ring!

It is time in our land that we have another Saint Francis of Assisi, one who living among an infested social system, may suddenly turn "about face" and make clear to the world that joy in life cannot possibly come through excess, coarseness and brutality, but must come through beauty, simplicity, natural wholesome activity and good deeds done for the benefit of one's fellowman. It is ridiculous to preach peace, liberty and enlightenment on one hand and magnify dissipation, brutality and vice on the other, under the false title of "the manly art."

Music in Panic

Music has unquestionably saved many lives, when it has been employed in crises. Time and again some quick-witted musician has sprung to the front, in fires and panics, and by means of instrumental music and songs, prevented audiences from the terrible danger that comes with hysteria. Our grandfathers recall the instance of the famous Boston Jubilee when 12,000 people were gathered in a flimsy auditorium. A great storm arose and lightning tore open the roof. A huge cloud of dust arose and this was mistaken for smoke. "Fire, Fire, Fire!" rang out all over the hall; and a stampede for the doors was instantaneous. Just then Charles Godfrey, who was conducting the British Grenadier Band, arose and swung his organization into a spirited performance of the "Star Spangled Banner." His quickness of wit saved the day; and what might have been a tragedy was eventually turned into a delightful concert.

Splitting Up the Scale

THAT certain European musical innovators are serious about their excursions into the field of finer divisions of the scale, there can be no question. The manufacture of quarter tone pianos has commenced in Europe; and these freak instruments are considered by some as the forerunners of a new art. We have just been reading in *Musikblätter des Anbruch* (Vienna) an interesting article by Arnold Schoenberg in which that musical revolutionist outlines his idea for a new notation of music that will encompass the twelve-tone scale (instead of our present seven-tone system). Schoenberg, when all is said and done, is a very able musician quite capable of writing in the style of any of his predecessors, should he desire to do so. Although we have been immersed in modernism for years, we cannot help feeling that many, many decades will pass before the split-tone systems are appreciated by more than a very limited circle of enthusiasts. The whole scheme is too Utopian, too far away from normal human desires, to meet with present appreciation.

Fortunes Spent in Wasted Lessons

You probably have heard of "Two-step John." The Hon. John E. Rankin, Representative from Mississippi, recently told about him on the floors of Congress. Mr. Rankin, quoting an Alaskan native, said, "He was an old fellow who went up into the Klondike fields during the gold-rush days and became rich. He said he spent \$52,000.00 trying to learn to dance the two-step, from which adventure he acquired the name of 'two-step John.' In that and similar ways he squandered all his money and is now, in his old days, living out there on the bank of a little stream, possibly a hundred miles from any other dwelling-house, fishing and trapping for a living and searching

tial in comparison with the larger considerations. For instance, there are those who have tried to evolve a "Leschetzky Method" of touch. Leschetzky could explain the main features of his ideas in this connection with any intelligent pupil, in a short time. It did not take months to study for the matter of touch alone. It consisted largely in not permitting the fingers to land down upon the keys without preparation and also the avoidance of anything like striking the piano with a hammerlike blow. There is literally no hitting or striking in the Leschetzky scheme but rather a natural flow of energy to the keyboard, through the arms, from the shoulders. The pupil is taught to learn to prepare his fingers before playing rather than to permit his hand to jump spasmodically and hysterically toward the keys in a kind of musical epilepsy.

"Leschetzky was far more concerned in the matter of interpretation than in that of technique. Every now and then some technical idea would come up for a lesson; and this he would introduce at the time, but always as a means to an end. This could not, however, be construed into a method. In the following extract from the Chopin *Etude Opus 25, No. 3*, in *F major*, the master employs a rotating touch which gave a peculiar effect. This touch is like that employed in turning the knob on a door.



"Thus the outer fingers—that is, the fifth fingers—are played with the finger held straight and literally immobile. As the hand rotates the stroke really comes from the rotation and the finger springs off like a gazelle leaping from one hillock to another. The effect is very exhilarating and very beautiful. If it were to be attempted by the ordinary fingerstroke method, it would be clumsy and hard. Try the *clafé* method mentioned in this way, and you will conclude that it is one of the most fascinating of all the Chopin works. Furthermore, it becomes much easier and vastly less tiresome to the hands and to the arms.

"The matter of endurance is one of no little importance to the pianist. By this I mean mental as well as physical endurance. The modern recital demands superhuman concentration. Few workers in any sphere of human action are called upon to concentrate so continuously as the pianist in a modern recital. Mathematicians and scientists may think out their problems at leisure; but the pianist must play continuously, and he must be just as accurate as the scientist, or his critics will catch him up at once. There is an amount of physical and mental effort put out in one single composition like Balakirev's *Tale of the Old Castle*, which Franz Liszt said was the most difficult piece ever written, that represents more energy than the average man puts forth in a day. This wonderful composition is strangely modern, considering that it was written in 1869, long before the day of so-called modernism.

"Pardon my persistence, if I again stress the matter of tone. I am often amused by piano students who visit recitals and always insist upon a location where they can see the player's hands. They seem to think that in some way they can penetrate some dark secret of his art. They even go with opera glasses and train them on the keyboard from the beginning of the recital to the end. If they would open their ears instead of their eyes they would gain far more. Our conceptions of tone are aural, not visual. Let us cultivate the sense of tone and then improve upon it. Do not waste time trying to copy the finger and arm action.

"The great secret of Leschetzky's art as a teacher was his intuitive sense of musical beauty, which he placed over and above every other consideration. His plan as a teacher was continually brought to bear upon one thing, and that was to elevate the pupil's conception for consummately beautiful effects, and then to make it clear to him that these can only be achieved by the sacrifice in work and time. Possibly it was this which inspired Palestrina to practice from eight to ten hours a day when actively engaged in playing, and induced him to have a grand piano built into his private car so that he could not interrupt his continual quest for new musical beauties."

"The great secret of Leschetzky's art as a teacher was his intuitive sense of musical beauty, which he placed over and above every other consideration. His plan as a teacher was continually brought to bear upon one thing, and that was to elevate the pupil's conception for consummately beautiful effects, and then to make it clear to him that these can only be achieved by the sacrifice in work and time. Possibly it was this which inspired Palestrina to practice from eight to ten hours a day when actively engaged in playing, and induced him to have a grand piano built into his private car so that he could not interrupt his continual quest for new musical beauties."

Rossini's Musical Opinions

By R. A. di Dio

SHORTLY after Moscheles left Paris, where he had met Rossini, his son forwarded to him greetings and friendly messages from the latter, and continues thus, as quoted in Moscheles' *Recent Music and Musicians*:

"Rossini sends you word that he is working hard at the piano, and when you next come to Paris you shall find him in better practice. The conversation turning upon German music, I asked him which was his favorite among the great masters? Of Beethoven he said, 'I take him twice a week, Haydn four times, and Mozart every day. You will tell me that Beethoven was a Colossus who often gives you a dig in the ribs, while Mozart is always adorable; it is that the latter had the chance of going very young to Italy, at a time when they still could not do much worse well.'"

"... The Maestro regretted his ignorance of the English language, and said, 'In my day I gave much time to the study of Italian literature. Dante is the man I owe most to; he taught me more than all my music masters put together, and when I wrote my "Oello" I would introduce these lines of Dante—you know—the song of the gondolier. My librettist would have it that gondoliers never sang Dante, but rarely Tasso, but I answered him, "I know all about that better than you, for I have lived in Venice and you haven't. Dante I must and will have."'"

Inspirational Moments

With Eminent Friends of Music

"ART is the truest League of Nations, speaking a language and preaching a message understood by all peoples."—OTTO H. KAHN.

"We are reviving our folk songs, we are returning to the older masters of music; but we shall never reach their levels until we get breadth particularly in our songs."—HERBERT ANTCLIFFE.

"There is no life so hard that music does not enter into it as a mild, healing agency. There is no intellect so bedazzled that music cannot bring a ray of light into the darkest mental corners."—MAYOR HYLAN, New York.

"Music can, indeed, be a medicine; but we must be our own doctors. Here the man who, like the dog that is out of sorts and makes straight for the king of grass that will make him beneficially sick, knows what music to 'take' and when to take it."—ERNEST NEWMAN.

"I would so develop music in the community that I would have a musical instrument of some kind in every home; and I would have every child taught to play, sing and know music. For music makes for better citizenship; it will drive out evil and hate, which do so much to poison the well-springs of our life."

—HON. JAMES J. DAVIS.

"Good music suit to good words, and sung under good direction by a company of people who put their hearts as well as their voices into it, is much more than an amusement; it is a recreation in the highest sense of the word, and it will build them up through the power of joy and harmony."—*Delaware State Parent-Teacher Association*.

"The artist depends for his success on the soundness and range of his relations with life. It seems to me that the fruitfulness, the productivity and the power of a man's work in art depend on the fruitfulness and reality of his relation to life and that the depth and force of a life's action are determined by the closeness of this relation."—HAROLD WHIGHT MARR.

"Sometimes one hears of people doing five or six hours of practice a day. Maybe! But a great pianist once said that a student who couldn't make an artist on three hours a day never would make one."

—MARK HAMBURG.

"The slower you play, the more time you have for finger action. As the tempo increases, the fingers naturally are held closer to the keys, because there is time to raise them high. Slow practice I never give up; but I do not use it too long at a time."

—MISCHA LEVITSKY.

The Indefatigable Czerny

By S. A. Lito

PROFESSOR J. ELIA, an old-time English musician with a gift for gossip, tells in his "Musical Sketches" of a visit he once paid to Carl Czerny, the pupil of Beethoven, and indirectly the teacher of almost every pianist since: "Before my departure from Vienna, in 1845, Czerny desired me to pay him a visit. Up three flights of stone steps lived this venerable musician, in a suite of ample-sized rooms, much of the same character as the flats of Edinburgh. No sound was my name announced than the pupil came to the outer door to give me a cordial welcome. . . . Our interview lasted some time, in the course of which I inquired 'how was it possible he had ever found time to publish so many works?' He replied, 'I will surprise you with what I tell you that I was twenty-eight years of age before I published my first work, and that I have written more music in my lifetime than any living composer. You may imagine that when I state that I have written more than one hundred pieces that have never been printed, and have never employed a copyist to prepare any of my publications.'"

"I was curious to know the truth of what had been described as to his mode of working at four different publications at a time. Czerny smiled at my being astonished at his method, and said: 'I have written more in my lifetime than any living composer. You may imagine that when I state that I have written more than one hundred pieces that have never been printed, and have never employed a copyist to prepare any of my publications.'"

"In each corner of his study was a desk with an unfinished score in hand. 'You see, my dear Mr. Elia, that I am working for the English, showing me at the same time a long list of national tunes to be arranged for D'Almeida & Company. At a second desk I found Beethoven's symphonies for four hands, half finished, for Cocks & Company. At a third desk he was editing a new edition of Bach's fugues, and at a fourth he was composing a Grand Symphony. After finishing one page or another, he passed on to another desk, and by the time he had the end of one page at a fourth desk he resumed his labors at No. 1. Such then, was the mechanical labor of this musician's life."

Running Down Bad Habits

By R. L. F. Barnett

IT is easy to turn up a beginner in the way he should go in the matter of position and use of the hands and fingers. The experienced teacher may even undertake the entire rebuilding of technique for an advanced pupil who is seriously doing his work; but the type of pupil who is likely to fall to the lot of the young teacher is impatient of any process that limits his practice to simple exercises. So it frequently happens that better results are obtained by gradually weeding out certain detrimental habits. . . . Each finger has its own peculiar set. A specific understanding of these habits is likely to be well hasten their correction.

The thumb, for instance, is apt to press tightly against the hand, thus pointing outward—a position which results in tension of the whole hand and forearm. It has also a trick of falling before the keyboard, responding with a jerk when called upon to play.

The second finger is naturally lazy. Moving without conscious effort, it seldom receives the proper attention and is prone to call upon the whole hand to push down its key.

The third finger is a clumsy member. Instead of taking a firm hold upon the key it simply works up and down while the tip sticks all possibilities. The average third finger is as efficient a tone-producer as a clothes-pin held between the fingers.

The fourth finger is weak and, being too often favored, grows weak. Its salvation lies in its being treated as if it were strong.

The bad habits of the fifth finger are legion. It rests its full length upon the key and allows the whole hand to slide over so that it can move only by wriggling out of its tip instead of moving it play a little upon the inner side of its own faults, but it will help the hand to right itself. The above suggestions are by no means to be taken as dogma, but they may prove helpful to the teacher who has to deal with hands too long left to their own devices.

"ENSEMBLE may, perhaps, be defined as that kind of co-operation in music in which each performer bears some degree of responsibility for the general effect, as well as for the correct execution of the notes set before him."

—J. A. Fuller-Maitland

THE ETUDE

The Most Important Principle in Piano Practice

What Rubinstein Said Was the Greatest Thing He Could Teach His Pupils

By WILLIAM ROBERTS TILFORD

The Only Real Talisman to Remedy Blunders and Nervousness in Playing

ALL through the ancient ages peoples fell under the superstitious influence of the talisman. With the Egyptians it might have been an image of their sacred Isis; with the Hebrews, their phylacteries; with the Greeks, tables inscribed with mystic words; with the Arabs, sentences from the Koran. In the Middle Ages the making of talismans formed a large part of what was regarded as medical "science." Even to-day our cheap magazines are occasionally festured with advertisements of fakers who are quite willing to take the money of innocent dupes in exchange for buttons and charms and images represented to bring good luck or ward off evil.

Of course there is no such magic talisman in music; but there is a principle which so resembles a talisman in its ability to help the student turn slow into rapid progress that the writer has not hesitated to employ the somewhat alluring title on this article.

More than this, the principle we have compared to a talisman to something which really bears the endorsement of practically all of the great piano pedagogues from Bach to the present day. Indeed, if one were to conjure from the spirit world a pianistic jury composed of Czerny, Kalkbrenner, Liszt, Rubinstein, Clementi, Cramer, Heller, Tausig, Klug, Henselt, and Leschetzky, and should ask them what was the most important principle in all piano practice and at the same time ask them to express this principle in two words, they would all shout in polyglot.

"Practice slowly!"

Do I hear the reader exclaiming, "The same old stuff I've heard a hundred times before. The only thing I know, 'Why, Chaucer told us centuries ago when he said: 'There it is no workman whatever he has to do. That may both worken well and husbly.'"

If the talisman is old, does that not add to its significance? It is the experience of the ages point to a great truth, a great axiom in art?

It is the purpose of this article to go a great deal further and point why this magic inscription should be upon the talisman of every music student. In other words, we shall seek to find out what is really accomplished by practicing slowly and why practically all of the great teachers of the past have advocated it with such enthusiasm.

What Music Students Want Most

Ask any teacher what the student wants to avoid and he will be "drudgery." Take the drudgery out of practice and the bugler is gone. The writer wants to show how a great deal of this drudgery may be wiped out by the application of this principle. For years the study of musical educational problems has been his life work. For years he sat by the side of the keyboard teaching pupils day in and day out. For years he lived in a great study building and heard large numbers of lessons given by his teachers. He was a piano player, and he has seen the results of the "slowly" principle which he is convinced should save numberless pupils hours of wasted effort if correctly understood and applied.

What is the Great Problem of Piano Playing?

The great problem of piano playing is coordination of the fingers and the brain. The mind and the fingers may of course be trained separately. It is possible for the student to have a knowledge of music entirely theoretical. It is possible for the student to train the hand and fingers without the mind. But fine piano playing demands coordination. This coordination cannot be forced. It must be developed, grown, nursed like the growing plant.

The great reason for playing slowly is to preserve this coordination of muscles and brain, through the nerve.

The great question is, "How Slow?" This is something which the student must establish for himself. The teacher may help in discovering

the right speed; but his greatest work should be in cultivating the student's powers of circumspection so that he can analyze his own muscular actions and nerve control.

What the Student Should Understand

The student who has had dimmed into his ears, "Play Slowly, Play Slowly, Play Slowly," over and over again is not nearly so likely to be impressed as the one who had had carefully explained to him the "WHY" of playing slowly. The student should understand. Here are some of the points:

1. Piano playing is merely a means of translating mental conceptions to the keyboard through the human nervous and muscular machinery.
2. The human nervous system is a marvelously complex and intricate thing, but at the same time something which works with beautiful simplicity, when employed naturally and not "forced."
3. Physiologists have compared the mysteries of muscular action by telling us that when the mind wills that any part of the body move it brings about a kind of "explosion" or impulse of nervous energy.
4. The nerves must be trained to bring about these "explosions" with ease, security and precision.
5. When an attempt is made to crowd too many of these nerve and muscle explosions into too short a period of time the result is a kind of destructive confusion.
6. The writer has thus far endeavored to develop logically the "WHY" of playing slowly. It is also a matter of fact of "nervous explosions," which absolutely prohibits the coordination of the mind and the fingers. These too rapid explosions remind one of a drunken cowboy shooting wild in all directions. The student should aim his "explosions" of nerve force at the keyboard with the same certainty and ease with which a skilled marksman controls his rifle.

Have You Followed This Plan?

In other words, to follow the simple of the expert marksman, he should handle his instrument without conscious nerve tension. He should sit at the piano with complete ease and comfort. He should take aim with superb coolness. Never for a moment should he feel hurried or "forced" ahead.

The student will soon discover that there is a certain very definite dividing line of tempo. If he plays faster than this dividing line he will find himself making "nervous mistakes." That is his fingers will balk, stumble and fall. His great object should be to discover where this dividing line is. If he steps over it he is "gone." All of the practice done beyond the dividing line is wasted practice—work that will have to be done again. Worse than that, practice done beyond the dividing line, in a region of confused nerve explosions, really makes for nervous habits which may prove disastrous in many ways.

Ill Health from Wrong Practice

When the student says "Practice makes me nervous," he invariably means the wrong kind of practice. The writer has investigated some cases of this kind of nervousness. They were genuine enough without doubt. In nearly every case they were caused by the habit of playing beyond the dividing line. When the students were carefully watched and patiently guarded so that they did not play anything faster than they were able to play it comfortably and almost effortlessly their nervous symptoms disappeared and in their place came security, repose, beauty and eventually the very velocity they were seeking to cultivate through erroneous methods.

The writer has not the least doubts that there are thousands of nervous sufferers in every country who have derived their ills from "nervous" piano playing. Observe a weary student, breathlessly stumbling through passages too difficult for him at the speed at which he attempts them.

A Strain on the Teacher

Anyone who teaches that the music teacher's calling is an easy one has never had any experience in teaching. Yet it could be made a great deal easier if the teacher

would only take up this principle of "slow practice" and stick to it. It takes will power, almost gigantic, to hold back some nervous pupils. Breaking wild horses is a pastime compared with teaching some students who are so completely ahead over their pupils. Patience is the teacher's chief ally. Get the pupil to understand the "why and the wherefore" of slow practice. Show him by object lessons in his own playing that "slow practice" is the foundation of velocity.

There is, however, a kind of slow practice which is a terrible bore to the pupil. It is quite as bad to exaggerate this slowness as to play too rapidly. There is no real purpose in playing a thing unnecessarily slow. The great principle is to find the dividing line. "Slow enough" is behind that point of tempo where the piece or the measure in question can be played without the slightest suggestion of strain or nervous discomfort.

If you are studying without a teacher keep experimenting by playing slower and slower until you reach your own dividing line. Mark this with your metronome and do not proceed beyond this line until you are absolutely confident that there is no strain. Then gradually build up your tempo until you have acquired the desired speed.

If this process seems too trying, make the attempt to play the passage by means of occasional spurts of speed just to try your speed. This is a very encouraging and convincing.

The Voice of a Pioneer

The late W. S. B. Mathews discussed this point fifty years ago, in *Dreight's Journal of Music*. His presentation of the reasons of slow practice has been given many times in *The Etude*, but deserves to be read again. The main principles are: "Any series of muscular acts may become automatic by being performed a sufficient number of times in a perfectly correct sequence. . . . The student who discriminates between the sensory nerve centres which carry messages to the brain (as in the instance where one is pricked in the finger while sleeping and is instantly awakened by the telegram to the brain), and the motor nerve centres through which the brain telegraphs an order to a muscle to contract or expand. He then states: 'Motor and sensory impulses are propagated at different rates of speed. The motor impulse travels at the rate of about ninety-two feet a second, and the sensory at the rate of about one hundred and forty-nine feet.'"

Practical Steps Toward Success

Where these motor impulses follow each other too rapidly at first, there is inevitable confusion. There is no time to understand, to appraise, to assimilate, and the sensory at the rate of about one hundred and forty-nine feet."

Where these motor impulses follow each other too rapidly at first, there is inevitable confusion. There is no time to understand, to appraise, to assimilate, and the sensory at the rate of about one hundred and forty-nine feet."

Where these motor impulses follow each other too rapidly at first, there is inevitable confusion. There is no time to understand, to appraise, to assimilate, and the sensory at the rate of about one hundred and forty-nine feet."

1. Play the passage so slowly that you can grasp every note, every touch effect, every outline of rhythm and accent.
2. Play the passage a great number of times without mistakes of any kind. In order to determine positively whether you can do this you must resort to counters—any kind of little markers. Pencil marks on a sheet of paper are quite as good as anything. Agree with yourself that you will play the passage ten times correctly. Start your counter and repeat until you encounter a mistake. Let us say that you have played the passage correctly six times. The seventh repeat reveals a mistake. Start all over again and try to avoid mistakes. Let us say that this time you get as far as the fourth repetition and a mistake is revealed. Start all over again. Perhaps this may show you that you are playing too fast or are not concentrating. Keep at the process until you have proved to yourself that you can play the passage at least ten times without any kind of a blunder. Mr.

eighteen (including all the instruments of the symphony orchestra), and the land of one hundred and fourteen (including all the modern hand instruments), were credited by critics as being exceptionally fine in every way, the real human hit of the evening was the Boys' Council Harmonica Band.

