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The Etude Magazine: 1883-1957

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8-1-1925

Volume 43, Number 08 (August 1925)

James Francis Cooke

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Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 43, No. 08. Philadelphia: Theodore Presser Company, August 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/726>

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

Price 25 cents

AUGUST, 1925

\$2.00 a Year



SONGS OF OTHER DAYS

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REVERIE ALBUM

For the PIANOFORTE

RACHMANNINOFF

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FOR THE PIANOFORTE

ADVANCED STUDY PIECES

FOR THE PIANOFORTE

AMERICAN COMPOSERS' ALBUM

FOR THE PIANOFORTE

FOUR HAND EXHIBITION PIECES

FOR THE PIANOFORTE

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THEO. PRESSER CO.
1712-1714 Chestnut Street
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THE ETUDE

AUGUST, 1925

Single Copies 25 Cents

VOL. XLIII, No. 8

The Most Music for the Most People

FEW people would know of Jeremy Bentham (1748-1832), the famous English jurist and publicist, father of the Utilitarians, were it not for his well known principle, "the greatest happiness of the greatest number."

THE ETUDE has urged this principle in the development of the Music Week idea in America. It is certainly one of the vital factors in the success of any popular movement. Too much of the great effort spent in getting up Music Weeks in the past has been given over to events which are heard by a very small section of the population of the communities or to programs which have a very microscopic appeal. If Music Week has any value whatever it should reach out to inspire every soul in the commonwealth.

We have just returned from a delightful walk up and down the business sections of Chestnut and Walnut Streets in Philadelphia. Art week has been in progress for seven days. Every shop window deserving a fine work of art has been provided by the city Art Committee with a beautiful creation in the way of painting or sculpture. Think of it! Five miles of art galleries right on the street. Hundreds of thousands of people have passed and have seen these wonderful paintings and sculptures. The whole aspect of this section of the city has been changed. New interest has been given to the lives of those who have passed these windows.

What if this art collection had been segregated in a few galleries or studios? The inspiration would have been only a fraction of that which has come through bringing art to the people right on the highways and byways. If art is needed at all here is where it is needed most. The method of education which brings "the greatest happiness to the greatest number" is unquestionably the best. In our music weeks let us have the most music for the most people.

The Wrong Street

MANY music teachers are upon the wrong street and never realize it until late in life.

The right street is a very important matter in the fate of every one of us.

Large retail mercantile concerns operating chain stores employ men to stand at busy street corners checking up the number and kind of people who pass.

By such means the possibilities of success are more scientifically determined.

We know of one man who for years has struggled to succeed in a New York studio building. He is a fine musician and a really worthy person; but he has none of the *savoir faire* which makes for success in the circles in which he aspires to succeed. His language is unpolished; he is careless in his dress and his habits are those which make for failure in a great city. Moved to a smaller town with less conventions he would probably have been a very great success. As he is, he is a disgruntled failure. He is on the wrong street.

Another teacher, located in the outskirts of a great city, struggled correspondingly for success, but was unable to get beyond a certain stage of progress. The reason was that there was not enough business in that district to warrant the effort. With a little more expenditure of capital in room rent and advertising and good clothes, this same teacher moved to a music center and met with success. It was merely a matter of getting on the right street.

It is never too late to move to the right street. If you are convinced that location is one of the things that is keeping you

back in life, if you feel that certain restrictions are being thrown about your efforts which are keeping you back unjustly, if you feel that your future is mortgaged to certain interests which will never give you your just due, you have only one course. Find it out as soon as possible and move to the right street.

We have known of teachers located in institutions who have been kept down by the jealousies and, worse yet, by the selfish commercial interests of others. The wise conservatory manager is he who is just as anxious to promote the progress of his individual teachers as the success of his business. The teacher who is on the wrong street often frets most of his time away without making any particular effort to make an advantageous change.

Thousands of people who have failed to rise to any considerable height under certain conditions, have bettered themselves immediately under others.

Change is always a serious matter and should be inspired by conviction and regulated by caution. If you have not the initiative to make a change when you are finally convinced, after long, unbiased, serious study of the situation, that you are on the wrong street, you do not deserve the opportunity that may be on the right street, and you would probably fail if you had that opportunity.

The Value of Friends

SOME music students do not seem to appreciate the value of friends in life. Real friends are difficult to find and precious beyond the gold of Golconda. The man who measures his wealth in Arabic numerals is often one of the most miserable paupers in the world. Put it down that "money does not buy real friends." The rich man without real friends is a pitiful object. The poor man with loving friends, even though these friends be themselves poor, is blessed.