In all this work I have been fortunate in having the splendid backing of the Mayor who happened to have played the harmonica in his youth. It is an inspiring thing to watch him on certain occasions play for the boys, or more especially when he sits in and plays with a harmonica band. You can imagine the effect upon the boys when they see that they are working in something which is big enough to interest the mayor of a city of 2,000,000 inhabitants. At the last concert, the mayor entertained all of the boys in the orchestra, band and harmonica bands, about three hundred and fifty in all, to a turkey dinner. Do you suppose that those boys will ever forget that event? After the dinner they all looked as though music had been a new experience. Some of these boys were very poor boys, sons of struggling parents to whom a musical education means unimagineable sacrifice. To some a square meal was a rarity. The boys were told that they could have all the food they wanted. One boy was so hungry that he ate four plates of soup and when he came to the turkey he was so full that he couldn't eat it. That was a real tragedy.

Great Need for Trained Harmonica Players

"The need now is for trained leaders in this harmonica work. This does not mean men who can merely play a few times on the harmonica but rather men with some musical experience, the real boy sympathy, a wide vision and an appreciation of the sociological, musical and educational possibilities of the work. They must be able to identify the boys with distinctive musical talent and they must be able to persuade those boys to get into the music, to lead and study music. They must have tireless energy and the true spirit of sacrifice.

"The boys themselves develop initiative and start harmonica groups of their own. This is happening all over the country. In the contests there is always the finest kind of sportsmanship. The decision of the judges is accepted without jealousy or protest. The winners are always sincerely congratulated by the losers. In fact, in my experience with boys in various phases of activity I know of nothing that brings more so much together as the playing of the harmonica. I have many boys who have gone into hospitals with their harmonicas and played for boys who are bed-ridden. They even teach the boys in the low to play. The whole movement is so inspiring that it is difficult to know how to describe it.

"The men of the city have been splendidly inspired by this movement. I have never asked the business executives to give prizes without receiving them. The boys have earned new suits, radio sets, cups, medals, pianos, all sorts of things which have come as gifts from business men who have seen the possibilities of music used in this way.

Products Students for Other Instruments

"Of course, the teacher in reading this article may have some selfish ideas in wondering whether it will really produce students for other instruments. There can be no question about that. It is producing them all the time. It is merely a form of graduation from one very elementary kind of music to the more intricate products. For instance, our boys play on the same program with our orchestra and our band in the Metropolitan Opera House which seats nearly 4,000 people. They are fired with enthusiasm for music as are hundreds of boys to the theater. They are not the kind of boys and in only a short time those boys will surely strive to join some band or some orchestra or will want to play the piano. Out of all this work with the harmonica, I found that thirty-five percent had from this taken up other musical instruments.

"The harmonica comes into the boy's life before or during the age of adolescence, when his voice is changing. He does not want to sing, because it makes him ludicrous; but he will play the harmonica with enthusiasm.

The Philadelphia Civic Junior Orchestra was organized in the fall of 1924. On March 7th, 1925, the following program was played:

- Overture—The Merry Wives of Windsor. Otto Nicolai
- Suite—Dances from Henry VIII.....Gernan
- Morris Dance
- Shepherd's Dance
- Torch Dance

Violin Solo—Zigeunerweisen (Gypsy Airs).....Sarante
Concertmeister, Nathan Schwartz
1. American Fantasie.....Victor Herbert
2. Vorspiel—Die Meistersinger.....Richard Wagner

"The Civic Junior Band was organized at the same time as the orchestra and on the program of the 7th of March, it played the following program:

Overture—Morning, Noon and Night in Vienna.....Suppe
Selection from Faust.....Gounod
Suite—Anthony and Cleopatra.....Gounod
March—Stars and Stripes.....Sousa

Rehearsals Held in Mayor's Office

"The rehearsals were all held in the large reception room of the Mayor of the City at the City Hall. Most of the boys owned their own instruments; but it was necessary to buy tympani bass drums, double basses. These were secured through the liberality of Philadelphia business men inspired by the Music League. Rehearsals were held once a week and lasted about two hours at a time. The superintendent of music of the Board of Education in Philadelphia, Dr. Enoch Pearson, instructed the orchestral leaders in the public schools to send their best material. I spent the entire summer last year in examining eleven hundred applicants for these groups. The success of the concert was unusual and the interest of the public was enormous. Some of them travel miles and miles to attend rehearsals. Their attention is remarkable. They realize the advantage of thorough-going ensemble practice and what it means for the field and study music. They must have tireless energy and the true spirit of sacrifice.

"One result is that the interest in music the harmonica has developed is such that the boys insisted upon knowing something about the piano and I have been obliged to arrange for piano classes in order to satisfy their ambitions."

Suggestions for Summer Work

By Leonora Sill Ashston

WHILE the music teacher, like every other professional man and woman, looks forward with anticipation to the summer's rest and recreation, the financial aspect, or perhaps it might better be said, the lack of financial resources of the music teacher, is a serious one, as the musical salary does not follow the teacher all through the year.

At the outset, it must be said that at least one month of pure relaxation from any real effort is absolutely essential to the busy teacher. But it is safe to say that, in most cases, the period in which lessons cease for the summer is much longer than four weeks. In this time there are many ways to which the enterprising teacher may turn, which will bring in an added income and at the same time keep his musical vites and faculties alive.

Working for Music Journals

One of the best ways for writing for the musical journals. Just as some of the finest stories this world could ever see were enacted in the crowded streets, tenements, lonely farms and out of the way villages, so information about music teaching that would be of inestimable value to many of our faithful teachers, is in the knowledge and experience of many of our faithful teachers.

Look back over your past winter's work. Think of your pupils, one by one, and of the problem each one of you dealt with. Call back to your mind the way in which you dealt with this or that problem, the successes you obtained, and try to express it on paper in the simplest of words.

There is many a hard-working teacher whose misery and discouragement craves sympathy. Tell your hardships and trials, so that he may know of them. Perhaps, in the very writing, a way of improvement will open to you that you yourself have not thought of before.

Plants That Blossom

There is no plant that blossoms more profusely than that one whose seed is the word placed on paper. Write your experiences as you "blossom" and invite your students to send them on trial to a musical periodical. I know by experience what kind of treatment you will receive.

Years ago, when a very youthful person, I sent a treatise on "MacDowell and the American Artists" to a leading musical journal. Of course it was returned,

but with a note of encouragement to further the rejection which was worth more in incentive for soften the work than a fat check would have been.

There are other ways, too, in which the music teacher may profitably employ his time during vacation. Perhaps you are a teacher in a small town where there is not the general exodus in summer time that takes place in a city. From personal experience, I know that place in a city is welcomed during the pleasing weather in a place like this.

Why not write a "musical morning" on a friend's veranda, or at a week? There may be one or two of your acquaintances, perhaps more, who will consider this a presumption, but the true worker in any walk of life will never heed idle conversation.

Choose a Composer a Week

If you have the good soil of knowledge to work with, you need never fear. Choose a composer a week, and give an outline of his life and work. Or explain the different meanings of the so-called schools of music. Show how they have merged into one another, each lending a special part to the history of the whole.

You might give a complete synopsis of the history of music, six or eight talks. You would start with the early barbaric sounds, which were the earliest speech, and pass to the first crude instruments of music, and pipes. From these you would go to the various phases of religious music, down to the cultivation and evolution of musical forms in the Classical Period. From this you would pass to the modern-day free expressions of the Romantic age, down to the present day with its new, strange, and often beautiful, harmonies.

This may mean much study and research on your part, but you will be enriching your own mind and musical sensibilities as well as your pupils'. With the right effort and interest on your part, you can undoubtedly name your fee for each person who attends.

Musical Afternoons

Another suggestion would be a "musical afternoon." I have known something like this to be given in a lovely old town up the state, and can remember with great pleasure. I looked forward to sitting in a big shaded library, listening to song and piano music as I looked out on a genuine old-fashioned garden.

Of course this last means practice. You would not attempt anything like this last without due work and preparation. But would you be the gainer or the loser, from good, faithful practice such as you insist upon from your pupils?

In closing, that month of perfect rest and recreation should be the one directly before you resume your teaching. Then, when you are in a rush of energy and new knowledge you will begin the autumn's work.

In thinking the matter over yourself, you will probably summon up many original ideas for making the summer profitable to yourself and your pocketbook.

The Tears of Berlioz

By Victor West

Hector BERLIOZ was a man of irascible temperament who said many sharp and bitter things, but he could also go to the other extreme, as Gounod shows as in his *Life of an Artist*.

"Sapho" was produced at the Opéra, for the first time, on the 16th of April, 1851," writes Gounod, "was then thirty-two years old. It was not a success, and yet this *début* gave me a good place in the estimation of artists.

My mother was, naturally, present at the first performance. As I was leaving the stage to rejoin her in the hall, where this was waiting for me after the first of the public, I met Berlioz in the lobby of the Opéra, his eyes filled with tears. I sprang to his neck, saying: 'Mother! That would be the best criticism she could read upon my work!'

"Berlioz yielded to my wishes and, approaching my mother, said:

"Madame, I do not remember to have felt a similar emotion in twenty years."

"He published an account of 'Sapho' which is, assuredly, one of the highest and most flattering tributes that I have had the good fortune to gather in my career."

"Those who do not succeed (in a virtuous career) need not be unhappy and they are not unfortunate; for they have more to contribute to the musical life and development of America."—Olga Samoroff.

THE ETUDE

THE ETUDE

OCTAVES have been enveloped in something of a halo of mystery, by much discussion. Records of the past must remind us that certain ones possessed an uncommon power of overcoming octave difficulties. These have bred in the minds of piano students a questioning as to their ability to cope with these demons of the musical highway. And yet any St. George who will buckle on the armor of determination and use a liberal acquaintance of good common sense can conquer their difficulties, at least up to the level of his other technical attainments.

From the time that David killed the Philistine giant the secret of achievement has been a proper aim. Not so much the ammunition as the manner in which it was fired has determined great victories. And so, with octaves as the enemy to be overcome, the extent to which the mind gauges the arms, hand and fingers will gauge the measure of success.

Octaves may be made to shimmer; they may be made to scintillate; they may be made to shimmer; they may be made to roar. They may be made to rattle; they may be made to bang; but that is another story, and one in which we are not interested. As the electrician of the theater selects his lights so that they will blend and always please the eye, so the tones of our instrument should be always so produced as that, no matter what the desired volume, they will not offend the ear. Combinations may be discordant and cause the ear to require a correction; but the individual tones of which they consist (or discords) are composed must remain musical. The extent to which this quality has been developed determines, largely, the status of the artist, and it is with the secrets of this development that we are now directly concerned.

With this object determined, let the student set to work at the following studies. For they are to be studies—not exercises. Rather than be a medium of mechanical practice, they are to be mastered by the student, that is, by imusing, pondering, meditating upon them, and then putting the resultant ideal into action.

The first essential for success is that the player shall be in a proper position before his instrument. The seat should be of such a nature that the user may sit comfortably, far enough back on it that the torso, if held quite erect, would be entirely over and supported by the seat. Then, the height of this seat will greatly influence the balance of the arms, and thus the elasticity of their muscles. Ordinarily, between seventeen and eighteen inches is the correct elevation; and this takes into account the variance of physique of individuals. The one who has been accustomed to being perched on an extraordinarily high bench or stool will at first feel uncomfortable on the lowered seat; but for extended octave passages, in which not noise, but a round, full, musical tone is desired, there is but one solution, and that is the lowered seat. A wooden or dished chair of the correct height is the ideal for this use, especially for long and taxing compositions.

As a beginning, take any sixth on the white keys—say C. Without further ado, take the right hand, place it on the land well above the keys and, with all muscles relaxed, let the hand and arm fall, the first and fifth fingers striking the correct keys. Make no effort at first for loudness, but do listen that the tone is beautiful, clear, sweet, as that of a fine bell from a distance, or of a beautiful voice. Listen! Listen! The good Quaker Penn must have been at least at heart a music teacher, for he said so strongly, "Hear with your own ears."

When the above has been done, be tested so that it can be done by either hand without restraint, try the following study:

Ex. 1 Andante



Sixths must be used at first. Reaching the octave involves a certain amount of looseness of certain muscles, and success depends upon the minimizing of this. Giving each note a comfortably long count, allow the hand to drop on the keys and to rebound lightly to its raised position. Do not bring the hand up with a jerk; be sure that it rises with a light rebound from the keys. So time the action that there will be no long wait. With this each hand, alternately, of course playing the

Beautifying Octaves

By EDWARD ELLSWORTH HIPSHIER, A. R. A. M.

Overcoming Octave Difficulties by Practical Means

left hand an octave lower. For the present, take no thought as to whether the tone is large. Let it be as small as it will, just so that it is clear, musical, and pleasing to the ear. For variety try other tones which are a sixth apart. Persist in this till certain that it can be done with the wrist remaining thoroughly relaxed—so that the muscles of wrists and arms there shall be absolutely no feeling of looseness or strain.

By very slow degrees, there may be now a development of tone. As they fall on the keys the first joint of the thumb and the tip of the little finger may begin a gentle grasping of the keys—with the feeling of drawing toward each other as do a pair of curved tongs to hold an object. Care must be taken that this new development is slowly and gradually undertaken, so that it shall not interfere with the freedom of the arms.

With freedom of muscular action and a relative vigance of tone developed, we now are ready for the use of the two hands in combination, as in Example 2:

Ex. 2 Andante



With a few trials of this, just to be certain that employing both hands at the same time has not induced constriction of the muscles, and to furnish added evidence, we may now begin to employ this figure of six sixths on each tone of the scale, ascending and descending.

Ex. 3 Andante



If either arm begins to feel at all cramped in action, or if the least sting or pain appears, stop instantly! Some muscle or tendon is not so free as it should be, or it is being overworked. If, at the first trial, the study can be done but half way up the scale, let it be done easily, freely, beautifully. Endurance will develop with repetition of effort. Other material may be taken up for practice, returning later to this exercise. In fact, short periods of concentrated study, several times during the hours of practice, will be the certain way to attain mastery of this difficulty.

When exercises 2 and 3 have become quite safe, the same notes should be done in broken figure—as in Exercise 4:

Ex. 4 Andante



Then the action of the two hands should be reversed; that is, right hand should precede the left.

Ex. 5 Andante



These broken sixths now should be done on each tone of the scale, following the model in Example 3. Carefully used, these studies will be the source of much freedom, strength and elasticity in both wrist and arm.

By this time sufficient vigor and independence of the various organs should have been developed, so that it will be safe to experiment with octaves. Begin these with Exercise 6:

Ex. 6 Andante



These should follow the same procedure as was adopted for the sixths, using in rotation the scheme outlined in Examples 1, 2, 3, 4 and 5. But, with the hand extended for the octave, vigilance will be increasingly necessary. Watch! Feel! Listen!

Ex. 7 Molto allegro



Listen—and listen beautifully. That is, listen so interestedly for beauty in the tone that this quality will grow of its own accord. And "own accord" is exactly the apt phrase at this time; for if in the mean the tone is beautiful, that same quality will be gradually communicated through the muscles of the arms and fingers in such a way as to cause it to appear in the tone drawn from the instrument. This the earnest student cannot get too deeply imbedded in his consciousness. The life—full of beauty and sympathy—which is born in the mind of the player, against all odds, be reborn in the tone he creates in his playing. It must be so. Nor can he succeed in this direction to the least degree before this previous mental condition has begun to bloom.

The writer recalls a most unpromising youth, one who was given a hand with tightly-bound muscles and a tone which was anything but elastic. Yet that young student had the good fortune to fall under the guidance of an understanding teacher (and, mind you, that teacher was of the sex the cave men harrowed) who unerringly filled his mind with good ideas, clear until again these crept out through the tips of his fingers and through the mechanism of the instrument, and spread gossamer sweetness over the sounds he drew from the piano, and this till his playing has been mentioned often by the discerning as being characterized by beauty and magnetism of tone. If one can do this—why not others? The success of the enterprise will be determined entirely by the spirit, the application and the devotion which the individual infuses in the effort.

When it comes to the question of the display of combined brilliancy, sonority, vigor and concentrated dash, he lets loose on the ears of his audience a cascade of octaves. What else is so effective? What other interval is so pure in its tonal relations and in its combination of wave lengths? And by marshalling them in arpeggio formation the composer may pile up great waves of sound which deluge the ear and stir the emotions.

But we are just now interested, not in the manner in which the composer is to use octaves, but in how the player is to make them a medium for his art.

Notice the following passage from Mendelssohn's *Concerto in G Minor, Opus 25*. As now the interpreter is ready for a thrill; for, in spite of the elevated nostrils of some supercilious moderns who can find no beauty in a chord which pleases the ear, Mendelssohn—with conceded limitations as to dramatic depth—did leave a goodly share of music in where there is a beautiful balance of melody, harmony, form, and emotion. In fact, he, of all the Romantics, succeeded best in adding emotion to perfection of classic form.

A true student of Mendelssohn is almost inevitably one just mentioned of Mendelssohn is almost inevitably as a stepping-stone to those of Beethoven and more modern composers which make greater technical and interpretative demands upon the player.

But now we are ready for the experiment.

Ex. 8



The uninitiated need not be disturbed by the notation of this example. The rests for each hand are played in precisely the same manner, those in the bass being executed as if they were sixteenth, with sixteenth rests following them, and immediately under the sixteenth notes of the right hand; just as the sixteenth rests of the treble are over the sixteenth notes of the bass. The custom of omitting the rests in the hand leading the accents is for the purpose of simplifying the appearance of the printed page, thus reducing the labor of the engraver and presenting to the student a simpler problem in reading.

Do not touch the keys before you have muscled on the quality of effect desired. In your mind recall the most beautiful passage you can remember of the playing of your favorite artist. One of the chief incentives which take the student to concerts or opera should be the opportunity afforded for listening to the tone quality created by the participating artists. And, after all is said and written, it still remains that their individuality of tone beauty is one of the chief charms of these artists, and one of the things which holds most the loyalty and admiration of their public. It is largely through this individual beauty of tone that they are able to achieve those emotional conquests which sway their audiences.

The writer still cherishes the miracle of tone he experienced in his first hearing of Tetratini. It was in historic old Covent Garden Theatre, London, when "Rigoletto." When, as *Gilda*, the great Italian *cantatrice* released her glorious voice and warm Latin nature in the opening measures of *Caro Nome*, those upward *pianissimo* at the end of the first and third short phrases revealed such a gorgeous wealth of tone that they thrilled and lifted the auditor and have remained ever since as a goal toward which to strive, whether the voice or instrument be the medium. Heifetz' luscious tone in the Schubert *Arise Maria* is almost equally a feast of ideally sweet sounds; and, by the way, his record of this composition is one of the most satisfying to be had.

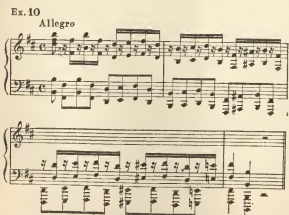
Such moments are too precious in the student's life to be missed. Listen to artists, vocal or instrumental, and register in the memory those marvels which they sometimes perform in their inspired moments. Let these float in the ear of imagination till they are heard almost as consciously as when sitting under the magnetic spell of their masterful personalities. With the mind and body thus prepared one is ready for work.

This No. 7 may be used also in the major, by changing each E-flat to E-natural. In fact, excepting the final chord, it appears in this form in the concerto, almost immediately after in the mode here inserted.

Only a few measures before No. 7, in the concerto, occurs a passage taxing the manual dexterity a little more heavily. This may now be attempted.



Draw the tone as full as the playing development will allow without loss of smooth, sweet, musical quality. The following passage from the close of the first movement of the same work furnishes a thrilling tidbit for octaves running simultaneously in the two hands:



This is one of the most exuberant moments of the concerto. Do not allow your spirits to run away with your judgment. Remember Kipling's "If you can wait and not be tired of waiting. . . . Yours is the earth

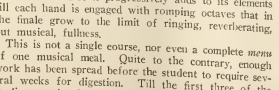
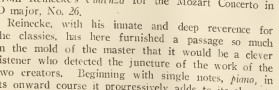
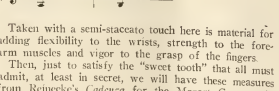
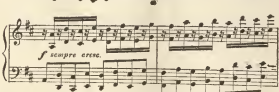
and everything that's in it." Start lightly, so as to remain master of every muscle-movement; and as you gain command with each repetition, gradually grow into the fire and fury of it.

The next study is taken from the final cadence of the first movement of Mozart's great *Concerto in B-minor*, one of his very best.



A slight modification, which does neither violence nor irreverence to the miracle musician of Salzburg, is ventured for the purpose of a satisfactory dose. In its final state this should be delivered with considerable impetuosity. It is a strange concomitant of the minor key that when a movement reaches a certain stage of vivacity and vigor, this mode gives to it a virility surpassing even that of the major.

Returning to Mendelssohn, in the second page of the first movement of his *Concerto in D Minor*, Op. 40, will be found the following very effective passage in octaves.



This is not a single course, nor even a complete *menu* of one musical meal. Quite to the contrary, enough work has been spread before the student to require several weeks for digestion. Till the first three of these studies can be done with the certainty of the two hands combined, with elasticity of muscles and at least some beauty of tone, none other should be attempted.

—DAVE NEILL MELBA

tempted. To do so would mean but a tense physical mechanism which would certainly counteract any good already acquired. As it can be done with safety, a new study may be added to the daily group, until finally all will be in the practice repertoire, and in a manner to be of the greatest service. From this point the entire group may become to the Student of Octaves a "Daily Dozen."

Musica Americana

At the surrender of Cornwallis at Yorktown, in 1781, an interesting decision was necessary. British custom had made it obligatory that, on surrendering to them, enemies should play their own national music as an added humiliation. At Yorktown, our own officers took their cue, insisted on the observing of this tradition, and gave to the British army the choice of playing, as they marched out to surrender, either an English or a German air, the latter to humiliate the Hessians. As a result, they chose the old English air, "The World Turned Upside Down," not entirely inappropriate.

In our early Colonial history, our good New England church people used hymns with as many as one hundred and thirty lines, the congregation standing throughout the singing.

The Bass Viol (Violoncello) was used to accompany singing in our colonial churches, long before the organ was introduced.

In 1756 Stephen Delbois built a concert hall in Boston, and in those early days the concert was frequently followed by a ball, one admission entitling the ticket-holder to participation in both events. The usual price of tickets was one shilling and sixpence (about thirty-six cents), enough to make the modest concert-goer weep—and no tear tar.

"Coronation," the hymn tune composed by Oliver Holden, and published in the *Union Harmony*, or *Universal Collection of Sacred Music*, printed typographically, at Boston, in 1793, is the oldest native American composition still in popular use.

At Ghent, after the treaty which closed the War of 1812 had been signed, to show their pride in the event the burghers of the city wished to serenade the British and American embassies. Having no copy of an American national hymn, the bandmaster went to Henry Clay for relief. On being told that our most popular national melody of the day was "Yankee Doodle," he asked that someone hum it to him for transcription. After all members of the legation had failed, Clay brought himself of his colored boy-servant, and this musical darky whistled the tune, so that from his lips it had its first European performance as an American national song as well as being supplied for this momentous occasion.

"The Star-Spangled Banner" was first sung when, fresh from the press, in a small one-story frame house, long occupied as a tavern by the Widow Berline, next to the Holiday Street Theater (Baltimore), then kept by a Captain MacCarty. The old air, "To Anacron in Heaven," had been adapted to it by the author. . . . It was suggested that it should be sung, but who was there could sing it? The task was assigned to Ferdinand Durang, one of the group, and who was known as a vocalist. Ferdinand Durang mounted a rush-bottomed chair and sang this admirable song for the first time in our Union, the chorus of each verse being re-echoed by those present with infinite harmony of voices.

On May 4, 1788, was given at the Reformed German Church, in Race Street, Philadelphia, a concert with a chorus of two hundred and thirty voices and an orchestra of fifty members, the greatest American musical event of the eighteenth century.

"We are too fond of making the 'artistic temper' an excuse for sloppish methods; and I do beg young artists, when they are singers, craftsmen in any art or in stone, writers of comets or of symphonies, to realize that art is a stern business, to be approached with keen, as alert, as hide a point of view as any business."

—DAVE NEILL MELBA



Caricature of E. PACHMANN

BESIDES the legitimate effects obtained by great virtuosity of the piano, they now and then use various tricks which, although not included in the piano methods, ought nevertheless to be mentioned as extremely interesting and often producing surprising results.

I heard Rubinstein in public concerts as well as privately, being often his guest at his home in St. Petersburg. I heard Hans von Bülow, Liszt, Saint-Saëns and the innumerable host of "Later-day Saints," pardon, pianists, including Busoni, Paderewski, Rosenthal, Riser, Carreno, Hofmann, Godowsky and Paderewski. Therefore I report "from hearing and seeing" about several cunning inventions of those masters of the keyboard, some of which have a genuine artistic value, while others should be classified more as "legerdemain."

Sustaining of the Tone

One of the most coveted effects in piano playing has been always the sustaining of the tone. The only vulnerable point, the "heel of Achilles," of the modern pianoforte is its limitation in sustaining the tone. It is wonderful that the aim of the piano-makers and of the pianists has been always to find a way of lengthening, of prolonging the tone. Especially in chamber music playing, where a melody is given successively to the piano and to the different instruments, the inferiority of the piano in singing becomes evident.

Of course with a good instrument one can do a great deal toward not only prolonging but even increasing in intensity the tone. It is generally assumed that after having struck the key, the pianist cannot do anything more with the tone and must leave it to take care of itself. That is a mistake. After the key has been struck with a strong pressure and the vibration has reached the greatest intensity, the pressing of the forte pedal communicates a sympathetic vibration to all strings and produces a fresh swelling of the tone which very near resembles a crescendo, while alternately pressing and releasing of the same pedal brings about an increasing and decreasing of the sonorous wave which adds a pulsating, vitalizing element to the tone.

Also with the common repeated notes one can approach the illusion of sustained tones if performed in the following way: Press intensely the first note and sustain it for a short time, taking also the pedal, let the other notes follow with a very delicate touch, so as to almost obliterate the sense of repetition and arousing instead the sense of prolongation. I have used with success this artifice in the variation imitating the violoncello, of my "Variations on America." Musical people listening at a certain distance from the piano often mistook the sound of the piano for that of a real violoncello.

Anton Rubinstein showed me a special trick he used often for sustaining the piano tones. He pressed (not struck) down a note together with the pedal, and then from time to time he rubbed gently the key so as to produce a very delicate tone which prolonged undisturbedly the continuous vibration and actually lengthened the tone indefinitely. Pianists trying to imitate this ingenious master-trick will not find it quite easy. The gentle rubbing of the key must be practiced many a time until it suc-

Caricature of RUBINSTEIN

Keyboard Tricks of Great Virtuosi

By EUGENIO DI PIRANI



Caricature of PADEREWSKI

An interesting discussion of ingenious devices employed by famous performers to lend brilliance and effect to their platform work. Mr. di Pirani has revealed several of the secrets of pianists, secrets which are often exceedingly simple in themselves. Mr. di Pirani is himself a pianist and composer of distinction, whose long artistic career here and abroad has enabled him to know professionally most of the famous pianists of the last fifty years.

ceeds. It must not be too heavy, or the resulting tone would not sound as the performer would rather as a repetition. On the other hand, it must not be too light, or there would be no tone resulting. A happy medium of rubbing intensity will be found only after patient trying and trying again.

Unusual Execution of the Mordent

Another artistic trick is an unusual execution of the mordent



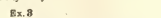
Ex. 1



Ex. 2

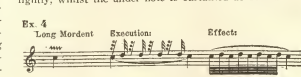
which should be executed

Now, instead of striking again the third note, one touches lightly the upper note and, raising the finger immediately, the principal note, which was meanwhile sustained, is heard again, the effect on the listener's mind that these notes have been struck, whereas the player strikes in reality only two.



Ex. 3

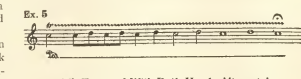
The same can be done with the long mordent; where the upper note is touched and raised repeatedly very lightly, whilst the under note is sustained as follows:



Ex. 4

Vanishing of a Trill

After having attained a great rapidity and sonority in a trill, diminishing and relenting more and more and holding the pedal at the end and touching alternately and gently the two notes, until they become confused in a kind of vague musical haze and fade away into nothingness. The effect is very poetic and striking:



Ex. 5

Trill Executed With Both Hands Alternately

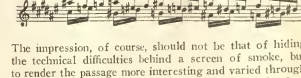
To augment the brilliancy and the endurance of a trill, it is often executed with both hands alternately. This allows a powerful crescendo which would be unattainable with one single hand. In pieces where a great virtuosity is required, especially in compositions by Chopin, Liszt and other modern composers, one will find numerous instances where the rapidity, intensity and endurance of a trill will be substantially improved through the alternate use of both hands.

Musical Camouflage

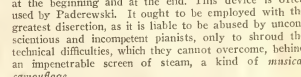
Scaling the pedal in the midst of a rapid passage in scales or arpeggios and releasing it before the end gives the effect of a powerful surging wave which shrouds like with a veil the middle of the passage but leaves clear the beginning and the end. Thus, for instance, in Liszt's "Gondoliers":



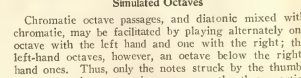
Ex. 6



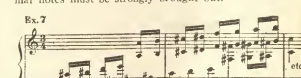
Ex. 7



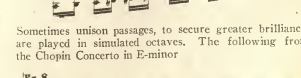
Ex. 8



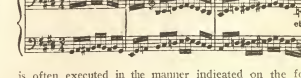
Ex. 9



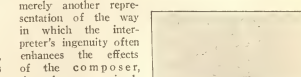
Ex. 10



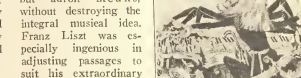
Ex. 11



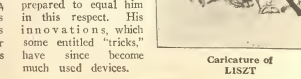
Ex. 12



Ex. 13



Ex. 14



Ex. 15

is often executed in the manner indicated on the following page. This is merely another representation of the way in which the interpreter's ingenuity often enhances the effects of the composer, through very simple but adroit means, without destroying the integral musical idea. Franz Liszt is especially ingenious in adjusting passages to suit his extraordinary genius. Few were prepared to equal him in this respect. His innovations, which some entitled "tricks," have since become much used devices.



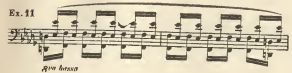
Caricature of LISZT



As another instance this passage in Chopin's *Scherzo* in B-flat minor



can be executed as follows:



The alternating of both hands in passages which were originally written for single hand is more and more used by modern virtuosi. The rather awkward passage in Weber's *Perpetual Motion*:



Sometimes, even if the composer has not prescribed the use of the sustaining pedal, its employment makes such highly artistic effects. Thus, in Prati's *Grotto*, Op. 25, is the passage:



was executed by Liszt as follows:



Sustaining Pedal

Not all the grand pianos are provided with the third (sustaining) pedal, called also the Steinway pedal, as it was invented by Steinway. Those which have it make it possible to obtain rich harmonic effects. A note which could not be sustained with our limited playing apparatus of ten fingers, may be held through this pedal for a long time, while the two hands of the player have the freedom of the whole keyboard. Passages which the composer himself did not dream would be feasible, become through this clever device comparatively easy. It is peculiar that a great number of concert pianists do not care to make use of this pedal and even some (as Mr. Steinway told me) insist on removing it before their concert, as they pretend that it engenders confusion in the use of the two other pedals. For my part, I find this pedal invaluable to pianists. Take, for instance, the Prelude to the A minor Organ Fugue by Bach-Liszt. In the very first of the prelude there is an organ point on the A, which is written by Liszt as follows:

Tausig, another hero of the keyboard, offers in his paraphrase of Schubert's *Military March* a wonderful medium for performing this trick. It requires, of course, in the beginning a great lightness, almost impendability of touch and, in the FFF climax, a superhuman robustness, with suggestion of trombones, big drums, canons and "German frightfulness," a tempting task for a "Siegfried" of the keyboard. It requires also a concert-grand proof against Dempsy-like pugilistic exploits!

How Gottschalk Avoided Stage-Fright

By Morgan Hill

OCTAVIA HENSEL, in her *Life and Letters of Louis Moreau Gottschalk*, includes some notes on this famous pioneer virtuoso of America and composer of *The Last Days of Pompeii*, supplied by Mme. Clara Brinkerhoff, in which the latter informs us:

"I said to him one day that I never used half the resources of my voice or art before the public owing to nervousness. To begin with, my heart beats so rapidly that it always annoys me."

"Ah!" he replied, "that is all owing to your neglect to make yourself at ease. The will is all-powerful to do this. You are no more nervous than I am, but you see I never de consumer till I feel at ease. I make myself deliberate, and keep my head cool. I walk in very leisurely; I salute very moderately; I begin to take off my gloves as if I had come in for that purpose. Then I glance around in hope of seeing an inspiring face, or at least a friendly one, so that my spirit may be in consonance with the music I am going to play, even if I am not in the mood."

"But I can't take off my gloves as you do."

"No!" he replied, "but you can walk in deliberately and speak to the accompanist. At any rate, never commence till you have mastered yourself."

"True to this theory, on one occasion, when he accompanied me in a fugitive song of his own composition, he turned to me and spoke about the most indolgent subject he knew. He knew I was nervous; for he was late, and the place of the piece on the program had to be changed on his account. He just quietly preluded the song, speaking to me all the while, till he thought I was at ease."

Do You Know

That Jean Baptiste de Lully, the greatest French organ composer of the seventeenth century, was an Italian, a native of Florence, who was already of some reputation before going to France?

That Victor Herbert, the most successful of American opera composers, was an Irishman, educated in Germany?

That Handel, the greatest composer of English oratorios, was a full-blooded German, educated in Germany and Italy?

That Theodore Thomas, the first great American orchestral conductor, was a native of Essex, East Prussia, coming to America at the age of ten?

That Patrick Gilmore, America's first great bandmaster, was an Irish-educated Irishman, born in Galway County?

Weight-Playing

By S. M. N.

ATTACK by "weight" demands a complete relaxation of all the muscles from the shoulder to the finger tip. In playing a succession of tones by weight, the first tone is produced by the free fall of the hand or arm, the finger supported on the finger tip. The succeeding tones are produced by transferring the weight from finger to finger.

The fingers should be kept in contact with the keys or very close to them. They should be thrown loosely relaxed as much as possible. All joints should be kept flexible instead of stiff. The elbow should be kept relaxed and should be used as a support for the hand and arms. The whole arm instead of merely the finger should be used.

To acquire the muscular control necessary for this whole arm fall so that some one finger comes in contact with a key, and resting on it prevents the arm from falling farther. These exercises are called "drop" exercises and should be practiced with each finger separately.

Attack by weight produces a tone of a mellow and full quality. This can be obtained only through complete relaxation, which is the root of all beautiful tone production.

What the Music Student Should Know About the Minor Scale

By DR. ORLANDO A. MANSFIELD, Mus.Doc.

In view of their Latin origin, the expressions major and minor have a generally recognized meaning which means less. But, regarded melodically, the words major and minor are respectively applied to the two modes or varieties of the diatonic scale. Of these modes one, having from its first to its third degree the interval of a major third (four semitones), is consequently known as a major scale—or as it was termed in older English parlance—the scale with the greater third. This scale should be too well known to need any illustration or sides, its discussion is really foreign to our subject; and it is only mentioned here for the sake of completeness, and in order that its difference from the forms of the minor scale which follow may be more clearly understood. The other mode, having from its first to its third degree the interval of a minor third (three semitones), is now called the minor scale, although it formerly rejoiced in the more elaborate title of the scale with the lesser third. Of this scale at least four varieties are in existence. The first, and oldest, is that known in the Middle Ages as the Aeolian Mode, as below:

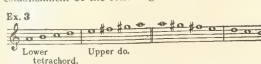


In purely melodic passages this formula is occasionally found even in compositions of comparatively modern date, especially in those of Bach who stood at the parting of the ways, when the old order of the ecclesiastical or Church Modes, as they were called, which dominated most music from the 7th century to the Reformation period, was giving place to the new—that of the modern major and minor scales. For instance, in the opening measures of his earlier and smaller *Organ Prelude and Fugue in A minor*, Bach introduces this scale unaccompanied, thus:



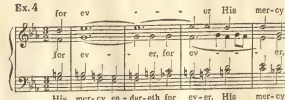
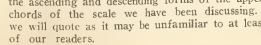
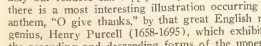
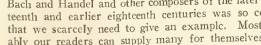
But in really modern composition the employment of this scale in its entirety is decidedly rare, its lack of a leading note, or seventh degree, a semitone below the upper tonic, rendering it unsuitable for the harmonic treatments and combinations characteristic of modern musical composition.

After the Renaissance and the Reformation, the former of which relaxed and the latter rent asunder the fetters of the old Church Modes established by Gregory the Great in the sixth century, there arose, during some of the earlier periods of civilization, the temporary establishment of the following scale:



Here, it will be observed, the upper half, or tetra chord, is identical with that of the tonic major—A major; while the lower tetra chord is that usually associated with the scale of A minor. This somewhat hybrid and transitory form exhibiting "a seeming plagiarism and a too great indeliberateness to the tonic major scale, never received the distinction of a separate title. So that its comparatively rapid decline in popularity could have been due to what Lawrence Stone once called the "magic bias" of "good or bad names." Nor was it, to quote Stone once more, "totally depressed and Nicodemus'd into nothing" on account or because of its having some "terrible name."

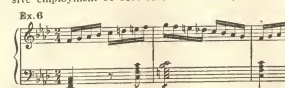
A name which you all know by sight very well, but which no one can speak, and no one can spell. This scale still lives, and echoes of it may be found in many standard compositions. Of course, its use by Bach and Handel and other composers of the later seventeenth and earlier eighteenth centuries was so common that we scarcely need to give an example. Most probably our readers can supply many examples. But there is a most interesting illustration occurring in the anthem, "O give thanks," by that great English musical genius, Henry Purcell (1658-1695), which exhibits both the ascending and descending forms of the upper tetra chords of the scale. We have been discussing. This we will quote as it may be unfamiliar to at least some of our readers.



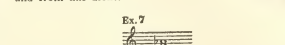
As an instance of the employment of this scale in more modern music we will quote from the *Finale* of Beethoven's *Sonata Appassionata*, Op. 58.



The remaining forms of the minor scale are, of course, thoroughly familiar to all musical readers and students. In the work last mentioned, and in the *Finale* also, Beethoven gives us an illustration of the successive employment of both of these variants, as in

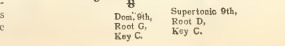
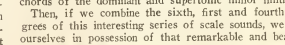
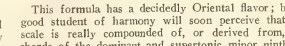


Here the first measure exhibits the form known as the melodic, composite, or arbitrary, ascending (the descending form would be as in Ex. 1.); the second, that known as the harmonic, or instrumental, which is identical ascending and descending. These names are by no means misnomers. The melodic form is so named because employed in the construction of melody, more adapted for vocal music than any other variety, and involving a somewhat arbitrary alteration of the notes of the harmonic minor scale just quoted. On the other hand, the harmonic is so called because so essential in chord construction, that is, harmony, and because so constantly utilized in instrumental compositions. Indeed, one of the most interesting, useful, and effective chords in standard music, the so-called chord of the diminished seventh really the first inversion of the fundamental minor—ninth—derives from this harmonic scale and from this alone.



At the same time it is well to realize that this chord was in extensive use long before its separate constituents were written out in regular order and dignified with the name of a scale. It was the existence of the harmony that created the demand or desire for the scale formula, and permitted the latter to pass into current use as the harmonic minor scale with its characteristic interval of an augmented second (a tone and a half) between its sixth and seventh degrees.

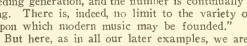
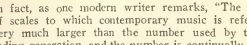
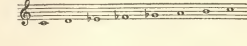
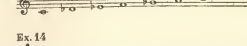
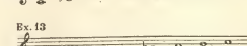
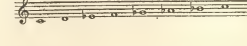
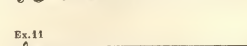
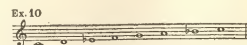
Indeed, so far has the popularity of this peculiar interval influenced modern musical thought that some composers think in terms of a minor scale containing two augmented seconds, as in



ful chord known as that of the augmented sixth, in this case in the form generally alluded to as the Italian sixth. Continuing, the combination of the sixth, first, second and fourth degrees gives us the chord known as the French sixth; while the sixth, first, third and fourth degrees, if sounded simultaneously, produce that most useful and complete form of the augmented sixth chord which is termed the German sixth. Dr. Moritz Hauptmann (1792-1868), the well-known German theorist, sometime director of the Thomasschule at Leipzig—the position held by Bach from 1723 to 1750—and a professor of counterpoint at the Leipzig Conservatorium, considered these chords as being actually derived from the scale shown in our Ex. 8. But, as already stated, chords came first and scale systems afterwards, at least in modern music; and the theory which would derive these chords from two roots—a dominant and a super tonic (or second dominant)—is a more modern and much more methodical postulate. The four scales used in the early Greek Church, and known as the Byzantine scales, possessed one scale—the third of the series—which, in the form known as plagal, exactly resembled the so-called Aeolian mode exhibited in our first example. A combination of the Byzantine scale with our Ex. 8 was made by Hauptmann to rejoice in the "barbaric" and truly Teutonic name of "Das Ubergreifendmoll System!"

At the same time it must not be forgotten that although easily explained by means of modern theoretical or harmonic assumptions, the scale still under discussion is Oriental, as a matter of fact rather than as one of mere fancy. Indeed it has been familiar to some of the people of Western Asia for many years, perhaps for many centuries. As such it has been termed the Javanese scale (not the Japanese scale, please, Mr. Composer, since Java and Japan, as we feel sure you know quite well, are neither "similar" nor "similarly situated"). The same scale crops up again in the music of the Hungarian Gipsies. But the music of the Javanese orchestra or "Gamban" which performed at the Westminster Aquarium, London, in the fall of 1882, employed a scale system which, according to the *Musical Times* of that date, was "not minor, but from beginning to end major," a major scale with the second and sixth tones omitted; and not, as is usual with most Pentatonic scales, that is, scales of five degrees, a major scale with the fourth and seventh tones wanting.

Many other scale forms with minor notes are to be compiled from the works of modern composers. Here are a few:



But here, as in all our later examples, we are weighing the diatonic anchor, and drifting, or sailing, towards some form of the chromatic scale—a subject quite outside the limits of this article. Moreover, directly we get away from the recognized forms of major and minor modes we launch out into a deep and almost boundless sea of speculation—we embark upon a voyage, or enter

upon a quest, in continuance or pursuit of which, we may not meet "with hurt and much damage," but it is exceedingly unlikely that we shall find any treasure worthy of, or commensurate with, the labor involved in our researches or discoveries. Mere novelty does not always make for merit. Here, as in many other cases, we are reminded of the saying—perhaps as true as most generalizations or "sententious aphorisms"—attributed to Daniel Webster, in his speech at Marshfield, on September 1, 1848, to the effect that "What is valuable is not always new, and what is new is not always valuable."