How then are friends to be got and held? There is only one way, and this is by being genuinely, deeply and sincerely interested in the well-being of your friends and then making some genuine sacrifice of something you really value in order to prove your friendship.

Friends cannot be bought with sycophancy or with flattery. They cannot be bought with mere entertainment. They cannot be bought with position or power. Many a politician has had hundreds of frightened, sniveling, cringing, grafting henchmen, and not a solitary friend.

Some musicians have an unfortunate way of setting themselves apart from the world. They build up barriers of suspicion and smallness which literally shut out those who most desire to be of service to them. They deplore the solitary misery which this brings to them, but do not make an effort to end it.

There are literally hundreds of musicians who could succeed if they had enough friends to be interested in their work to help them. Enthusiastic admirers who have great and real confidence in the work of a teacher are always that teacher's best advertising medium. Indeed, if you cannot create this genuine of sincere friends, you may spend a great deal of money in printer's ink without any return whatsoever. One of the finest teachers we know in a large Eastern city, has a very small clientele not because of any lack of musical or educational ability but largely because he has never cultivated the habit of trusting others and making them his friends.

To have friends, you must first of all learn to see the better side of others and condone weaknesses. Many are without

friends because they are too exacting; they look for perfection. If they were criticized themselves as they criticize others they would be highly indignant. If you wait for gods in order to make friends, you will spend a very lonely existence. See the beauty in the frailty of human nature that calls for a brother or a sister. Your friend needs you most when he is in trouble. You must learn to forgive your friend's weaknesses as well as admire his virtues.

To have a friend—first be a friend.

Impressive Moravian Musical Customs

THROUGH the kindness of Dr. Howard E. Ronthaler, President of Salem College of Winston-Salem, N. C. we have obtained information about some of the remarkable musical customs that have characterized the community life of the Moravians in the now flourishing city of Western North Carolina. This religious sect, known as the "Unity of the Brethren" and also the "Ancient Episcopal Church," was brought to America in the latter half of the Eighteenth Century. As the church arose in Moravia in 1457 it is generally called the Moravian Church.

Music has always been an important part of the life of the Moravians. In Bethlehem, Pennsylvania, it has evolved into the unsurpassed Bach choir under the direction of Dr. Wölfe. At Salem there is a fine conservatory in connection with the college.

One of the unique customs is that of announcing a death in the community from the church steeple, by means of a choir of trombones. This is done in a peculiar manner. The congregation is divided into several classes—Married Brethren, Married Sisters, Widowers, Widows, Single Brethren, Single Sisters, Older Boys, Older Girls, Little Boys, Little Girls. Each class is distinguished by a special chorale. When a death occurs the trombonists mount to the steeple and play first the famous old Chorale, "O Haupt voll Blut und Wunden," reported to have been written by Hans Leo Hassler in 1601. After this the chorale distinguishing the approximate age and sex of the deceased is sung and finally the first chorale, to which, when sung is set the following words:

A Pilgrim, us preceding,
Departs unto his home,
The final summons leading
Which soon to all must come.
O joy! the chains to sever
Which burden pilgrims here,
To dwell with Christ forever
Who to our souls is dear.

The solemn effect of the trombone choir bursting forth in the middle is said to be terribly impressive.

On Easter Sunday morning the Moravians have another musical service which is likewise very striking in its significance. In the graveyard just outside of the town, a graveyard characterized by tombstones laid flat upon the ground, there is held at dawn an Easter service in which thousands take part. The congregation, headed by the trombone players, arise at half past four in the morning and form a procession from the old church. Headed by the trombone players performing the beautiful chorales, they walk some distance to the graveyard where Easter services have been held since 1738. There, with the first rays of the rising sun, the aged Bishop commences the services signifying the resurrection.

Next month THE ETUDE will give full particulars relating to the huge sums to be offered in prizes for musical compositions in Philadelphia in connection with the Sesqui-Centennial (1926) and otherwise the greatest musical prizes ever offered.

Radio in the Musical Home

ONE morning America awoke and found that radio had "broken out" all over the country like the proverbial "bombs bursting in air."

Never in the history of any great invention has the public responded so unanimously and instantaneously.

The marvel of the radio was so obvious that every home wanted it at once.