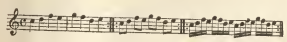
Playing Up to Speed

By Charles Knetzer

PUPILS often find great difficulty in playing exercises and pieces up to speed. This may be due to the fact that an important principle was neglected in their early training. Have we not all experienced the fact that some pupils' ideas concerning note values are so muddled that they play fast when there are few notes in the measure and slow when there are many?

If the pupil has gone through several grade books, playing everything at a slow rate of speed, thinking he has finished the book merely because he has played the notes of the exercises and studies with no regard to correct tempo as indicated by the metronome markings—such a pupil certainly has an erroneous notion of one of the most important principles of music.

To acquire a notion of speed in a very elementary way, the little five-finger exercises, with which we are all familiar, may be put to a good use. Take this, for example:



This exercise, and similar ones, should be transposed into various keys and made part of the daily practice for a long period, and not laid aside after one or two weeks. At first the pupil will fall all over himself trying to get the sixteenth, but after some practice, when once the mental concept becomes clear, the fingers will take care of themselves. Scales and arpeggios should be treated in the same way. Mason's *Touch and Technique* affords excellent material worked out along rhythmic lines.

The fault with slow pupils usually lies in the first-grade work. If at no attempt is there made to get things up to speed when the pieces and exercises are very simple, the pupil will surely find endless trouble when attempting to play second- and third-grade work in correct tempo. A good way to overcome the difficulty is to take a very easy piece, which is at the same time interesting, let the pupil study it carefully, memorize it, and then work at it until it can be played at the proper tempo.

Review work is very important. One piece well learned is better than many half done. Some teachers allow the pupils to go through a set of exercises or studies at a slow tempo, then go over them again at a moderate tempo, and finally work them up to the required speed. If the pupil finds great difficulty in getting the fast tempo, it is often good to lay aside the exercises for a while until his technique has advanced so that he can aim at the higher speed with greater profit, and without overtaxing his powers or forming bad habits.

R. Drigo

THE name of R. Drigo is one of the most familiar in this day among those who love charming music with a strong melodic appeal. Many of his compositions have already appeared in *THE ETUDE*. Contrary to the report which has repeatedly been spread in this country, M. Drigo (Nicoita) is not a Russian but an Italian. He first came into great fame with his famous *Millions of Harlequins* and the *Faça Serenade*. He was educated in Italy under the best Italian masters and made his debut as an orchestral director in Italy. He then went immediately to Petrograd, where he has since conducted and composed with great success. He has composed ballets, symphonies, operas and numbers of pieces known the world around.

Among his best works recently issued may be numbered: "Valse Serenade," "Souvenir de Gramsci," "Dainty Gavotte," "Classic Minuet," "Hesitation Waltz," "Zigzag Trot," "Full Moon" and "Petit Serenade." Efforts have been made to induce this composer to settle in America as a teacher, and it is reported that he may be open for American engagements in the future.

Training The Ear—A Game

By Lenora Bailey

As has been said often, lack of ear training is the inevitable road to lack of interest, lack of progress and lack of success in music.

One teacher has worked out this interesting method for combining ear training and biography. At least once each week she places seven or eight pupils of fairly equal ability and progress in a class for regular recitation work of about an hour. The first of the period is a review of the brief but important facts of a composer studied the week before. Next, she gives the unusual and outstanding facts of a new composer to be studied—facts which they will tell back to her at the next recitation.

Then comes the game. Before beginning to play it the teacher secretly names each pupil one of the letter names of the seven fundamental tones of the piano. They then join hands, forming a circle about one of their number. The one who has been told the story of the composer in the middle of the beginning of the recitation gets to be the musical center of the circle first. He holds a light wooden wand and is blindfolded. The teacher plays some lively

music and the pupils skip about him until the music ceases, then the middle pupil touches someone in the circle with the wand. The pupil touched takes hold of the wand and sings "A-H" to the tone he is named, "C," "E," "D" or whatever it is, and the blindfolded child guesses what tone is sung.

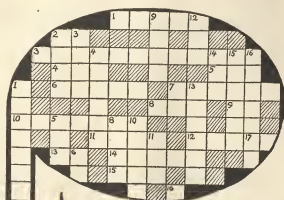
At first the teacher has to watch carefully to see that they sound their tone-names exactly right. She often sounds their tones for them on the piano, but in a short time they are sounding them perfectly alone, and the game in the middle is guessing accurately without getting a peep at the piano to see what key is touched when it is necessary for the teacher to touch any.

When the middle one guesses correctly, the one sounding the tone takes his place and the game goes merrily on. It very much resembles the folk-play provincially called "Grunt, Hog, Grunt," which is very popular at many parties, especially in rural districts.

Such adaptations, however, may put real life and interest into a child's musical education, and it certainly does teach him to recognize tones when he hears them.

The Etude Cross Word Puzzle

Puzzle Number 4 is contributed by Mr. John W. Drain. The answer will appear in *THE ETUDE* for July.



A PUZZLE OF NOTE

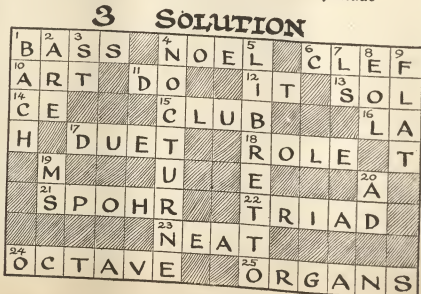
- Abbreviation for trillo.
- Used before libretto.
- A Christmas Carol (French).
- Abbreviation for Staccato.
- A Swiss manner of singing.
- The piece at the lower end of a violin bow where the hair is inserted.
- A Russian composer who died in 1918.
- A French term for triplet.
- Abbreviation of octave.
- Shading and variation of tone by means of which artistic expression is given to music.
- The lower part of a four-hand composition.

Across

- The tone art.
- Preposition indicating direction of.
- What a publisher issues.
- A serpent of the contralto type.
- The last notes of one voice or instrument inserted to tell other performers when to commence.
- An eagle's nest.
- To begin in ensemble playing or in singing.
- A negative.
- Well-sounding.
- Early work.
- A part of the mass.
- The first of Guido's syllables for the scale.
- To call forth, evoke.
- To permit.
- The alphabet name of a musical note.
- The *soffleggio* name for the first note of the major scale.

- General name for such studies as Harmony, Composition and Composition.
- A deep bass saxhorn.
- A double reed instrument.
- A musical term indicating slow movements.
- Used for "more" in musical terms.

Answer to the Cross Word in the May Etude



The Practical Employment of the Metronome

Together With an Interesting Story of its Inventor and Beethoven

By EUGENE F. MARKS

How much Ludwig van Beethoven had to do with the development of the Metronome is difficult to determine, but it is certain that his interest in the matter must have inspired his friend Maelzel to undertake the improvement of the then known means of making time mechanically.

Of course there were various forms of primitive metronomes prior to the time of Maelzel. The simplest was unquestionably the time-keeper of the pendulum type. Metronomes of this type are still upon the market and sell for about fifty cents. They resemble the old-fashioned tape measure in the disk-like case. Instead of inches and their divisions, the tape is marked with the customary metronomic divisions (so many beats to a minute). In some ways, metronomes of this type are more accurate than those with the spring, although they obviously do not have the advantages of the spring type of metronome.

The chronology of the metronome is easily viewed thus:

1696 Etienne Loulie published an article describing the pendulum type, a bullet attached to a string, the string watched so that the vibrations would indicate seventy-two different times. This he called the *chronometre*.

1701 Joseph Sauveur, proposed to the French Academy that the minute be divided into one hundred parts as a basis of measurement.

1812 Maelzel, a Dutchman, devised a metronome with a counter-weighted pendulum. That is, if you were to detach the pendulum of a clock and turn it upside down, holding it an inch or so above the weight, you would have a counter-weighted pendulum. The weight of the arm would be balanced by the weight of the ball. This was the germ of the idea of the modern metronome.

1813 Gottfried Weber devised a pocket metronome for measuring time, similar to those above described.

1815 Johann Nepomuk Maelzel, half charlatan and half genius, realized the possibilities of the metronome and introduced a metronome on the Winkler plan to the Academie des Beaux Arts. This machine was endorsed by Gosses, Cherubini and others, and was launched so skillfully that the Maelzel Scale was introduced everywhere. Maelzel, Kalkbrenner, Spohr, Hummel, Moscheles, Kreutzer, Clementi, Cramer and Beethoven declared themselves ready to mark their compositions according to the Maelzel Scale. Maelzel is given the credit of having invented the scale of degrees marked on the upright pendulum of the metronome; but there seems to be little doubt that he went to Winkler in Holland and, after offering him a price for the mechanism, deliberately perjured it and took the credit for its invention.

Maelzel and Beethoven

The story of Maelzel and Beethoven is one of the most curious pages in all musical history. Maelzel was born in 1772 at Ratibon. His father was an organ builder and the boy developed an uncanny skill in mechanics. For a time he was, according to report, court mechanic to the Empress at Vienna, in that age when clever mechanical contrivances became the toys of the aristocracy. He is said to have been a room assigned to him in the famous castle at Schönbrunn. Later he went to the piano factory of Stein in Vienna, where he started to construct a huge portable mechanical organ which he called the Panharmonicon, and which was designed for exhibition purposes.

Beethoven was attracted to Maelzel's workshop, largely to induce the inventor to devise some means of overcoming the deafness which was fast overtaking the great master. Maelzel made instruments for this purpose and one was used for a long time by Beethoven.

Maelzel was a showman and had the showman's instinct. He was commercially minded in all of his undertakings. Just how he was able to get on the best side of Beethoven and gain his interest in his cheap undertakings is hard to determine. About 1812, Maelzel opened a "Kunstler-cabine" in Vienna, this being an exhibition of various kinds of mechanical contrivances. One was a Mechanical Trumpeter which would play various melodies and marches. Maelzel accompanied the trumpeter

on the piano. The Panharmonicon included many of the instruments of the brass band and was little more than the kind of an organ that one now hears in connection with the carousels. Maelzel seems to have been a fair musician and he wrote pieces for the Panharmonicon. The choice of music for the instrument seems to have been very good indeed. On it were played Haydn's "Military Symphony," Cherubini's "Lodoiska Overture" and Handel's "Timotheus."

"Battle Pieces" were immensely popular in the early part of the nineteenth century. Any great military story might break out later in the form of a pseudo-symphony or overture. The famous "Battle of Prague" was re-fought on the keyboard by unnumbered spinsters for many decades. Forgotten in history, it was immortalized in music of a thoroughly ridiculous type. There was even a Battle Piece for two flutes, which reached the heights of absurdity.

Maelzel with his showman's instinct was contemplating a plan to have Beethoven visit England. He foresaw that if he could induce the great composer to write a piece for the Panharmonicon it might prove a fine attraction. Wellington's signal victory at Victoria (June 21st, 1813) was an inspiration. Maelzel outlined what he wanted, composed some of the incidental music and went to Beethoven with burning enthusiasm. The piece was to introduce *God Save the King* and *Rule Britannia*, to flatter the British and allude the coy English shillings. Beethoven also arranged the work for grand orchestra. It was given in Vienna, in November, 1814, at a highly successful concert.

Ridicule Maelzel as we will, it is unquestionably a fact that his ability as a showman actually helped in exploiting the valuable works of Beethoven. Beethoven naturally had an aversion to the cheap side of Maelzel's methods and sought to repudiate him. This resulted in a historic quarrel and legal action. Since the plan for the "Battle" was Maelzel's and since he had a hand in its composition, Beethoven's action was open to question.

Maelzel's wanderings took him to America and for a long time he lived in the city of Philadelphia. He died on an American ship, while on a trip to the West Indies in 1838.

Beethoven at first did not take kindly to the Metronome, even though Maelzel was clever enough to get the master to forget their quarrel and endorse the instrument. He is quoted as once saying, "It is silly

stuff; one must feel the tempos." Many of the markings he gave to his own pieces are obviously either erroneous or the result of faulty editions. However, he became converted and even wrote a letter to his friend Mosel which we quote in part:

"I am very glad that you agree with me in the opinion relating to the matter of *Tempo* markings which date back to that barbarous period in music. What can be more absurd for instance than *Allergo* which always means 'merry' and how often are so far from this idea of time that the piece says the very opposite of the designation. So far as I am concerned I have been thinking for a long time of giving up the tempo marks *Allergo*, *Andante*, *Adagio*, *Presto*. Maelzel's metronome provides us with the opportunity to do this."

Gradually works came to be marked with metronome numbers, employing the initials M. M. (Maelzel Metronome). It is believed that the first public concert to be conducted on the basis of strict metronomic markings was a performance of Haydn's "Creation."

Possibly we do not use our metronomes often enough; for the prevalent advocacy of its use seems to be occasional rather than constant. However, there are many valuable uses for this instrument.

What are the duties of a metronome? Merely to set the metrical pace may be claimed, and, when this is secured, let it cease. The most important use of the metronome may be to indicate the exact tempo, as designated in figures at the beginning of a piece or at a change in tempo of the work. In the case of Beethoven, the ambiguity of some of the different conceptions of the terms placed at the beginning of the compositions (such as *Allergo*, *Largo*) even among the best writers, we find a diversity of opinion as to the interpretation of the same word, we herewith present a few comparisons, representing the number of beats per minute of the unit of the measure.

	Haydn	Beethoven	Mendelssohn
<i>Adagio</i>	75	60	80
<i>Allergo</i>	124	100	100
<i>Andante</i>	80	63	80
<i>Largo</i>	63	80	96
<i>Trance</i>	124	100	96

Many of Schumann's metronome marks are graded so rapidly that some critics think that he must have used the number at the lower edge of the pendulum-weight instead of the upper side. Notwithstanding such an unusual standpoint, it surely would eliminate all chances of a misunderstanding if metronomy prevailed by figures in lieu of mere words, liable to equivocal metric interpretation.

Another use of the metronome lies in holding one to steady, accurate time-keeping and is most valuable in the practice of scales, arpeggios or other technical exercises. For one observes that almost invariably there is a predominant tendency towards ever-increasing rapidity, and seldom the reverse. This predisposition should be curbed; and nothing is better than a slow-ticking metronome to habituate one to an absolute steady gain in speed.

However, the student must be careful to understand that keeping steady time means that each note of the exercise must coincide with each tick of the metronome, and not simply to play on and on while the metronome keeps on ticking, each at variance with the other. I have known this erratic use (the player's tempo in disagreement with that of the metronome) to be of frequent occurrence, owing to the non-attention of the player, but such practice is valueless. A certain speed must be set and adhered to, note by note, in accordance with each tick of the instrument.

A similar procedure in études (especially those of equal notes) is also most beneficial throughout the third and fourth grades of study, and notwithstanding the prevalent idea that the metronome produces a mechanical performer, I have never found any harmful results from its use in this stage of study. On the contrary, after its discontinuance in the fifth or sixth grades, students who have used the metronome in the lower grades seem to grasp the difficulties of time easier and better than those who have never used it. Every pupil will find that the metronome is a most valuable and reliable order of his progress. For example, if one today can



Beethoven

play an etude at sixty ticks per minute, let him try this same etude three months hence, and perhaps at the first trial he will be surprised to discover that he can perform it at a rate of eighty ticks per minute, which will denote progress. Try the same etude several months later, and no doubt it will go easily at one hundred ticks to the minute. If a memorandum of these different trials is kept, a fairly accurate notion of his progress may be deduced from such data.

A perfect metronome should beat with absolutely regular rhythm when set at any speed. However, some few instruments are placed upon the market which are defective in correct uniform swings of the pendulum. Therefore, upon purchasing a new instrument, set the pendulum-weight at sixty and compare with the second-ticks of a perfect timekeeping watch or clock. If the ticks of the two instruments coincide, keep the instrument, as it is very apt to be perfect. If the metronome has the bell attached the beats must be so gauged that the bell will sound on the first beat of each measure, but with its use one does not hesitate to make corrections, as it would cause much confusion regarding the coincidence of the bell with the accented beat. One should know his piece perfectly when endeavoring to keep with the metronome.

If one desires to use the metronome, and no guide be given as to setting the tempo, the following figures may serve as a guide. For a slow movement set the weight at 72; for a moderate tempo at 112, and for a quick speed use 144, one unit beat for each beat of the measure. By unit beat is meant the denominator of the time signature.

Make More Use of the Fingers

By Blanche D. Pickering

As pupils come to me each year from other teachers, I find that very few have given any attention to making the pupils use their fingers. From the very beginning, I would suggest that the student be trained to use his fingers, *without any unnecessary strain*, that is, in a scale work. In chords, of course, there should be a slight downward wrist motion.

By using the fingers, the pupil will form a good habit; but, if allowed to move the arms up and down, a bad habit will be formed, which will be difficult to correct later on. By using the fingers, in scale work, pupils will be able to play more rapidly and the music will sound smoother.

Lessonettes

By Eutoka Hellet Nickelsen

THE successful piano teacher will—

1. Be enthusiastic;
2. Have a pleasing personality;
3. Have a cheerful studio;
4. Endeavor to seek co-operation of parents;
5. Be punctual;
6. Insist upon regularity of pupils both in practice and lesson periods;
7. Upon concentration while at the keyboard;
8. Strive to build a theoretical as well as technical foundation;
9. Give frequent recitals.

Pressure Touch

By S. M. N.

This touch is so-called from the fact that muscular impulse is applied to the key in the form of a "push." Pressure touch calls for complete muscular control, from the moment the finger starts until it has pressed the key all the way down. The fingers are never raised high, but they remain just above the keys and often in contact with them.

Pressure may be applied from the finger, the wrist, the forearm, or even from the shoulder. The knuckles are depressed and the wrist elevated, thus enabling the tone produced depends upon the speed with which the key is pressed down; a quick pressure produces a loud tone, and a slow pressure a soft tone.

This touch is used principally in "cantabile" and smooth "chord" playing.

Curiosities of Folk Songs and Folk Dances

The Cambridge University Press published some time ago, a most interesting work upon "English Folk Songs and Dances," by Frank Kidson and Mary Neal, who spent a long time in intensive research upon this fascinating subject. Some of the customs of other days are peculiarly interesting.

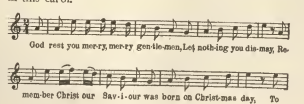
The authors define the folk-song as a "song born of the people and used by the people as an expression of their emotions and (as in the case of historical narratives) for lyrical narrative." It is pointed out that primitive folk songs are often monotonous impromptu histories or ballads in praise of some warrior.

One peculiarity of many folk-songs is that they are built upon the modal scales (such as the old Greek scales) rather than our commonly used major and minor scales. These modal scales are fairly easy to understand, if we merely take the notes of the scale of C and reckon the scales (using no sharps or flats) thus:

- C to the C Above Ionian.
- D " Dorian.
- E " E Phrygian.
- F " F Lydian.
- G " G Mixo-Lydian.
- A " A Aeolian.
- B " B Locrian (almost unused).

It must be quite clear to the reader that as the days when the instruments had no sharps or flats, and few people understood the possibilities of a tempered system, that the simple people sought in their own way variety through using these different scales and in that way created musical effects which remain to this day singularly beautiful.

Here, for instance, is the famous Christmas Carol known as "God Rest You Merry Gentlemen," as it is sung in North Yorkshire. Note that this is in the Aeolian Mode. The uninformed may think that it is in A Minor, but please notice that the interval of the half step between the seventh and the tonic (G2 to A) which gives us the minor flavor which we identify, is not employed in this carol.



Staccato

(A Studio Conversation)

By Herman Spiveler

MAURINE: "Professor, did you not explain to me that the dot enlarges the value of the note by half of its value?"

Professor: "Surely; but only if the dot is located at the right of the note. In the place you are now considering that is not the case."

MAURINE: "But I am above the note and now it means something different?"

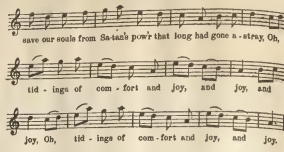
Professor: "But I am sorry that I cannot remember."

MAURINE: "I now makes the note shorter by half of its value?"

MAURINE: "So, then, if I see a quarter note with a dot over it, I should give it the value of an eighth note? An eighth note with a dot over it would have the value of a sixteenth?"

Professor: "Surely, dear. That is quite right."

MAURINE: "But, tell me, Professor; if the composers want eighth notes why do they not write them of that value?"



Some of the folk-songs are distinctly written in the five-tone scale used by the Chinese, giving the ethnologists much opportunity for interesting speculation. Examine "Auld Lang Syne," and you will find it entirely in the pentatonic or five-tone scale.

Many of the old folk-songs had interminable verses. Some had very humorous texts which were drawn out to melodiously quaint quips apart from the meaning of the songs.

Highwaymen and poachers were often popular heroes and many folk-songs were dedicated to their bold exploits, usually ending with such moral as

"Young men all now beware

How you fall into a snare."

Of sea songs there were great numbers but fewer songs devoted to the soldier. The Pressing songs were also very numerous, as well they might have been in the day when officers of His Majesty's Navy might come in the dead of the night with Press Warrants and seize all the male inhabitants of a village for service in some foreign country, with scant prospect of their return alive.

About the year 1540, "broad-sides," or sheets containing one or more printed verses from different folk-songs, commenced to be sold. The market for these words of folk-songs must have been very great, because we find in the seventeenth century that many London printers were engaged in manufacturing these ballad "broad-sides," or "garlands," in large quantities. Indeed, as recently as forty years ago, in America, many printers were turning out ballad sheets which sold for a penny a sheet and contained the words of the popular songs of the day. These sheets were sometimes two or three feet square and were decorated by the small boys of the street and the gaudy company "below stairs."

Staccato

(A Studio Conversation)

By Herman Spiveler

MAURINE: "Professor, did you not explain to me that the dot enlarges the value of the note by half of its value?"

Professor: "Surely; but only if the dot is located at the right of the note. In the place you are now considering that is not the case."

MAURINE: "But I am above the note and now it means something different?"

Professor: "But I am sorry that I cannot remember."

MAURINE: "I now makes the note shorter by half of its value?"

MAURINE: "So, then, if I see a quarter note with a dot over it, I should give it the value of an eighth note? An eighth note with a dot over it would have the value of a sixteenth?"

Professor: "Surely, dear. That is quite right."

MAURINE: "But, tell me, Professor; if the composers want eighth notes why do they not write them of that value?"

Professor: "Surely, dear. That is quite right."

MAURINE: "But, tell me, Professor; if the composers want eighth notes why do they not write them of that value?"

Professor: "Surely, dear. That is quite right."

MAURINE: "But, tell me, Professor; if the composers want eighth notes why do they not write them of that value?"

Professor: "Surely, dear. That is quite right."

MAURINE: "But, tell me, Professor; if the composers want eighth notes why do they not write them of that value?"

Professor: "Surely, dear. That is quite right."

THE ETUDE

THE ETUDE

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

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

Books for Beginners

What books do you think are the best with which to start beginners? Also, could you give me the name of a book, a kind of handbook, or dictionary, that gives the meaning of music phrases? M. S. C. H.

For very young pupils, I suggest *Tunes for Tiny Tots*, by John M. Williams, or the same author's more elaborate book, *First Year at the Piano*. Older children may be started on *Presser's Beginners' Book*.

The *Pronouncing Dictionary of Musical Terms*, by H. A. Clarke, is of broad scope. Or, if you prefer a shorter work, try the same author's *Pocket Dictionary of Musical Terms*.

For a study of musical structure in general, I refer students to *Musical Forms* by Ernest Pauer; or for more detailed study, to *Form in Music*, by Stewart MacPherson.

Metronome Marks

Would you restate pupils to play all the studies in *Matheson's Graded Course* as fast as they are capable for the metronome before advancing them from a given grade? F. R. P.

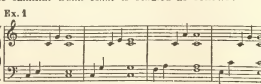
Metronome marks are intended merely as general indications, and are never to be slavishly followed. Forget about them, and consider that the pupil has fulfilled conditions when he is able to play with precision and accuracy, and in the spirit of the composition. It is a good plan, too, when a pupil has attained to a certain grade, to review the best studies in the previous grade, working them up to a swifter tempo, if possible.

Hymns for Teaching Purposes

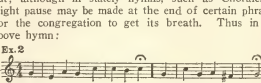
Please tell me how to teach hymns? I think every pupil should have some hymns in his repertoire. What do the heavy dark lines stand for that mark some of the notes? How are phrases observed in playing hymns? E.

I am glad that you raised these questions, because the playing of hymns may well be made a valuable adjunct of a pupil's work; first, because they cultivate a strong sense of harmonic structure, and second, because they are excellent for sight-reading.

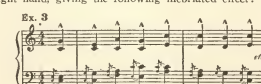
Carefully grade the hymn settings, so that those which you assign may be well within the pupil's ability. Then, taking each phrase by itself, let each chord be studied, first by playing the individual notes, from the lowest up, and then by sounding the chord as a whole. Thus, the familiar *Saint Anne* is studied as follows:



The black bars which you mention are inserted at the end of phrases as guides to organists and singers. When a rule, a hymn should be played in strict time throughout; although in stately hymns, such as Chorales, a slight pause may be made at the end of certain phrases, for congregation to get its breath. Thus in the above hymn:



Above all, however, see that your pupils play the chords squarely in unison, and not with the too common fault of sounding the low notes ahead of the high ones, as in the right hand, giving the following incriminated effect:



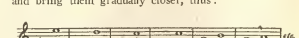
After a hymn setting has been well mastered, it may be made useful for cultivating a singing touch in the individual voice-parts. Let each part sing for itself, being put the soprano in strong *cantabile*, keeping the other three parts in the dim background. Similarly, the alto,

tenor and bass may be emphasized above the other parts. Again, a useful pedal exercise may be devised by pressing down the damper pedal directly after each chord is sounded, and releasing it as the next chord is heard, thus producing a perfect legato.

Ear-Training

Ever since I began to teach piano I have desired to give each pupil a thorough drill in re-training, and to make it a part of his regular work. I have found that the half-hour piano lesson is all too short to do this, and that the only way to get the best results in quantity and quality of re-training should be given, that is, to depend generally on the child's interest, and how soon this ear-training should be begun. R. A.

Your ambition is a very laudable one, since ear-training is the most important means of cultivating the child's musical sense. Also, it cannot be begun too soon. At almost the first lesson, the child may be taught to compare tones as you sound them on the piano, and tell which are higher and which lower. Start with wide intervals, and bring them gradually closer, thus:



Then you may proceed to scales. Have the child sing their consecutive tones, and afterwards sing intervals from the tonic, such as C-G, C-F, C-D.

A finally, play simple intervals on the piano, taken from studies or pieces in the lesson. Let the child listen to these attentively, hum them, and then write them down. The progressions may grow more complex, as he acquires a better facility.

Spend the last five minutes (no more) of each lesson on such work, and you will be surprised at the results.

The same correspondent asks for advice on how to wake up a ten-year-old pupil whose interest is slipping.

In recent Round Tables we have discussed this important question at some length. Perhaps the chief means of stimulating interest listed have been prizes, like gold stars, and appeals to the pupil's imagination. Best of all, however, may be mentioned the personal touch of the teacher in making the pupil feel that every phrase of her music is filled with meaning, and that her practice time should be spent in recreating the musical message which the composer has concealed in his tones. Show her how to make the rhythm a living, vital thing, and how to put emotion into every strain of melody. It is the humdrum, dull lesson that is deadening, and the inspiring, bright-eyed lesson that brings the desired results.

Clearness in Counting

Is singing by the pupil when counting to be prohibited? Several of my pupils continually sing the melody while they count. I have told them that they should not do this, but they are not able to follow my directions, and sometimes neglect to sing. Finally, they should be able to sing the melody better than not counting at all? E. E.

Since the object of counting is to measure off the beats evenly, the only effective counting is sharp and staccato. When the beats are droned along, their vagueness makes it almost impossible to measure time off with precision; hence such a singing habit does little, if any, good as a time-measure. Teach your pupils to count aloud without playing, and then to count while you play a piece with accented rhythm. Then let them play one hand of the piece, and play the other hand, meanwhile counting aloud. Finally, they should be able to apply the system while they perform the piece alone.

Anyway, counting is only a means to an end, and when that end has been attained, when the beats are firmly fixed in the pupil's head, oral counting may be discontinued.

The same correspondent asks how a pupil should be taught to finger scales and arpeggios, who has but four fingers on one hand. It is not possible to treat such unique problems on this page. If the pupil is an apt student, she ought, with care, to attain considerable efficiency, although the scope of her playing is necessarily limited.

Who wrote the first comic song in "serious" music? In his "Twelve Good Musicians," Sir Frederick Bridge suggests Henry Laves (1895-1962), who, was among other things, the music teacher of John Milton, the poet. "Laves is said to have introduced the Italian style of music into this kingdom," but this is hardly correct," observes Sir Frederick. "That he admired and understood the Italian style is quite certain. . . . He laughs at the partiality of the age for songs sung in a foreign language. In one of the prefaces to his *Book of Joyce* he says: 'This present generation is so satiated with what's native that nothing takes their ears but what's sung in a language which (commonly) they understand as little as they do the music. And to make them a little sensible of this ridiculous humor I took a Table or Index of old Italian songs (for one, two and three voices) and this Index (which read together made a strange melody of nonsense) I set to a variety of Ayre, and gave out that it came from Italy, whereby it hath passed for a rare *Infinito* song. This very song I have since printed.'

"This shows him to be a real humorist, and it is, I should suppose, the first real Comic Song! It is set quite in the style of an Italian song, with much declamation and with some charming melodious phrases. . . . I give the English translation, whereby it will be seen it is indeed a strange melody of nonsense! The title is given in Laves' book as *Tavola* (i.e., a Table or Index):

"In that Trovato (for one voice)

Weep, my lady, weep, and if your eyes— (for two voices)

"This ever thou, even when you seem to save me,

Truly you scorn me.

Unhappy, unbelieving,

Wast of splendour yet;

But why, oh why, from the pallid lips

And so my life—(for three voices)."

WHEN IS MUSIC "SERIOUS?"

"Art is not necessarily solemn," observes Percy C. Buck in *The Scope of Music*, reprint of a series of lectures delivered at Edinburgh University, "but it is always serious. There are other walks of life in which the confusion of these two words has done untold harm, though in none more than art. It is true that the time has at last arrived when one can speak of a great work like *The Mikado* without being considered flippant; but it is still unsafe, at all events in England, to speak too openly of the demerits of favorite hymn-tunes. Not that they are solemn—one of the complaints against them is that they seldom are—but that their solemn purpose is supposed to place them on a pedestal where disparagement involves blasphemy. It was Mr. G. K. Chesterton, I think, who once pointed out that any educated man could write a leading article for *The Times*, whilst not one in a thousand could write the front page of *The Bits*. So the writing of a learned eighth-part fugue to sacred words is within the power of any musician who cares to waste his time learning how to do it; but if he tries to set the words, 'The sun whose rays are all ablaze,' and then compares his music with Sullivan's, he will have no doubts as to which is the more 'serious' task."

Yet we venture to believe that the undoubted ability of the composer of *The Mikado* to write an "eight-part fugue to sacred words" helped him write "The Sun Whose Rays."

"Emotions of any kind are produced by melody and rhythm. . . . Music has thus the power to form character."

—ARISTOTLE.

The Musical Scrap Book

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

Conducted by A. S. GARRETT

IS POVERTY AN AID TO MUSICAL GENIUS?

"ENBURING music has been the child of poverty," says George P. Upton, in "Woman in Music," and to prove his point, gives a long list of humble origins. "Sebastian Bach was the son of a hireling musician," he reminds us "Beethoven's father was a dissipated singer. Cherubini came from the lowest and poorest ranks of life. Gluck was a page and slept in his childhood was a forester's son. Lullu in his childhood was a page and slept in palace kitchens. Haydn's father was a wheelwright; and his mother, previous to marriage, was a cook in the kitchen of Count Harrach, the lord of his native village. While on his deathbed, Beethoven called Hummel's attention to a picture, and said: 'See, my dear Hummel, the house in which Haydn was born; to think that so great a man should have first seen the light in a peasant's wretched hut! Mozart's father was a musician in humble circumstances, and his grandfather a bookbinder. Handel was the son of a barber and surgeon. Mchul was the son of a cook. Rossini's father was a miserable strolling hor-

player, who led a wild Bohemian life. Schubert was the son of a poor schoolmaster; and his mother, like Haydn's was in service as a cook at the time of her marriage. Schumann was a bookseller's son; and Verdi the son of a Lombardian peasant. Among all the prominent composers, but three were born in affluence—Auber, Meyerbeer and Mendelssohn."

Mr. Upton went the above before the Russian composers came into prominence, evidently. Tschikowsky, Rimsky-Korsakoff, Borodin, Moussorgsky and many others came at least from the professional ranks. In Italy, Puccini came of good professional stock, as did Leoncavallo.

Sir Hubert Parry, long director of the Royal College of Music, was a baronet in his own right. Elgar is the son of a cathedral organist. Sullivan's father was an army landmaster and head of Kneller Hall, the music school of the British army. The father of Richard Strauss was a horn-player, but not of the strolling variety such as fathered Rossini. Poverty is not essential to genius as hard work.

OUR FIRST CHURCH MUSIC COMPOSER

The first American composer of church music was William Billings, born at Boston, October 7, 1747. His parents were tanners, and Billings himself, when not engaged in "fuguizing," as he called his music-making, was a tanner, himself. He wrote his first tunes on the boards of the tannery as he tended the bark-mill. Gould, in his "History of Church Music," describes him thus:

"Billings was somewhat deformed in person, blind in one eye, one leg shorter than the other, one arm somewhat withered, with a mind as eccentric as his person was deformed. To say nothing of the deformities of his habits, suffice it, he had a propensity for taking snuff that was almost incredible when in these days those who use it are not much inclined to expose the article. He used to carry it in his coat-pocket, which was made of leather,

and every few minutes, instead of taking it in the usual manner, with thumb and thumb and thumb, he would take out a handful and snuff it from between his thumb and his clenched hand. We might infer from this circumstance that his voice could not have been very pleasant and delicate."

Billings was an intense patriot, and became a great friend of Governor Samuel Adams, with whom he sang in the church choir. Unconscious as he was, Billings was "the father of American church music," a dogged determination were necessary. Also he had a sense of humor, as verified by the instructions appended to one of his anthems; "We've met for a concert of modern invention; The audience seated, expect to be treated With a piece of the best."

WHEN THE PIANO ARRIVED

CALIFORNIA during the gold rush days possessed few musical instruments, and a curious account is given of the arrival of the first piano in Stockton, 1852, as told by Margaret Blake-Alverson, in her "Sixty Years of California Song." The piano was given by certain wealthy citizens of Stockton to her sister, cost \$1300, and was brought from the East with enormous difficulty. The father of the two girls was a Dutch minister, and they lived in a mere shack. "Several rough houses were built opposite, on the corner a saloon, which was an eyecore to us, for it was a busy place where men drank and sometimes fought with knives. . . . a fandango house next door where they danced and played their guitars. . . . the streets were not made, and the mud and slush were dreadful."

To this neighborhood the piano was brought, and the recipient quite overcome before she could be induced to touch the

keys. She did so presently, however, with curious results.

"Father had occasion to answer a call at the front door, and before closing he accidentally looked out. To his surprise, the sidewalks and porch were filled with old and young men. Along the side of the far as the eye could see, and some were sobbing."

"On entering the room, he said, 'We have an immense congregation outside. Get out your family tunes—'Home, Sweet Home,' etc. He then drew aside the curtains and raised the windows. 'Now my sons and fathers a few songs more before we assemble for evening worship.' We sang until the hour of nine, and closed with the Doxology."

Stockton today is a thriving, clean, well-drained city with half a dozen music stores, not to mention the fact that music by radio is probably available in fifty percent of the homes!

"Composing is my one joy and passion."

—MOZART.

WEBER'S CHOICE

CARL MARIA VON WEBER, founder of the romantic school of German opera, carried his romantic tendencies into his personal life; and before he settled down to married life with Caroline Brandt, to whom he was devoted, he had many affairs of the heart not all of which are so to his credit. One extravagant adventure landed him for a while in a debtor's prison; but the most significant of these attachments was that for Theresa Brunetti, a brilliant singer, and clever woman, but not the true associate of Weber, judging from the following anecdote given by Weber's son:

The unworthy bond was at last to be broken, and the release was effected by two comparatively trifling circumstances. The tender lover, on the birthday of the object of his passion, had prepared her a present, consisting of a gold watch, to which were appended a variety of trinkets, all chosen with symbolical reference to his deep affection. At the same time he had ordered her a dish of oysters, then a rare and costly delicacy in Prague. To the valuable watch the fair Theresa paid little heed, still less to the profound meaning of the symbolical trinkets. She flung herself upon the oysters with a gluttony which disgusted the sentimental lover. On a sudden the scales fell from his eyes."

The other circumstance referred to was that Theresa served him for a certain Calina, which seems to us the more compelling reason. But added to this is the fact Caroline Brandt had come to Prague and his love for her was destined to prove as shining as hers for him.

It was for her sake and that of his children that Weber went to London to produce "Oberon," fully aware that the exertion involved would shorten his life. For he was then in an advanced stage of tuberculosis. He needed money for his children and his beloved "Lina," and for this he gave his last strength.

"That is good teaching which does for the student only that which he cannot do for himself."

MUSIC AND SELF-CONTROL

In the good old days of Queen Elizabeth, English law classed musicians with "thieves and vagabonds," people peculiarly lacking in self-control. It is something of a change, therefore, to have a modern American stage advocating music as a means of teaching children that very quality of self-discipline. We are indebted to Edwin S. Thorpe, of Philadelphia, for sending us a clipping from the Philadelphia *Evening Public Ledger*, in which Judge Raymond MacNelle, speaking at an educational conference, is quoted as saying: "One of the greatest things a teacher can teach is self-control. Instruction in individual self-government is most necessary. And I believe that one of the best ways to teach self-control to the pupil is through music. A child instinctively realizes the need to obey the law of notes and signs, for if he doesn't the result will be discord."

One may go even farther than the learned Judge and say that an early study of music leads to the development of a sense of rhythm. Rhythm, properly studied, leads to a knowledge of how short and simple pieces are constructed; and this in turn to the construction of longer pieces, such as symphonies and sonatas.

A true sense of "form," or musical architecture develops a perception of Unity. Variety and Proportion in all things, so that music is the natural beginning for a well-rounded life in which reason and logic are nicely balanced with emotional warmth. How simple it all is!

Copyright 1924 by Theo. Presser Co.

British Copyright secured

THE ETUDE

A study in soft tone production. Grade 3.

Andante M. M. $\text{♩} = 72$

CRADLE SONG

FREDERICK A. WILLIAMS

A brilliant and playable number, right under the hands. Strict rhythmic accuracy is demanded.

Grade 3. Con brio M.M. ♩ = 108

POLONAISE JOYEUSE

RICH. KRENTZLIN, Op. 105

THE ETUDE

f *a tempo* *rit.* *a tempo* *cresc. molto* *rit.* *f* *a tempo* *rit.* *a tempo* *Tranquillo* *ff* *Fine* *dolce* *p* *a tempo* *energico* *ben marcato* *ff*

THE ETUDE

p *Tranquillo* *f* *D.C.*

In flowing melodic style. To be played smoothly and without hurry.

Grade 3. Lento

DREAMING IN THE TWILIGHT

Andante cantabile M.M. ♩ = 54

M. L. PRESTON

mf *mf* *rit.* *a tempo* *mf* *TRIO* *cresc.* *dim.* *Fine* *f* *mf* *mf* *D.C. Trio*

NORTHERN ROMANCE

THE ETUDE

In the Scandinavian folk song style. Grade 8.

Allegretto con espressione M.M. ♩=88

CARL SCHMEIDLER, Op. 78

Copyright 1925 by Theo. Presser Co.

D. S. senza ripetizione al Fine
International Copyright secured

THE ETUDE

A JUBILEE

"Altho' you see me go long so,
Ma spirit's bouan fo' de Hebbenly sho'
Gwine walk right up to de golden do'
To ma home in de New Jerusalem!"
L. A. B.

Grade 5.

H.T. BURLEIGH

Allegretto, ma non troppo M.M. ♩=60

Copyright MCMX by The William Maxwell Music Co.
Copyright transferred 1914 to Theo. Presser Co.

International Copyright secured

An original four-hand number (not an arrangement) in the style of an old English dance, with a "drone-bass" and exaggerated accents.

Allegretto M.M. ♩ = 108

COUNTRY DANCE

SECONDO

THE ETUDE

W. BERWALD

p *mp* *cresc.* *mf* *f* *deciso* *f* *mf* *p* *mf* *mp* *dim.* *a tempo* *p* *mp* *cresc.* *molto* *rall.* *f* *mp*

THE ETUDE

COUNTRY DANCE

PRIMO

W. BERWALD

Allegretto M.M. ♩ = 108

p *mp* *cresc.* *mf* *f* *deciso* *f* *mf* *p* *mf* *mp* *dim.* *a tempo* *p* *mp* *cresc.* *molto* *rall.* *f* *mp*

cresc.

f *ff*

Not so difficult as the usual arrangement by Brahms, but equally effective.

CSÁRDÁS
HUNGARIAN DANCE
No. 5

After J. BRAHMS

Allegro moderato M.M. ♩ = 108
marcato il canto

pp *p* *mf* *f* *ff* *dim.*

Vivo M.M. ♩ = 126

Vivo M.M. ♩ = 126

cresc.

f *ff*

CSÁRDÁS
HUNGARIAN DANCE
No. 5

After J. BRAHMS

Allegro moderato M.M. ♩ = 108

p *f* *ff* *dim.*

Vivo M.M. ♩ = 126

Vivo M.M. ♩ = 126

SERENADE

THE ETUDE
C. ROLAND FLICK, Op. 2

An ornate drawing-room piece, to be played in free and graceful style, bringing out carefully all of the theme. Grade 4.

Intro. Cantabile M.M. ♩ = 69

p

f

pp

cresc.

a tempo

p

legato

Andantino affettuoso

rit.

a tempo

cresc.

p

legato

THE ETUDE

p

Grazioso

rit.

a tempo

cresc.

Appassionato

p

cresc.

a tempo

poco rit.

pp

Tempo I.

In characteristic style, a good study in thirds.
(Grade 3.)

MANTILLA DAYS

SPANISH DANCE

Allegretto M.M. ♩ = 80

ALLENE K. BIXBY

Copyright 1925 by Theo. Presser Co.

British Copyright secured

Earn a Teacher's Diploma or Bachelor's Degree in Music In Your Spare Time at Home

The teacher holding a Certificate today is the one at the top of his profession. Are you getting ahead in the music field? If not, what is the trouble? There are demands for teachers in schools and colleges, and you have a chance to qualify for the best position.

Get An Accredited Course

Many of our graduates hold good positions, as a result of our Extension Courses. Read of the progress of these graduates. (Name and address furnished on request.)

Study in Your Own Home with the Best Teachers in the Country

No longer is it necessary for the ambitious musical student to incur the expense of leaving home to study at an expensive resident conservatory. By the University Extension System the masters' methods are taught in the home by easily understood lessons sent by mail.