The phonograph, the telephone, the typewriter, all had to wait for years before the sceptical world realized their usefulness.

The radio came like a flash and the result was that thousands purchased machines that so distorted the music sent over the air that there arose a great prejudice among musical people who heard the first crude radio sets.

Gradually the manufacture of radio receivers began to be stabilized and machines appeared with the backing of huge capital, and with a mechanical and electrical perfection that is amazing.

At first the radio was more or less the toy of the radio "fan." It was a curiosity upon which the enthusiasts sought first of all great distance. Quality was a secondary matter.

Two or three great radio manufacturers very evidently saw that if the machine was to come into universal and continuous use, "quality" of tone transmission was of prime importance. The best radio sets now have the ability to transmit quality in a marvelous manner. The ridiculous distortion of the earlier days has disappeared entirely and the effect now is that of opening a door to another room in which the music is heard.

The main point for the music lover, however, is that money spent in cheap radio sets is merely another way of purchasing annoyance. Nothing is worse than a very cheap radio set made by an irresponsible firm. Do not be tricked into buying bargain sets made by unknown irresponsible manufacturers. Get the very best you can afford.

We believe that the time is coming when every house will have its "built in" radio set just as a house now would be considered antiquated without a telephone, electric lighting and sanitary plumbing. Like in the installation of electricity in the home it is false economy to buy cheap materials or cheap workmanship.

With the greatest artists and the greatest orchestras "on the air" the musical home cannot afford to be without the finest obtainable radio contact. The combination of the talking machine, with a comprehensive library of the finest records, and the radio is ideal. The time is coming when the music-lover would no more think of trying to do without this combination than without a fine piano.

Musicians have learned the evil of buying cheaper grade pianos. The evil of buying cheap radio sets is even worse.

More than this we are sure that the radio will do musical education a great service. Music dealers have long since noticed a special demand for pieces that have been played or sung over the radio on the previous night. We believe that the radio will help them to play better and better. We have already heard of hundreds and hundreds of instances of this.

As we have always maintained, the greatest joy in music comes from the music one makes oneself; but on the other hand one can learn to play and sing better through intelligent use of the radio. If concerts are valuable to the student, surely concerts that come over the radio are equally valuable.

We urge students, teachers and music-lovers to watch the radio programs and always "listen in" when there is something fine in the heavens.

According to a survey made by the Curtis Publishing Company, millions of radios are likely to be installed in the next few years. The increase in musical interest will be prodigious, and the teachers of the country should be ready to capitalize this interest to their advantage.

Modern Ideas in Pianoforte Technique

An Interview with the Eminent French Pianoforte Virtuoso and Teacher

E. ROBERT SCHMITZ

Biographical

[E. Robert Schmitz was born in Paris, France, in 1888. At the age of ten he commenced the study of the piano and the violin; and at fourteen he was giving public concerts upon both instruments. At eighteen, he entered the Paris Conservatoire, continuing to study both instruments. Later he gave up the violin for the piano. He graduated in 1910, winning the first prize. At the Conservatoire he was the pupil of Chevillard and Louis Diemer. After his graduation he made successful tours of Europe as a pianist. Then he formed a Symphony

orchestra of sixty members, forty-five of whom were prize winners of the Conservatoire. He appeared as conductor, soloist and lecturer, many times on the same program. Mr. Schweitz came to America in 1919, where he immediately established a very lofty position for his work distinguished by brilliance, virility and scholarly attainments. He is one of the most forceful thinkers upon modern means of technique. ["*Etude*" Readers will find many new and interesting thoughts in this discussion of modern ideas in pianoforte technique.]

"It is quite easy for one to point out the defects in a technical or pedagogical system, but to provide constructive material of real worth to substitute for deficient methods is another matter. American teachers must themselves be aware of two signal faults in teaching methods which have not been confined, by any means, to this country alone. I refer to these palpable shortcomings:

²⁰The student is told

$I-T_0$ along the diagonal

II—Ta đây đây nè.

"That is, the teacher says, in the first instance: 'Here is the music, now play it and at the next lesson I will criticise you.' Criticism means pointing out to the student this and that thing which does not please the teacher. The poor pupil is therefore blamed for errors which he makes out of his own ignorance. He never seems to occur to the teacher that it is his duty to help the pupil understand how to play before he punishes him for playing badly. That is, the pupil should understand certain principles which must be mastered before his brain can work correctly and profitably, without the waste of the time of both the teacher and the student.