The Piano student has the marvelous teacher Sherwood to demonstrate just how he secured his incomparable effects. The Cornetist studies with the master Weldon; Crampton trains the voice of the singer; Heft shows how to interpret the soul of music on the Violin; Rosenbecker and Protheroe take the pupil through every phase of the study of Harmony; Protheroe gives his authoritative instruction in Choral Conducting; Frances E. Clark gives the most practical methods in Public School Music; Frederick J. Bacon, the great banjoist; Samuel Siegel, world-renowned mandolinist, and William Foden, famous guitarist, give their methods for mastering these instruments. The History Course, including Analysis and Appreciation of Music by Glenn Dillard Gunn, and Advanced Composition by Herbert J. Wrightson, are two advanced courses required for the Bachelor's Degree. The course in Ear Training and Sight Singing by F. B. Stiven, Director of Music at the University of Illinois, is our latest course.

More than 200,000 ambitious men and women have gained proficiency in these various branches of music by the University Extension Method. And to you we offer the same advantages which were given to them.

This Is Your Opportunity—Mail the Coupon TODAY!

Fill in the coupon below—send it now for four lessons and our late catalog. We will give you full details of our offer to teachers and students, and the offer calls for samples from one of the courses. Get the catalog and lessons—then decide.

One graduate writes:

"My diplomas from your Conservatory have been recognized by the State University and a life certificate issued me. I have secured a position with an increase in salary of \$50.00 a month."

Another one writes:

"I have just been selected as director of the voice department in a Music College, as a result of my lessons with you."

Another graduate writes:

"I was elected assistant supervisor of the grades and junior high."

One studying in New York City states:

"I received full two-years' credit for my work with you."

The father of one of our Violin graduates says:

"My son recently completed your course and he is playing first violin in a school orchestra and also in a 7-piece one led by his mother in Church and Community Experiments. Advanced violin players are congratulating him on his ability as a violinist."

Wanted: Teachers in the different States for affiliation to take charge of our branch schools. If interested, mention in your inquiry.

University Extension Conservatory
LANGLEY AVENUE and 41st STREET
DEPT. C-58 CHICAGO, ILL.

UNIVERSITY EXTENSION CONSERVATORY, Dept. C-58
Langley Avenue and 41st Street, Chicago, Illinois

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

<input type="checkbox"/> Piano, Course for Students	<input type="checkbox"/> Violin	<input type="checkbox"/> History of Music
<input type="checkbox"/> Piano, Normal Training	<input type="checkbox"/> Mandolin	<input type="checkbox"/> Voice
<input type="checkbox"/> Course for Teachers	<input type="checkbox"/> Guitar	<input type="checkbox"/> Public School Music
<input type="checkbox"/> Cornet, Amateur	<input type="checkbox"/> Banjo	<input type="checkbox"/> Harmony
<input type="checkbox"/> Cornet, Professional	<input type="checkbox"/> Organ (Reed)	<input type="checkbox"/> Choral Conducting
<input type="checkbox"/> Ear Training and Sight Singing		<input type="checkbox"/> Advanced Composition

Name _____ Age _____
Street No. _____
City _____ State _____

Radio's Superlative

is embodied in this new musical instrument



Brunswick Radiola No. 260



Brunswick Radiola No. 60

A phonograph and a radio, scientifically combining the reproductive mastery of the Brunswick Phonograph with the Radiola of the Radio Corporation of America, thus offering the supreme in a phonograph with the greatest achievements in radio—in one instrument.

HERE is an instrument that is literally changing the lives of people—a musical achievement admittedly without parallel.

Starting with the outstanding wonders of radio, it multiplies them.

Educationally, in homes where there are children, it offers a wonderful new world of musical appreciation.

Mechanically, it is so far past the experimental stage that one may acquire it with positive assurance of lasting satisfaction through the years to come.

It combines the thrills of radio's most remarkable achievements—the receiving devices of the Radio Corporation of America—with the internationally acclaimed musical and tonal qualities of the Brunswick Phonograph. It is a radio, a phonograph in one... yet, not a "combination" in the sense that you know it.

Remember—Brunswick now offers the choice of two supreme musical instruments: the Brunswick Phonograph and the Brunswick Radiola, which is a phonograph and a radio in one. Embodied in cabinets expressing the ultimate in fine craftsmanship.

The superlative in radio, the supreme in a phonograph in one!

At a simple turn of a lever, it is the most remarkable of radios. At another turn, it is the supreme in a phonograph—the instrument for which virtually every great artist of the New Hall of Fame now records exclusively.

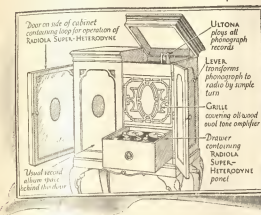
Nothing in music—music in the making, music of the air, the favorite records your heart calls to hear now and again—are thus beyond your reach. You change no parts to operate it.

Not a makeshift but a scientific UNIT

It is in nowise a makeshift—simply a radio receiving device in a phonograph cabinet—but the ultimate result of exhaustive laboratory work by acoustical and musical experts of the Radio Corporation of America and of Brunswick. The Brunswick Method of Reproduc-

Thrill

—the Brunswick Radiola



tion has been subsidized to do for radio what it did for phonographic music.

Thus the Brunswick Radiola marks the best that men know in radio; the best that's known in musical reproduction.

Note particularly that it is a scientifically combined unit—not a so-called "combination" radio and phonograph.

The loud speaker unit, the loop antenna, batteries and all the integral parts are built into the instrument itself.

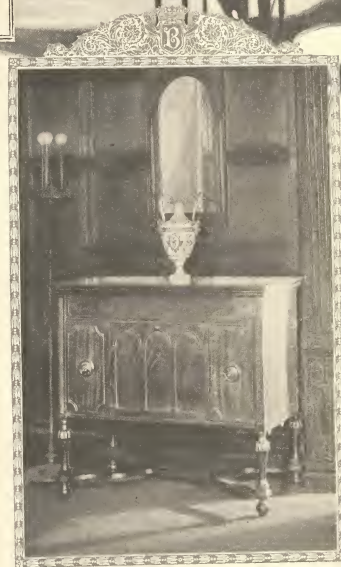
Due to the synchronizing of the Radiola loud speaker with the Brunswick all-wood tone amplifier and two-purpose horn, it attains a beauty of tone, a rich musical quality—and a clarity that is almost unbelievable.

Prices as low as \$170

Some styles embody the Radiola Super-Heterodyne, others the Radiola Regenoflex, others the Radiola No. 3 and No. 3A. All are obtainable on surprisingly liberal terms of payment.

For a demonstration, call on any Brunswick dealer.

THE BRUNSWICK-BALKE-COLLENDER CO.
Manufacturers—Established 1845
General Offices: CHICAGO Branches in all principal cities



Brunswick Radiola No. 160



Brunswick Radiola No. 360

The Brunswick Radiola
Super-Heterodyne

—some remarkable features:

- 1 Requires no outside antenna—no ground wires. You can move it from room to room—plays wherever you place it.
- 2 Amazing selectivity permitting you to "cut out" what you don't want to hear and pick out instantly what you do. Consider what this means in big centers.
- 3 Combines the superlative in radio with the superlative in phonographic reproduction—a phonograph and a radio in one.

The Sign of Musical Prestige

Brunswick

PHONOGRAPHS • RECORDS • RADIOLAS

The Sign of Musical Prestige

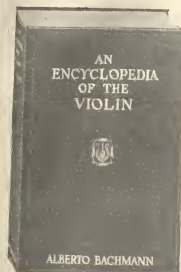
Brunswick

PHONOGRAPHS • RECORDS • RADIOLAS

D. APPLETON & CO. announce
the publication on April 17, 1925 of

AN ENCYCLOPEDIA OF THE VIOLIN

Written by Alberto Bachmann
Introduction by Eugene Ysaÿe
Translated by Fredk. H. Martens
Edited by Albert E. Wier



Covers the history, construction,
technique, teaching, literature, bio-
graphy and aesthetics of the violin.

488 pages—9½" x 6"
80 Full-page Illustrations
400 Musical Examples
4 Beautiful Color Plates
Green silk cloth binding with
gold lettering.

The only work of its kind ever
published in the entire history of the
violin.

Read This Condensed List of Contents

The Origin of the Violin—Violin Makers in Europe—Violin Makers in America—Construction of the Violin—Colors and Varnishes—Bow Makers and Construction—Violin Bridge, String and Rosin Making—Violin Teaching and Study—The Evolution of Violin Playing—How to Practice—Tone and Its Development—Tone and the Various Bowings—The Evolution of Violin Technique—The Use of the Bow—Accentuation or Emphasis—The Glissando or Portamento—Analyses of Master Violin Works—Violin Collecting in Europe and America—Chamber Music—The Phonograph and the Violin—Glossary of Musical Terms—Biographical Dictionary of Violinists—Literature Relating to the Violin—The Development of Violin Music—A List of Solo and Chamber Music for the Violin.

There are 80 full-page illustrations, several color plates and more than 400 musical examples in its 488 pages of fascinatingly instructive reading.

Price, \$5.00

ILLUSTRATED PROSPECTUS SENT FREE ON REQUEST

Another important work just published in the "Whole World" Music Series for violin students, players and teachers.

STANDARD VIOLIN CONCERTOS

This collection comprises the ten classic and modern violin concertos universally used for concert playing and for study. Each concerto is reprinted from the original foreign edition without abbreviation or alteration. These ten concertos would cost more than \$25.00 if purchased separately in the original foreign editions. Price for violin with piano accompaniment complete \$3.00.



CONTENTS

Bach.....Concerto in A Minor
Beethoven.....Concerto in D Major
Brahms.....Concerto in D Major
Briach.....Concerto in G Minor
Lalo.....Symphonie Espagnole
Mendelssohn.....Concerto in E Minor
Paganini.....Concerto in D Major
Saint-Saëns.....Concerto in B Minor
Tschakovsky.....Concerto in D Major
Wieniawski.....Concerto in D Minor

Price, \$3.00

It will pay every violinist to send for our catalogue of the "Whole World" Music Series, containing the complete contents of violin books.

THE ABOVE WORKS ARE FOR SALE AT ALL MUSIC STORES

D. APPLETON & CO. 35 W. 32nd Street
New York City

Please mention THE ETUDE when addressing our advertisers.

Now Obtainable Separately in Sheet Music Form

Celebrated Recital Songs

Compiled and Arranged by
DAVID BISPHAM

The master songs in this list, edited by Mr. Bisham, formerly were to be had only in the volume. Now, they may be purchased separately, in sheet form, at very reasonable prices.

SECULAR MUSIC		SECULAR MUSIC (Continued)	
Cat. No.	Price	Cat. No.	Price
22678 BISHOP, HENRY R. Should He Lament (c sharp-c).....	.45	22700 OLD WELSH AIR All Through the Night (d-E).....	.35
22679 BORDO, L. Lament, A. B. flat-c sharp).....	.25	22701 PURCELL, HENRY Wrecked and Shipwrecked (c-F).....	.40
22680 BRAMMS, J. Eternal Love (c-F sharp).....	.40	22702 RIMSKY-KORSAKOW, N. Song of India, A. flat-E flat).....	.35
22681 DEBUSSY, CLAUDE Rhapsodie (c-F sharp).....	.40	22703 RUBINSTEIN, A. Longing (b flat-F).....	.35
22682 DEBUSSY, CLAUDE The Maiden of Cadix (c-F).....	.35	22704 RUBINSTEIN, A. The Flag of Carillon (E-E).....	.30
22683 DONIZETTI, GASTANO It is Better to Laugh than to Sigh (c-F).....	.30	22705 SCARLATTI, A. Te Florida (E flat-E flat).....	.35
22684 GOUNOD, CHARLES A Bird We Two were Mating (c sharp-E).....	.40	22706 SCHUBERT, F.R. Margaret of the Spinning-Wheel (c sharp-c sharp).....	.40
22685 HAYDN, JOSEPH My Song of Love (c sharp-c sharp).....	.40	22707 SCHUMANN, CLARA Let's Then for Beauty (G-F).....	.25
22686 HORN, CHARLES I've Been Reminded (d-g).....	.40	22708 SCHUMANN, ROBERT He the Best of All (b-f).....	.40
22687 LASSEN, EDUARD All Saint, Day (c sharp-D sharp).....	.40	22709 Two Granddaughters (b-E).....	.40
22688 LEROUX, JAVIER Nina, The Girl (c sharp-c sharp).....	.35	22710 SPOHR, LOUIS The Little Whining (b-D).....	.35
22689 LUTZ, FRANZ Oh, When I Sleep (b-F).....	.40	22711 SULLIVAN, ARTHUR Oh, My Love, from "Twelfth Night" (d-F sharp).....	.35
22690 LOVER, SAMUEL Love-Struck Girl (b flat-E flat).....	.40	22712 Ophelia with His Love, from "Henry VIII" (d-F sharp).....	.35
22691 MARTINI, GIOVANNI Hush, Hush (b flat-E flat).....	.40	22713 TSCHAIKOWSKY, P. L. Pavane (c-F).....	.35
22692 MASSENET, J. He is Good, He is Good, from "Hérodiade".....	.40	22714 WAGNER, RICHARD Dance (c-F).....	.40
22693 MENDELSSOHN, F. By the Camp, from "The Heavens".....	.35	22715 WEAVER, J. B. Adagio (c-F).....	.30
22694 MEYERBEER, L. Maid of Knights, from "The Hugenots".....	.40		
22695 MOTT, W. A. The Violet (A-E flat).....	.35		
22696 THE ENGLISH SONG Young Richard (d-E).....	.40		
22697 YOUNG, ROBERT COTCH SONG.....	.25		
22698 YOUNG, ROBERT Oh, She's Better (d-E).....	.35		

SACRED MUSIC

THEO. PRESSER CO., 1712-1714 CHESTNUT ST. PHILADELPHIA, PA.
Music Publishers and Dealers—Mail Order Music Supply House

THE RENAISSANCE OF CHORAL MUSIC IN AMERICA

Choralemasters and Chorists Inspired—
Music Lovers and the Press Delighted
By the Singing of

The Dayton Westminster Choir

OF DAYTON, OHIO

60 Devoted American Men and Women Singing a capella and from Memory—Bach, Russian and English Composers, but Featuring American Sacred Music of the Highest Order.

Conductor: JOHN FINLEY WILLIAMSON

—A Thrilling Choral Success Everywhere—

EASTERN TOUR, October, 1925, will include—
Pittsburgh, Buffalo, Syracuse and
Boston, Mass., Oct. 19, Symphony Hall, Mgr. W. H. Brennan
New York, N. Y., Oct. 21, Mecca Auditorium, Mgr. N. H. Hanson.
Philadelphia, Pa., Oct. 24, Academy of Music.
Baltimore, Washington, D.C., etc.

SOUTHERN TOUR, February, 1926, will include Florida, the Carolinas, etc.
"They can find no weak spot in their equipment. The voices are admirably blended, beautifully shaded."
"A shining example of well-taught perfect choral singing."—CINCINNATI TIMES-STAR

Applications to be addressed to the Manager

M. H. HANSON, 437 5th Ave., New York City
Who will gladly supply to anyone interested programs, press comments, etc.

IN ADMIRATION WALTZ

A very taking waltz movement. To be played
steadily, but with delicacy. Grade 8½.

Tempo di Valse M.M. ♩ = 60

Copyright 1925 by Theo. Presser Co. * From here go back to the beginning and play to *Fine*; then play *Trio*.

British Copyright secured

CHANT SLAVONIQUE

A brilliant drawing-room number, in *mazurka* rhythm. Grade 34.Allegro moderato M. M. $\text{♩} = 126$

PAUL DU VAL

mf *marcato* *Ped. simile* *cresc.* *Ped. simile* *cresc.* *mf* *Maestoso* *ff* *pesante*

Piu mosso *Ped. simile* *accel.* *Presto* *strepitoso* *rall.* *Ped. simile* *mf*

WINDING THE MAY-POLE

A real Spring scherzo, compact in form and interesting in melody. Grade 3.

FRANCES TERRY

Allegro vivace M. M. $\text{♩} = 126$

mf *con anima* *mf* *p* *grazioso* *p* *mf* *dim.* *p* *mf* *p* *delicato* *mf* *p*

A glorious melody, in a very artistic transcription, Grade 4.

AVE MARIA

F. SCHUBERT

Transcribed by Stephen Heller

Molto lento

pp

Ped. simile

f

pp

perdendosi

THE ETUDE

THE ETUDE

CRADLE SONG

JUNE 1925

Page 425

FREDERICK MAC MURRAY

A study in phrasing and in the "singing tone." See Note below.

Moderato With much expression

mf

rit e dim

VIOLIN

Slowly with much expression. Tones sustained cantabile.

Slowly and softly

pp

cresc.

rit.

rit e dim.

gradually slower

rit.

rit e dim.

slower

molto rit e dim.

pp

rit e dim.

slower

molto rit e dim.

Note: Upper fingering for G string solo. Lower for 1st & 3d positions, or may be played in 1st position.
Copyright 1925 by Theo. Presser Co.

British Copyright secured

AROUND THE CAMPFIRE

THE ETUDE

From a new set of *First Position* pieces.

Allegretto scherzando

K. H. AIQOUNI, Op. 4, No. 3

Violin

Piano

Copyright 1925 by Theo. Presser Co.

British Copyright secured

THE ETUDE

TYRONE KING

SONG OF THE MORN

CECIL OSIK ELLIS

p con espressione

A shade of gray is show-ing o'er the

hills, The gold of dawn-ing day A wak-ing song bird thrills. I hear a - gain The

cresc. *poco rall.*

gold-en song of morn-ing, Soft as a sigh, Dawn floods the sky, and wakes my soul as day is dawn-ing.

poco più mosso

Song of the morn, Song of the morn, Sing thru my heart a-gain, Song of the morn.

marc.

Sing of the dawn, Shad-ows have gone, Sing to the world a-wak-ing to your song.

a tempo *cresc. molto* *f* *p molto rall.* *pp*

Sing to the heart, Where love is born, Sing of the dawn a - gain, Song of the morn.

pp

Copyright 1925 by Theo. Presser Co.

British Copyright secured

H. BONAR

I HEARD THE VOICE OF JESUS SAY

ALFRED HALL

Moderato

mp

mf

1. I heard the voice of Je-sus say, "Come un-to me and rest; Lay down, thou wea-ry one, lay down Thy
3. I heard the voice of Je-sus say, "I am this dark world's light: Look un-to Me, Thy morn shall rise, And

head up-on my breast!" I came to Je-sus as I was, Wea-ry and worn and sad; In Him my Star, my Sun; And

1st verse only *rall.* 3rd verse only

found in Him a rest-ing place, And He has made me glad. trav'ling days are done.
in that light of life I'll walk Till

a tempo *p* *Meno mosso*

2. I heard the voice of Je-sus say, "Be-hold, I free-ly give The

mf *f a tempo*

living wa-ter; thirst-y one, Stoop down and drink, and live! I came to Je-sus, and I drank Of that life-giving stream, My

thirst was quenched, my soul re-vived, And now I live in Him.

D. S. ♯

rall.

MISTER SUNSHINE

With spirit

E. C. BARROLL

Good morn-ing, Mis-ter Sun-shine! What

do you bring to-day, The one I love to greet me, In your beam-ing light to play: Or

ten. *rit.* *a tempo*

do you bring the rain-drops when twi-light shad-ows fall: Does this day bring the blue-birds or

broadly

rit. *brightly*

on-ly tears re-call? Good morn-ing Mis-ter Sun-shine! Bring me but this I pray: To

rit. *a tempo*

know my heart is hap-py, Till you steal way.

CHEER UP CHILLUN

FREDERIC LACEY

Allegretto

f non legato

mp

1. There's a lit-tle bit o' sun-shine, an' a
2. There's a lit-tle bit o' glad-ness an' a

mp

lit-tle bit o' storm, An' de days go slip-pin' a-long.
lit-tle bit o' grief, An' de days go slip-pin' a-long.

mp

A lit-tle bit o' chil-ly an' a
Its a-bout de A-pril blos-som an' a

cresc.

lit-tle bit o' warm, But de year keeps sing-in' a song:
bout de Au-tumn leaf, Dat de year keeps sing-in' so strong:

cresc.

mf cresc. *dim.*

sho'-lyought to know, Ev'-ryday's a jour-ney for de pil-grim here be-low; An' de light will keep a-shin-in' on de
tries to do yohpart, Wif handsat nev-er fal-ter, an' a stout an will-in' heart, Wak-in' each to-mor-row morn-in' read-y

mf *dim.*

poco rit. ten. a tempo

road we got to go As de days go slip-pin' a-long.
fob an-oth-er start As de days go slip-pin' a-long.

poco rit. ten. a tempo

mf

THE ETUDE

Read These Personal Experiences of Perhaps Your Neighbors or Friends!



Photo Taken Five Months After Waving
"Yet my LANOIL Wave looks as pretty as the first day," writes Miss Mary Sherry, St. Mary's, Pa.

You will find our free booklet absorbingly interesting

A Boon to the Busy Business Girl

"In rainy weather, my hair curls around my face like naturally curly hair," Miss Harjette MacDonald, 1849 Goddard Ave., St. Paul, Minn.



Formerly Had the Straightest Hair!

Busy Mother Now Has Waves and Curls ALL the Time

"It is such a joy to have naturally curly hair—I cannot say enough in praise of your outfit," Mrs. L. C. Frank, 1951 Division St., Portland, Ore.



Little Laura May is NOW Always Ready for a Party
"I now have a curly-headed little girl! And how easy to do!" Mrs. Chas. M. Hale, American, Ga.

Seventy-Year Old Mother Waved Daughter's Hair and Many Friends' Too!
"Now I have a hard time convincing strangers that my hair isn't naturally curly!" Mrs. Roy A. Pinkston, 2219 E. 14th Ave., Knoxville, Tenn.

Interesting booklet sent FREE

These photographs were chosen at random from dozens more which illustrate our interesting free booklet. What the Nestle Home Outfit has done for these women and girls, it can do for you, too. Send a letter, postal, or coupon at right for booklet, explaining its fascinating method.

NESTLE LANOIL CO., LTD., Dept. E, (Est. 1905)
12 and 14 East 49th Street, New York City

Straightest Hair Transformed to Naturally Curly

Permanent Wave Your Hair at Home with the Famous Nestle "LANOIL" Outfit

SEND FOR IT ON THIRTY DAYS' FREE TRIAL

After the Ball WITHOUT a "LANOIL" Permanent Wave



Two Friends Waving Each Other's Hair With the Nestle "LANOIL" Outfit



After the Ball WITH a "LANOIL" Permanent Wave

HOW does your hair look after the dance? Does it hang in woe-lone wisps and helpless strands, after an evening in a warm room, no matter how beautifully you crimped or curled it for the occasion? Yet with a single Nestle LANOIL Permanent Wave, how daintily those same wisps would cling to your forehead and at your throat in delightful ringlets, how entrancingly those lanky strands would wave and curl.

You do not need to endure the embarrassment of straight hair this summer. You do not need to have straight hair at all, if you make up your mind to have naturally curly hair. For, waiting for you is a little Home Outfit, which transforms the straightest hair that grows on woman or child into delightful waves, curls and ringlets that curl of themselves, and look even prettier when you shampoo them, or go out into rain, fog or mist.

LANOIL Waves Laugh at Moisture of All Kinds

Of course this sounds hard to believe—yet we are willing to let you prove its absolute truth at our cost. All we ask is that you send a letter, or the coupon below for a Home Outfit, enclosing its \$15 purchase price, or, if you prefer, SEND NO MONEY and pay the postman when it arrives.

If, after testing your charming waves, curls and ringlets for thirty days, you are not convinced that the Home Outfit is the most wonderful purchase you ever made, and the gentle LANOIL treatment the best thing you ever did for your hair, return the Outfit, and by return mail you will receive in full every cent of its \$15 purchase price without any deduction whatever for our packing and mailing costs, use of the free trial supplies and the Outfit.

A Simple—yet Fascinating Procedure

In the privacy of your own home, this Outfit gives you the same famous LANOIL Process for which hundreds of women visit Mr. Nestle's great New York Establishments every day. A few pleasant hours' pastime any afternoon gives to your hair a natural curliness that you can be proud of forever—a curliness which will last you through strolls in the damp night air, through bathing at seashore or mountain side, Please mention THE ETUDE when addressing our advertisers.

through dancing or evenings, or working all day long in warm offices or at home. Do not delay. Spring is here. Summer is lurking around the corner. All sorts of pleasures that make naturally curly hair of prime importance await you. Imagine being able to compete in hair beauty and comfort with any woman or girl of your acquaintance who was born with naturally curly hair!

Send Today—

If you desire further explanations, send a letter, postal or the coupon below for our free booklet containing many testimonial letters and photographs. But a trial of the Outfit is also free, so why not send for yours today? With it, you will get illustrated instructions, all our literature, free trial supplies, and in addition sufficient waving materials for a couple of heads. Remember, too, you can always use the Home Outfit to wave your family and friends as well, more supplies being obtainable for very little cost whenever you need them.

NESTLE LANOIL CO., LTD., Dept. E, (Est. 1905)
12 and 14 East 49th Street, New York City

Fill in, tear off and mail coupon today

NESTLE LANOIL CO., LTD., Dept. E
12 & 14 East 49th St., New York, N. Y.

Please send me the Nestle Home Outfit for Permanent Waving. If I understand what it is, after using the Outfit and the free trial material, I am not satisfied, I may return the Outfit any time within 30 days and receive back every cent of the cost of it.

☐ I enclose \$15 in check, money order, or bank draft as a deposit.

☐ I enclose no money. Please send C. O. D.

My electric village hairdresser is _____

or check HERE..... if only free booklet of further particulars is desired.

If your hair is white or very ash blond, mention it here.....

(From foreign countries, send Sixteen Dollars, check, money order or cash equivalent in U. S. currency. Canadians may order from Raymond Harper, 389 Bay Street, Toronto, Canada. \$20 duty free.)

Name _____

Street _____

City _____ State _____

SHERWOOD MUSIC SCHOOL

FOUNDED 1895 BY WM. H. SHERWOOD

1925 Summer Session

Six Weeks—June 29 to August 8

MASTER CLASSES

IN PIANO, VOICE AND VIOLIN. FREE PIANO NORMAL CLASS, SPECIAL PUBLIC SCHOOL MUSIC COURSE, CLASSES IN HARMONY, HISTORY OF MUSIC, ACCOMPANYING, ENSEMBLE, CHORAL CONDUCTING, DRAMATIC ART, DANCING, LANGUAGES. PRIVATE INSTRUCTION IN ALL SUBJECTS.

Teachers' Certificates Awarded for Completion of Special Courses

Dormitory Accommodations

ONE SPECIALLY CONDUCTED VACATION EVENT EVERY SATURDAY AFTERNOON
DURING THE SUMMER SESSION

Including a visit to Ravinia Park to hear the Chicago Symphony Orchestra and Ravinia Grand Opera—A Boat Trip on Lake Michigan—An Automobile Trip through the Chicago Parks—Visits to the studios of Lorado Taft, the sculptor, the Art Institute and Field Museum, with lectures by Curators on the exhibits; also other events of interest. *Free Concerts by Members of the Faculty.*

SCHOLARSHIPS

UNDER THE FOLLOWING ARTIST TEACHERS:

PIANO
GEORGIA KOBER
GEORGE RALF KURTZ
LOUIS LUNTZ
EDWIN STANLEY SEDER
SIDNEY SILBER
THEODORA TROENDLE

VOICE
ELSE HARTMAN ARENDT
ARTHUR VAN EWEYK
GLENN FRIERMOOD
DANIEL PROTHEROE

VIOLIN
JOSKA DE BABARY
P. MARINUS PAULSEN

CELLO
ARTHUR ZACK

TEACHING POSITIONS

The Sherwood Music School now has *Twenty-four Neighborhood Branches* in and near Chicago. These Branches give rise to positions for students and teachers who wish to teach and at the same time continue their own study under artist teachers. There are also excellent positions available in the thousand and more Branches of the School located throughout the country. Junior teachers for our 1925-26 teaching season will be engaged from the students in attendance at the Summer Session. The number of openings is so great that any talented, ambitious student or teacher with reasonable preparation may be sure of an opportunity in our organization.

For Summer Catalog, and Application Blank for Scholarship or Teaching Position, Address

SHERWOOD MUSIC SCHOOL
FINE ARTS BUILDING
CHICAGO, ILLINOIS

The Frontal Voice

By P. D. Aldrich

The term "frontal voice," of which Lamerigi speaks, is the kind of voice which seems to sound on the forehead instead of in the mouth. The commonly-called "falsetto voice" in a man's voice is an excellent example. This is the voice used by the men altos in the English cathedral choirs, and one of these voices in a choir will "stick out" over all the other voices with its hollow, lugubrious quality. As Mr. C. Lee Williams, the organist of Gloucester Cathedral once told me, "It is an awful sound, but it is the only thing we can do and we have to put up with it."

Letters from Our Readers

"Concert Pitch"

To THE ETUDE:

Among your editorials in the March issue of THE ETUDE—which, by the way, are always excellent and form one of the most important features of the magazine—is one on standard pitch in tuning. I entirely agree with you in principle, but there is a slight slip in regard to your figures. A-440 is not the old "concert pitch," that was never really standardized, but used to run somewhere about A-430, or the pitch A-440 results in this way—individual instruments made in France to sound A-435 in their usually rather cool concert-rooms and theaters, rise in pitch when played in our better heated halls, and become about A-440. The A. F. of M. some twenty years ago adopted the French standard, A-435; but owing to the fact above stated, combined with the fact that the best oboes and clarinets were made in France and brought on here for the best players, felt constrained to allow the pitch A-440, which is now in actual use in practically all professional orchestras. The difference between A-435 and A-440 is somewhat less than one-fifth of a semitone; whereas the difference between standard pitch and so-called "concert pitch" of one-fourth, is nearly (but not quite) a semitone.

EDWIN H. PIERCE, New York.

To THE ETUDE:

Permit me to draw attention to "A Matter of Pitch," on page 156, of the March issue of your magazine. You stated that A-435 vibrations is the most widely used pitch in America. This is not quite so now. All orchestras, all bands, and all the leading piano factories use the 440 pitch; 435 is the pitch on paper, or actually so, if performed in a temperature of 59 degrees of temperature, as the international pitch of 435 specified, that is, in a temperature of 15 degrees Centigrade.

Your article further says: "This is just five degrees (vibrations) less than the old Concert Pitch (440 vibrations) which was formerly widely employed." This is a mistake. Former Concert Pitch varied from Chickering's fork, 431 to Steinway's fork, 438.

Your next statement: "The difference of five vibrations is very slight, etc.," is true when compared with 435 or 440, but the difference of Concert Pitch and 440 or 435, is much more than slight.

H. E. PILGRIM, Ohio.

Chords Make Scales Interesting

To THE ETUDE:

It would be a wonderful help to pupils in understanding chords in the form of Triads, Dominant and Diminished Sevenths, if all were given a little knowl-

Women singers, especially sopranos, can imitate this sound by singing the vowel "OO" with a whoopy sound; but when it is once established in the voice it is very difficult to overcome, and the voice will always sound sharp in pitch. Sopranos, especially, should carefully avoid this deceptive production of the voice; for they cannot keep the pitch, and the quality is very disagreeable. It is especially misleading; for they can sing a lot of high notes with it, but these notes will not amalgamate with the rest of the voice under any circumstances.

edge of Harmony or Chord Construction.

Pupils, rather advanced in other ways, have come to me asking why the Dominant-Sevenths of the Minor are the same as in the Major. If, in teaching triads, both the major and minor forms were taught at the same time, students would understand the "why."

Scales may be made interesting by teaching their construction and then allowing each pupil to build up his own scales in the different forms. This takes a little more time from the lesson, but it pays in the end.

Teach pupils scales from about the tenth lesson with young students, and from the first with adults; and I find it aids in fingering and also in the development of their speed.

I enjoy reading other teachers' experiences and always gain a little help from them.

Mas. E. G. P.

Power Over the Students

To THE EDITOR OF THE ETUDE:

Among readers of THE ETUDE are Christian Scientists who have noticed with regret a reference to them on page 210 of your March number, which, though probably not so intended, strongly implies that their methods of teaching involves the exercise of hypnotism and human will-power.

Permit me to say therefore that the nature of Christian Science is to do the very opposite. The Christian Scientist does not exercise a power over his pupil that he can exercise over a hypnotist. He cannot be said to have an intensely "strong thought" centered on his pupil. Expressions of this kind tend to mislead.

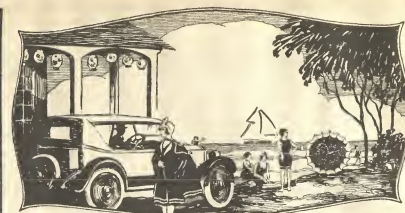
The Christian Scientist aims to let the capabilities of a pupil unfold in a manner divinely natural. This unfoldment comes through the elimination on the part of both sciences, by reason of which true ideas may take their place as naturally as a bud opens into a blossom. "Not my will but Thine be done," gives the right idea even when teaching music.

Among Mrs. Eddy's beautiful references to music one is found in her Message for 1900, p. 11 which shows her conception of it: "Music is divine. Mind not matter, makes music; and if the divine tune, lacking, the human tone has no melody for me."

AARON E. BRANDT.

The following quotation from Mr. Brandt's article is the one which Mr. Brandt corrects:

"His power over the student seems hypnotic, and he displays an almost feverish interest in getting him to play the composition according to his conception of the way it should be done . . . As the Christian Scientists say, he has an intensely 'strong thought'."



A Vacation With Pay

—"The Melody Way"

Of course you'd like to enjoy a vacation. But why cut off your entire income this summer when you can earn enough in six weeks of class piano teaching to pay for a month's delightful vacation in August?

You can teach a class of 20 children at one time with the Melody Way. Many teachers have four hundred pupils. Over 15,000 children enrolled in less than six months. This remarkable plan

helps obtain more pupils who are ready for individual lessons on finishing the Melody Way Course.

We show you how to interest parents, furnish complete instructions on how to organize and teach the classes; supply all materials needed to carry on the work. The Melody Way Course, Teacher's Manual and Teacher Helps are complete. You can now get them by mail at a very low cost. Plan now to begin this work.

MEISSNER INSTITUTE, 154 Reed Street, Milwaukee, Wis.

Mail the Coupon

MEISSNER INSTITUTE

154 Reed Street, Milwaukee, Wis.

Gentlemen:

Please send me further details about "The Melody Way

Plan" and the increasing demand for teachers who can give

class instruction in piano.

Name _____

Street Address _____

City _____ State _____

FOURTEEN SONGS

from

When We Were Very Young

that book of unimitable lilting rhymes by

A. A. MILNE

Books by H. FRASER-SIMPSON

Decorations by E. H. SHEPARD

Quarto, Boards, 53

When We Were Very Young

without music can be had through any

bookstore, \$2

E. P. DUTTON & CO. 681 5th Avenue, N. Y.

FRECKLES



Now is the Time to Get Rid of These Ugly Spots

There's no longer the slightest need of feeling ashamed of your freckles as Othine—double strength—is guaranteed to remove these homely spots.

Simply wash an ounce of Othine from any drug or department store and apply a little of it night and morning and you should soon see that even the worst freckles have begun to disappear, while the lighter ones have vanquished entirely. It is seldom that such a quick and easy means is needed to completely clear the skin and gain a beautiful, clear complexion.

Be sure to ask for the double-strength Othine, as this is sold under guarantee of money back if it fails to remove freckles.

We recommend Othine Complexion Soap for use with Othine, also as a shampoo—it's wonderful for bobbed hair—25c a cake at all drug or department stores or by mail.

Othine Laboratories, Inc., Buffalo, N. Y.

Kill The Hair Root

My method is the only way to prevent the hair from growing again. Easy, positive, harmless. No more itching. Write today enclosing 3 stamps. We teach Beauty Culture. D. J. Baker, 164 S. Maple St., Providence, R. I.

Please mention THE ETUDE when addressing our advertisers.

Diplomas and Certificate Forms

Complete list with prices contained in our

"Music Teacher's Handbook," which also contains

other business requisites for the Music Teacher.

Free on Request.

YVES PIERRE, INC., 1125-1174 Chestnut St., Phila., Pa.

ONE of the most useful and well-nigh indispensable accomplishments of the present-day organist, whether of church or theater, is the ability to improvise acceptably. In fact, if an organist has to play an interlude, fill up a gap in a play, or accompany a changing mood, this ability draws upon a practically inexhaustible source of musical ideas is a necessity. Those who possess the gift can not imagine working without it.

We hear all kinds of improvising, from the meaningless meanderings of the novice to the masterly impromptu symphonies of a Dupré; and, while such artistry can not be attained by all, we can at least avoid the senseless, inconsequential wanderings which sometimes pass for improvisation.

In the writer's private teaching, all pupils are tested in order to ascertain some possible hidden talent in "keyboard composition" (for that is what improvisation really is) and unless a young player has some intuitive ability he will not be able to accomplish much. But, given even a slight ability to compose at the keyboard, the talent can be cultivated and a workable facility in improvising can be attained.

This article is an attempt to assist those having the gift to develop it. Its methods can be applied to the piano as well as to the organ.

Let us begin our studies by "composing" a musical sentence or period of eight measures. For convenience we will use 2/4 time and take as a motive the following phrase, harmonized simply with tonic (I) and dominant (V) chords:

Harmonize this as well as you can (in four parts if possible) on the keyboard and then compare with the following solution which uses the Dominant-seventh:

Ex. 2

This constitutes the first phrase of the sentence.

Still at the keyboard, compose a second phrase of two measures which will answer the first phrase but stop on the Dominant (V), this being the half way point. To balance the first phrase the rhythm of the second may be the same, thus:

Ex. 3

Harmonize your own melody, following the harmonic suggestions given above. Proceed in like manner to the third phrase which may again repeat the rhythmic values of phrases 1 and 2; but, as we are approaching the end of our period we will change the harmonies so as to end this third phrase on the Sub-Dominant (IV), thus:

Ex. 4

and for our fourth phrase we need only the usual cadence. Having repeated our original rhythmic three times, a change is

Ex. 5

The Organist's Etude

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Magazine Complete in Itself"

Edited by the noted Organist and Composer
R. HUNTINGTON WOODMAN

A Lesson in Improvisation

By R. Huntington Woodman

advisable in the last phrase and we will use the simplest form of cadence.

Having tried these various phrases compare them with the following:

Ex. 6

Playing these four phrases consecutively we have a very simple musical period. The writer suggests that other motives of a similar character be tried and practiced, preserving the same harmonic scheme, until proficiency in sentence making is attained.

Here are two motives which can be worked out like the model:

Ex. 7a

After becoming proficient with this harmonic scheme invent others, and proceed as in the first plan.

Let us now see what can be done with our original period. Here is the simplest suggestion. Having come to the end of the period, transpose it to the key of the dominant, and after playing it, return to the original key and play it the third time and stop. While, of course, there is in this improvisation considerable monotony, it is a well-balanced form and it will also serve to stimulate the memory in repeating the same theme in the two keys.

After acquiring skill with one theme, modify your improvisation by using two themes in the following suggested form:

Ex. 7b

The keys of C and G are used for convenience only. Other keys and their dominants should also be used in practice. This constitutes the simplest form with two themes. It is sometimes called the Binary Form, or the Song Form.

After acquiring considerable facility in

this Binary Form, the student should take a step further by changing this form into that of the first movement of a simple sonata, thus:

"A" 1st Theme in C
"B" 2nd Theme in G
"C" 1st Theme in C
"D" 2nd Theme in C

Note carefully the change in the key of the 2nd theme when it appears the second time. The next step in advance consists of the creation of an episode or interlude which is derived from the subjects or themes just enunciated.

After playing "B" in the above-outlined sonatina movement, insert the so-called "free fantasia" or development made of suggestions of "A" and "B." This is unrestricted as to form and key. It may modulate freely, but it is advisable to avoid the keys of the tonic and dominant until the return of the 1st theme in the original key. The length of the "free fantasia" must be left to good judgment.

Here is appended a short "free fantasia" built upon the 1st sentence used in this article. Note the keys used: C minor and E flat major. C appears only as the dominant of the original key, preceding the re-creation of the 1st theme.

Ex. 8

Finally, if a student has even a faint spark of improvising ability, he can train himself, by diligent application, to a point where his facility will be a great working force. If nothing more, the improvising method will create a sense of balance, stimulate the memory, and avoid the senseless recitation of meaningless sounds which is a really musical ear is abominable.

Ex. 9

"Raphael and Michael Angelo left us great works of art, products of their genius, to be set in galleries and museums and churches for the people to see them. We want to see their original works, not any copies of them. But Palestrina, Bach and Handel have left us not works of art at all, but directions for producing living works of art. When we want to get the best out of great music, let us go to the libraries and museums and seek out the original scores of their works. We go where great organs and choruses and orchestras set these works before us in present reality."

—REV. DR. WILLIAM P. MERRILL

"Do not become standardized in your registrations—satisfied with a few stock combinations—to be used on any and all hymns."—G. B. NIXON.

process of changing our 1st Sentence of 8 measures into a 16 measure period. Large letters indicate major keys, small letters indicate minor keys.

Original Harmonic Scheme
Eight Measures

Ex. 9

Ex. 10

Extension of Period to Sixteen Measures

Ex. 11

Ex. 12

Ex. 13

Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Ex. 19

Ex. 20

Ex. 21

Ex. 22

Ex. 23

Ex. 24

Ex. 25

Ex. 26

Ex. 27

THE ETUDE

THE ETUDE

Self-Education for the Organist

By Ernest L. Mehaffey

It is probable that ninety per cent of all those who play in churches in America are "non-professional" organists. Many of these who fill this important position in the religious life of our churches have the little opportunity to make a study of the instrument and its functions. Some are content to go along in the usual way, in the religious hymns, anthems, and an playing only "voluntary" of the simplest type, pumping the Swell Pedal with one foot while the other skips merrily around the lower octave of pedals, hit or miss the lower octave of the manual, and others are anxious to improve their style. Others are anxious to improve their work, for their own satisfaction as well as for the edification of those who listen, but are at a loss as to how to proceed.

Assuming that the organist has the average amount of ground work in the piano, the first step toward efficiency in mastering the organ should be the purchase of a thoroughly modern course of instruction. Many such courses may be obtained—written by organists and musicians of standing—and applicable to the modern organ. So fast has been the improvement of organ as an instrument that works published twenty or more years ago are now obsolete; and, if one is to view the organ in the eyes of the modern organist, it is necessary to secure a course of study that is in keeping with the mechanical necessities of the instrument. Clarence Dickinson, Edward Shippen Barnes and others, have published complete and most interesting studies for the modern organ.

Nomenclature of Stops

The organist should be thoroughly familiar with the nomenclature of organ stops. Modern courses of study usually have a glossary of organ stops with which one should become conversant. No two organs are exactly alike in specifications. Two alike the total results may be approximately the same. A stop called a Gamla in one organ may be called Gamla in another. One organ may have a Gross Flute, another a Melodia, another a Carabellia, another a Doppel Flute—yet the place that particular stop holds in each organ is the same, and a study of the glossary will enable the embryo organist to learn more readily the resources of his instrument.