Tb Evil of Imitation

"The second error comes from encouraging the student to imitate. Imitation may be the sincerest flattery," but mere imitation without original creative thinking is liable to be destructive to the pupil's initiative and to the development of his own artistic sense, without which his playing becomes inane. The pupil cannot act without initiative. He must be encouraged to use the arms of the master pianist and so continue to play at the same time as think that only an artist can decide how they are done. The pupil who is encouraged to imitate may struggle through months of disappointment and never achieve anything. More than this, there are very few students with an analytical power of any consequence.

"Then it should be remembered that imitation is the lowest phase of education. It is the monkey stage, and requires the least brain action. For this reason one should start from these standpoints. Rather let the teacher provide the pupil with a definite reason for the principal kinds of action at the keyboard. Only in this way can the pupil acquire a technique that will include the mind, the muscles and the nerves. Piano playing is an art and not merely a few cheap tricks learned by empirical practice or by imitation.

¹⁴When one has mastered the art of piano playing, when one knows the science back of this art, one comes into possession of something of real tangible value, not an inconsequential nothing composed of a few clap-trap devices.

"Piano playing may be studied through three phases or divisions. In the first section I would place that of:

I—The Mental Concept.

"This would embrace, first of all, everything that has to do with correct notation and the interpretation of that notation. This is the 'know how' phase. Schumann, great tone poet that he was, did not perfectly comprehend the matter of writing properly and beautifully for the orchestra. His pianistic works and his songs are masterly, as are his orchestral works, but he did not comprehend the proper way of bringing out the best from the various instruments as did, for instance, Wagner and Berlioz. Here we have a great master deficient in this mental phase of notation.

"In a vastly less manner there are thousands of students who struggle with music for years, who do not properly know the subject of notation and the interpretation of that notation. In this phase, I would place everything from the learning of the notes to all of the finer points that are liable to come upon the printed music page. No one can advance very much until these principles have been mastered. What really happens? Thousands of students have some elementary instruction in which is employed to teach them the clefs, the

A black and white portrait of a young man with dark, wavy hair and a mustache. He is wearing a dark suit jacket, a white shirt, and a dark tie. He is looking slightly to his left. The portrait is framed by a thin black border.

E. ROBERT SCHMITZ

staff, the notes, pitch and a few other things, after which the subject of notation and its interpretation is abandoned. The student should learn to master all of the various notations for all of the rhythmic forms, all the studies of expression, all the phases of touch, so that the printed page will have a real significance to him. He should become able to uphold his personal interpretation by a logical understanding of not only the notation but also the concept which the composer succeeded more or less to express and define by the notation.

"Too little attention is given to this mental phase by teachers. Exercises in time, rhythm, dynamics and so on, are neglected, to the loss of the pupil. To revert to the case of Schumann, here we have the case of a tone poet of great genius (sometimes considered organically superior to Beethoven), whose orchestral ex-

pression (that is, his understanding of the possibilities of the instruments of the orchestra and how to indicate these means on paper) was so deficient that it often happened that others had to fix up his works. This was

relates, release of weight with the sustained tones and lifts the rests or shorter values. The lift creates potential energy—kinetic energy is gathered through motion; that is, the release of lifted weight. The alternation of these two constitutes what can be termed 'rhythmical dynamics.'

"Another principle is the relative thickness or thinness of the scoring. By this I mean the volume of tone required by the varying quantity of voices. For instance, a single melody would not command the same volume as two or three voices, and the same melody the same melody played in octaves. If the same melody were to be amplified by chords, the third degree of force would be expected. This general principle is readily understood if the performer will realize that the composer naturally expects more tone volume as he multiplies the number of voices. It is similar to the organist who pulls out a large number of stops. This produces a louder sound, but he cannot suitably alter the tone. The lighter stops the volume of tone is lighter. Of course, all general principles of this kind are subject to modification. Sometimes a single melodic phrase expressed with a single line of notes calls for a stentorian tone. In general, however, the score 'thickness' as the number of voices, and the relative thickness of voices are employed, the composer has intended that volume of tone shall increase.