The complement of couplers found in the modern organ is most complete; and, when used with discretion and good judgment, many varied effects may be obtained from a comparatively small number of stops. Study the published couplers, their effect on tonal balance, the solo combinations that may be obtained, and other details.

Having obtained a good idea of the material available for the tonal resources of the organ, the organist should immediately seek to attain perfection in the manual and pedal technique. In the modern courses of instruction will be found many manual and pedal exercises, the manual exercises being carefully marked for both the right and left foot. Even if it is possible to obtain only a small amount of practice per week, if the organist will start at the beginning and follow directions, mastering each exercise in turn, will be only a short time till he will feel free and will notice a marked improvement in his work.

"To cater to the public taste implies the lowering of one's standard to the level of public opinion."—DARLINGTON RICHARDS.

The art of handling the Swell Pedal should also be given careful study. One well-known organist has recently published a volume on this subject; and it deserves a place in the library of every organist.

Registration cannot be given too much attention. There are many well-known works on registration, that of Everett L. Truette is probably the newest and best known.

Those organists who conduct choirs will find many practical suggestions in the catalogs of leading music houses contain thousands of anthems suitable for every use, of all grades of difficulty. With all the wealth of good music available, it is a pity that so many churches depend solely upon some monthly publication written and published solely for commercial purposes, the anthems being invariably the cheapest type of "religious jazz." For the same amount of money that is invested in subscriptions to such publications, many good useful anthems of the highest type could be purchased and a library of standard works could be built up, the musical value of which would be infinitely superior to the "ground-out" type of music unfortunately found in many churches.

For those who have problems of organization and choir management, there are many worth-while books by experienced conductors and choir directors. Many an ambitious organist has been compelled to bow in defeat because his choir lost interest, or because he did not have the magic faculty of organization. It is not necessary to have huge parties or sleigh rides to hold the interest of a volunteer choir; there are a dozen ways of organizing and keeping up a choir; and many helpful hints may be obtained by adding to the library a standard work on Chorus Conducting or Organization.

The study of Harmony is most desirable. To be musically correct is the desideratum of all ambitious organists. There are many places through which a student in modulation or improvisation will "tide over" a break and give an atmosphere of smoothness to the musical portion of the service. Those who are unable to study by mail, there are several instruction courses in Harmony offered by reputable schools, and the slight cost of such study is certainly more than worth while.

In addition to the articles in the Organ Department of THE ETUDE, the organist will find much of interest in the two national magazines of the organist, whether a professional man or not, should keep in touch with the organ world, should read the "trade" papers and thereby profit much. Reviews of new music, of church and recital programs; all are features that are read with interest by those who follow the organ as a profession.

With all the material available for study and reading, any musical person who is confronted with the necessity of playing the organ, can learn much by self-instruction, but out of exception there are a few, one needs only ambition and determination to improve.

"Music for the organ must have a well-defined outline, and a strongly marked rhythmic character."—A. L. PEACE.

The Child's Approach to Music Study

To win the enthusiastic interest of the boy or girl at the very outset is always one of the biggest problems in music teaching. Leading educators agree, today, that this can be best accomplished by enabling the youngsters to make music in their own way with the use of that universal musical instrument—the Harmonica. After they have become proficient on this instrument they will take naturally to the study of the piano, violin and other musical instruments.



HOHNER HARMONICA

for the boy or girl will help to solve the problem. With the newly perfected Chromatic Harmonica they can play the complete chromatic scale. It is not a toy, but a real musical instrument which will promote the child's self-expression in music and lay the foundation for serious musicianship.

Hohner Harmonicas are endorsed by such prominent group educators as—

Peter W. Dykema, Prof. School Music, Columbia University, New York.
Dorothy Enderis, Asst. Supt., Milwaukee Public Schools.
W. A. Gore, Supt. Schools, Webster Grove, Mo.
Nelle C. Hudd, Principal Mozart School, Chicago.

Harry Keeler, Principal, Lindholm High School, Chicago, Illinois.
Edward Randall Maguire, Principal, Junior High School No. 1, Y. C.
W. H. Wheeler, Principal, Alton Community High School, Alton, Illinois.
—AND MANY OTHERS—

Write today to M. Hohner, Inc., Dept. 204, 114 East 16th St., N. Y. C., for a FREE BOOK OF INSTRUCTION on How to Play the Harmonica and particulars as to its application to School work.

HOHNER HARMONICA—"Thar Musical Pal of Mine"

INSTRUCTION IN THEATRE ORGAN PLAYING

Practice Organ. Special course for pianists changing to organ.
Vernond Knauss, 218 North 7th St., Allentown, Pa.

Interesting, New Violin Publications

THREE FIRST POSITION PIECES

For Violin and Piano
By K. H. ALQUIST
Gr. 2

Cat. No.	Title	Price
22654	On the Swing	35
22655	A Bad Time	35
22656	Around the Campfire	35

VIOLIN AND PIANO

Cat. No.	Title	Gr.	Price
22657	HOFMANN, JOSEF		
22658	Nestor, Jan. Jr. Arthur Hartman	4	45
22659	ROSCHE, NORBERT		
22660	Serenade	3	35

TWO VIOLINS

Gr.	Price
22717	KOSCHUT, THOMAS
	For Violin, Jan. Jr. Arthur Hartman
3	25

THEO. PRESSER CO.

Music Publishers and Dealers
1712-1714 Chestnut Street
PHILADELPHIA, PA.

Ask for Our Organ Music Catalogs

THEO. PRESSER CO. PHILADELPHIA
Please mention THE ETUDE when addressing our advertisers.

AUSTIN ORGANS

CONTRACT for St. Luke and The Episcopal Church, New York, allowed the opening of the largest audience organ in the world, and to be in one of the outstanding triumphs of the organ world. There are more than one hundred Austin organs of four manual size and capacity in use in America. The largest and the smallest have the same solidity and absolute quality in construction and materials.

AUSTIN ORGAN CO.

165 Woodland St. Hartford, Conn.

Dr. WILLIAM C. CARL

Instructor of Many Prominent Organists

Director of the Guilford Organ School

WRITE FOR CATALOG

17 East 11th Street, New York City

THIRTY YEARS of development and knowledge of "HOFMANN'S" and "ROSCHE'S" organs have made the "SUPER ORGANOLO" the organ of the largest and finest sound in the world.

The "ORGANOLO" has won the highest award in the organ world.

Special "ORGANOLO" 253000" for the organ of the largest and finest sound in the world.

THE SPENCER TURBINE COMPANY

HARTFORD, CONNECTICUT

Organ Power Department

Summer Master School

June 29 to August 8 (Six Weeks)

A School for the Training of Public School Music Supervisors and Music Teachers

W. OTTO MIESSNER

FELIX BOROWSKI

HAROLD B. MARYOTT

RAYMOND DVORAK

Natural Authority on Public School Music

Famous Composer and Teacher

Well-Known Specialist in Public School Music

Expert Band and Orchestra Instructor

Classes in
Public School Music Methods
Class Piano Instruction
Harmonic Ear Training and Keyboard Harmony
Community Singing
Choir and Choral Conducting

Classes in
History of Music
Composition
Musical Literature
Orchestration

Classes in
Music Appreciation
Sight Reading
Ear Training—Acoustics
Vocal Art and Literature
Harmony and Counterpoint
Class Vocal Instruction

Classes in
Class Violin Instruction
Band and Orchestra Instruments
Courses for Supervisors of Orchestras and Band Music
Orchestral and Band Ensemble

PUBLIC SCHOOL MUSIC TEACHERS' CERTIFICATES AND DEGREES

Public School Music Teachers' Certificates, Graduation Diplomas and the Degrees Bachelor of Music Education will be conferred at the end of each summer session upon music teachers and supervisors who have the required credits and pass a satisfactory examination.

FREE SCHOLARSHIPS

Prof. Auer, Mr. Grainger, Mr. Witherspoon, Mr. Brady, Mr. Klibansky, Mr. Hageman, Mr. Van Grove, Mme. Hinkle, Mr. Sametini, Mr. Eddy and Mr. Demorest have each consented to award Free Scholarships to the students who, after an open competitive examination, are found to possess the greatest gift for playing or singing. Free Scholarship application blank on request.

FALL SESSION OPENS SEPTEMBER 14

COMPLETE SUMMER OR WINTER CATALOG ON REQUEST

CHICAGO MUSICAL COLLEGE

STUDENT DORMITORIES

Artistic and sumptuous dormitories accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations now.

60 E. VAN BUREN STREET
(Chicago Music College Building) FELIX BOROWSKI, President
CARL D. KINSEY, Manager

The Leading and Largest College of Music in America. Established 1867

Michigan State Normal College Conservatory of Music

Courses in singing, piano, organ, violin and theory.
Courses for training supervisors and teachers of public school music.
Graduation leads to a certificate valid in most states of the union.
Total living expenses not exceed six dollars per month. Tuition and fees exceptionally low.

Michigan State Normal College Conservatory of Music, Dept. 9, Ypsilanti, Mich.

DUNNING SYSTEM

of Improved Music Study for Beginners

The Demand for Dunning Teachers Cannot be Supplied—Why?

NORMAL CLASSES ARE AS FOLLOWS:
MRS. CARLE LOUISE DUNNING, Originator, 8 West 46th St., New York City; Normal Class, New York City, July 15th.
Mrs. Zella E. Andrews, Leonard Bille, Spokane, Wash.
Katherine M. Arnold, 93 Madison St., Ypsilanti, Mich.; Arnold School of Music.
Alice E. Barnea, 1006 College Ave., Ft. Worth, Texas.
Elizabeth Reed Barlow, 48 Carnegie Hall, New York City; Normal Class—Jan. 1, 1925 at Adelphi, N. C.
Mrs. Jean Warren Carver, 100 East 68th St., Portland, Oregon—Normal Classes, June and September.
Dora E. Chase, Carnegie Hall, New York City; Poughkeepsie, 345 Clinton Ave., Brooklyn, N. Y.
Bertha H. Cavell, 201 Webster Bldg., 1006 Haddon Ave., St. Louis, Mo.; Summer Classes, June and August.
Adda C. Edin, 138 W. Sandusky Ave., Buffalo, Ohio; Ohio, June.
Esther S. Eilat, 1401 New College, Sherman, Texas.
M. Gardner, 17 East 6th Street, Dallas, Okla.; All Summer Normal, June 1st.
Gladya Marshall Ginn, 1005 Tyler St., Amarillo, Tex.; Amarillo, N. M.; June; Amarillo, July; Boulder, Colo., August.
Maudeline Littlefield, Dunning School of Music, 399 Abbott Ave., Kansas City, Mo.; Normal Class.
Mrs. Mary May Long, 615 First Ave. Bldg., Chicago, Ill.; Normal Classes, June, July, August and Sept., Chicago.
Hazel Bess MacDonald, 125 Orchard St., Chicago, Ill.; June at Dallas, Texas; July 6th at Cleveland, Ohio; August 10th at Detroit, Mich.
Mrs. Kate Baid Merden, 61 N. 16th St., Portland, Oregon.
Mrs. Wesley Peter Mason, 301 West St., Dallas, Texas; Dallas, June 1st; Denver, Colo., July 28th.
Mrs. U. C. Pappas, 1330 Bldg. St., Dallas, Texas; Dallas, June 1st and Dallas, Okla., July.
Mrs. Stella Seymour, 2119 Garden Street, San Antonio, Tex.
Isabel M. Tate, 468 Grand View Street, Los Angeles, Cal.
Mrs. S. L. Van Noy, 221 Van Noy Street, Houston, Texas.
Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

JOHN M. WILLIAMS

will hold Normal Classes in
MINNEAPOLIS SEATTLE LOS ANGELES OAKLAND-SAN FRANCISCO
June 15 to 26 July 13 to 24 August 17 to August 28 Aug. 3 to Aug. 14 at Jenkins School of Music, 40 Randolph Ave., Oakland
JOHN M. WILLIAMS SYSTEM OF FUNDAMENTAL TRAINING FOR TEACHERS OF PIANO/ORTE, P. O. Box 216, Trinity Station, New York City
Please mention THE ETUDE when addressing our advertisers.

Share Your Musical Joys this Summer!

Treat Your Friends to the ETUDE for Three Splendid Months

Special Introductory Price

Only 35 Cents

JUNE - JULY - AUGUST

Thousands who realize the profit and pleasure involved in every issue of the ETUDE take advantage of the "Get Acquainted" Offer

50 Excellent Pieces of Music 200 Inspiring Articles

For Only 35 Cents

(Stamps Acceptable)

Thousands think nothing of spending dollars for the most trivial things. Why not give your friends a musical treat by introducing them to the world's most widely demanded musical magazine?

The amount paid will be credited toward a full year's subscription on receipt of the balance (\$1.65)

ETUDE MUSIC MAGAZINE

1712-14 Chestnut Street Philadelphia, Pa.

The biggest musical "bun" of the times

If interested in Piano Collections, send for this catalog. It is yours for the asking.

DESCRIPTIVE CATALOG OF PIANO COLLECTIONS

This catalog describes over 80 piano sets, piano duet albums of all grades and gives contents.

THEO. PRESSER CO. 1712-14 Chestnut Street, Philadelphia, Pa.

Violin Questions Answered

By MR. BRAINE

G. String Sharp.

E. A. D.—The tone of your G string gets sharper as you draw because you press on the tailpiece with your chin. As you draw, the tailpiece draws the string tighter. This depresses the tailpiece, which causes the string to draw tighter. Therefore, to make the pitch higher, if you avoid pressing on the tailpiece you will have no further trouble. It is a very common difficulty.

Musical Labels.

E. T.—There are thousands of violins in the world with labels pasted inside, similar to the one in your inquiry. The use of these labels is an indication of the quality of the instrument. Of course almost all of these are imitations of the real thing. You would have to show the violin to an expert, to find out if it is a good violin.

E. String Tuners.

E. M.—There are several kinds of B string tuners. The one you have is the most common one, but it has two drawbacks. One is that it has a small hook, a small one at the end of the B string is attached, and the other larger one, which must be pushed through the hole in the tailpiece, after unscrewing both screws on the tailpiece. The hook has been pushed up through the tailpiece, both screws are explained. The lower screw fastens the device tight against the tailpiece, and the upper screw raises and depresses the lever which does the tuning.

Joanna George Fair.

E. M.—Joanna George Fair made violins in Vienna 17—while he could hardly be called a famous maker, he made some very good instruments. 2—Your chances for playing the compositions you name. I cannot say for sure, but you can try.

Gaspardo da Salo.

E. M.—Gaspardo da Salo, Brescia (Italy) 1550—1600. He was a very good maker, but not a great one of the modern violin. His violins are large in size and have a deep and deep tone. The varnish is very fine and of deep color. There are a few in the market. While you cannot hope to become a virtuoso, you can become a good player, even starting at twenty-five. The fact that you are a musician and have good instruments will help you.

German Violin School.

E. M.—The German Violin School, Kayser, Strauss, Schradewitz, Beale, and others. The little work Violin Study by Eugene Grunberg is a good one for me to send you a list of books for your friend, because you fail to state what grade of music he plays.

Sore Fingers.

E. L.—When your fingers become so sore on the strings from music practice, that you can't play any more, there is nothing to do but rest. If you rest, you will get better. The pain leaves, and gradually another will be in your relief. If you continue on the tips of the fingers, so that you can do a large amount of practicing without the fingers becoming sore.

London Dealer.

E. L.—The address you wish is, W. E. Hill and Sons, violin dealers, 140 New Bond Street, London, England. They are the best of the kind in London, who devote themselves solely to the violin business. Their address is, 140 New Bond Street, London, W. 1, England.

Violinists' Addresses.

E. L.—Alfred Hill, Kubelek and Kreiser are among the violinists in London, who devote themselves to the violin business. Their address is, 140 New Bond Street, London, W. 1, England.

Violinists' Addresses.

E. L.—Alfred Hill, Kubelek and Kreiser are among the violinists in London, who devote themselves to the violin business. Their address is, 140 New Bond Street, London, W. 1, England.

Violinists' Addresses.

E. L.—Alfred Hill, Kubelek and Kreiser are among the violinists in London, who devote themselves to the violin business. Their address is, 140 New Bond Street, London, W. 1, England.

Violinists' Addresses.

E. L.—Alfred Hill, Kubelek and Kreiser are among the violinists in London, who devote themselves to the violin business. Their address is, 140 New Bond Street, London, W. 1, England.

Violinists' Addresses.

E. L.—Alfred Hill, Kubelek and Kreiser are among the violinists in London, who devote themselves to the violin business. Their address is, 140 New Bond Street, London, W. 1, England.

Violinists' Addresses.

E. L.—Alfred Hill, Kubelek and Kreiser are among the violinists in London, who devote themselves to the violin business. Their address is, 140 New Bond Street, London, W. 1, England.

Violinists' Addresses.

E. L.—Alfred Hill, Kubelek and Kreiser are among the violinists in London, who devote themselves to the violin business. Their address is, 140 New Bond Street, London, W. 1, England.

Loyalty to Your Teacher

By J. M. Baldwin

AFTER you have selected the best possible teacher, have confidence enough to do as she directs. Unless you have complete faith in her, you will not make your best progress. Your instructor needs your assistance. If you have the slightest idea she is not doing her best, or is not fully competent, you are losing much time and opportunity. If you are certain your teacher is correct, do not allow yourself to be influenced by what others say. It is the easiest thing in the world to injure a professional reputation. A remark from a friend of some other teacher has often robbed your teacher of a valuable pupil. Many persons make trouble by such methods. They talk about a successful tutor so and so. His style is the very latest, she knows just how to help one to make the most rapid progress. Her time is completely filled. It is very difficult to secure lessons from her. Pupils are often led to another tutor through such channels. They become dissatisfied, because of sudden regressions and technical exercises, and think, perhaps, Miss Smith is a better director. When such happens just stop, think a little, or have a chat with some well-informed musician who is in position to know and tell you nothing but the truth. The chances are you will discover the teacher who is saying little, who is urging you to practice the scales and technical exercises, is doing the best thing for you.

Never mind what someone may say; be sure you are right then do exactly as directed. By and by you will find yourself making good. You must be mindful that there is always someone who is wise and has an object in view, when saying something about another teacher.

Be very slow to make a change; too much changing may result in your becoming a total failure. Stick to your teacher, until you are satisfied. She is the one who can do the most for you. Practice with all your might; let the other fellow take care of his own troubles. There is nothing an instructor appreciates more than the loyalty of the pupil. Without doubt she will do her best to aid you in every direction. Have confidence in your teacher. This and careful work will give you the goal.

"Genius is the ability to do old things in a new way."

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

Unhealthy gums denoted by tenderness and bleeding

*Have this Great Store of Musical Information
for Your Very Own!*

GROVE'S DICTIONARY OF MUSIC AND MUSICIANS

SIX LARGE VOLUMES—BOUND IN CLOTH—STAMPED IN GOLD

Whenever you want to know something about the lives and works of Bach, Beethoven, Brahms, Chopin, Gounod, Grieg, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Rubinstein, Tchaikowsky, Verdi, Wagner, Weber, or any of the other nearly 4000 Composers, Teachers, Pianists, Singers, Violinists, etc., upon whom information is given turn to your own set of "Grove's."

Then there is a wealth of musical information in the pages devoted to Accompaniment, Acoustics, Conducting, Counterpoint, Form, Harmony, History, Hymn, Instrumentation, The Mass, Negro Music, Opera, Oratorio, Terms, Song (a history of Song and of Folk Songs of all the great countries of the world), the Symphony, etc., etc.—all of which is at your command with a set of "Grove's."

There is no better Musical Reference Library in any language. What the Encyclopedia Britannica is to General Information "Grove's" is to music—No music lover should be without it. Over sixteen years in preparation and demanding the work of close to 200 of the world's best authorities on musical subjects.

This Six Volume Edition is the Latest Edition and Includes the Recent American Supplement

The American Supplement is an indispensable record of American Musical Achievement, Personages, Organizations and Institutions. The total number of entries in this work is over 2650. Brief reference is made to about 2000 American Musicians but biographical sketches are made of 700 American Musicians. A number of important foreign contemporaries have been mentioned in this work and the many general articles cover subjects such as Indian Music, Negro Music, Orchestras, The Piano, Ragtime, Public School Music, The Phonograph, etc.

\$4.00 First Payment Puts a Set of "Grove's" in Your Home

Then Small Monthly Payments Soon Make You the Outright Owner of this Great Work

**THE COMPLETE SET—
SIX VOLUMES—COSTS BUT**

\$20.00 Transportation Charges Additional
Weight 20 lbs.

Your Postmaster will tell you shipping costs

These books are of such high character, of such vast scope, and are so substantially bound that they will last a "Lifetime." As the years go by the original purchase money will seem insignificant in comparison with the invaluable service and pleasure you will get from these volumes. Think of it! Only \$20.00 and, if desired, the easy payment plan!

EACH VOLUME IN A PROTECTOR COVER—THE SIX VOLUMES IN A SUBSTANTIAL WHITE CARD BOX. THERE ARE CLOSE TO 5000 PAGES OR 5,500,000 WORDS IN THESE LARGE VOLUMES

As a music lover you would never regret investing in a Set of "Grove's Dictionary of Music and Musicians"—Send for yours now and have it for Summer Reading.

THEO. PRESSER CO.
Music Publishers and Dealers
1712-1714 CHESTNUT ST., PHILADELPHIA, PA.



Exact Size of
Volume One



Illustrated with
139 Portraits and
Pictures and Countless
Music Examples

**GROVE'S
DICTIONARY
OF MUSIC &
MUSICIANS
F-L**

THEO PRESSER CO.