"The second stage of pianoforte study I would call the physiological phase. This phase is second in order only, but by no means secondary in importance. Like the first, it is a phase of the whole, and not a phase reacting upon the other. It is my conviction that unless one understands the nature of the playing apparatus—and by that I mean the general character of the body as a whole, and not the particular character of the arm, and more than this, the relation of this general apparatus to the body as a whole—one cannot properly and intelligently be expected to play really well. Let us take, for instance, one of the most common and great prejudices among piano teachers in the matter of the position of the muscles and the nerve centers employed in playing. This prejudice is due to ignorance. These teachers think that such knowledge makes the player self-conscious. On the contrary, it makes him more self-conscious. The more of self-consciousness. Every student in these days may have differentiated in his mind the principal sets of muscles employed in piano playing—(1) the extensors of the fingers and the thumb, (2) the flexors of the fingers or the arms; and the flexors (and triceps); (3) the muscles which bend the fingers or the arms. (2) The abductors and adductors, which enable the fingers to move in the lateral direction. (3) The rotators of the forearm, which enable the forearm, controlling rotation.

Correlating Muscles

'This much is very simple. The pupil says, 'When I make a stroke of any kind I employ the flexor muscles'. But he does not know that his extensors should be relaxed at that time. That is the beginning of the error, as it is impossible to employ one set without bringing into play the other set. Therefore, the student must be made to concentrate upon either the flexors or the extensors. The trouble is that thousands of students do not realize this. The result is that there is a kind of tug of war between the two sets of muscles which has the effect of making the stroke very stiff and jerky. Relaxation is impossible. If the contraction of both sets of muscles occurs at the same time, there results a stiffening of the hand, arm and fingers which is an enemy of speed. The student must be made to realize that the relaxation of the lower set of muscles there should be complete relaxation of the upper set and vice versa.

"What however, is the usual prescription given to the pupil? He is told to relax his arm, and he tries his best to make it like a jelly fish by relaxing both complementary muscles. The moment he makes a stroke, or muscular effort of any kind, however, he will contract both complementary (opposite) muscles and all of his oil

troubles flock back instantly. The pupil should know the name, function and position of all the main muscles and ligaments employed in piano playing. This is all a part of his technique. In time it becomes second nature. It does not clutter his mind in the least. In fact, his art is upon a very unsteady basis without it. The architect who builds beautiful structures must devote years to the study of mechanical drawing and higher mathematics. Does he then think he can destroy the lowliness of the buildings he produces? Not in the least—if he did not have this knowledge he would be a bungling amateur.

The Instrument Itself

The third phase of the study of the instrument is the instrument itself. Very few people know anything whatever of the mechanism of the piano, and the very simplest things are not understood. Take the matter of the piano key, the thing we put into motion when we play. What is it? A lever—with all the characteristics of a lever. If one piano key were exposed to view at a single lever we might learn that a weight placed at the end of the lever, which would be sufficient to weigh down the key, need not be so heavy as a weight placed one inch further in on the key. It is simple to try this experiment with a weight sufficient to depress the key when it is placed at the edge nearest the player. Move the weight nearer the music desk and note that it ceases to depress the key. One popular example of a lever is the seesaw. Everyone recognizes how the weight of the person sitting on the end of this big lever affects the leverage very much more than when one moves toward the middle, or the fulcrum.

We may learn from this that when we play upon the edge of the keys nearest the player, less power is needed; while, when we play on the keys near the desk or near the black keys more strength is required. Apply this to the pianistic effects and we will realize that when we require force we must play toward the edge of the keys unless we wish to multiply the strain upon the playing muscles. The difference in tone therefore is seriously affected by the point at which you touch the key, providing one employs the same degree of strength at both places. This is only one of many, many things which the student should know about the piano before various phases of touch are considered. The intelligent and experienced teacher provides the pupil with this knowledge and thereby does away with a great deal of the waste of time due to a lack of grasp of fundamental principles.

Finally, the student has to consider the effect of the vibrations he created. He must know the impression that his interpretation makes. He must judge his own playing as though he were hearing it himself, in the audience. By means of this he constantly corrects and improves his work at every step. There must be a continual rotation of sound creation, sound analysis and correction. It may be shown in a circle like this: If one follows the direction of the arrows one may conceive that unless the condition of every section of the circle is thoroughly "live" and responsive, the initial concept (mental vision) of the music will continue to be of interference (such as stiff wrists) where a detrimental loss of quality will occur.

"I. The mind receives the impression from the printed page.

"II. The mind telegraphs the message to the arm, hands and fingers, setting in operation the muscles.

"III. The key moves a hammer which strikes a string and sets the wires in vibration.

"The sound travels back to the mind through the ear and is there analyzed for its effect.

"These four processes are perfectly obvious, but it is necessary to point out that the fourth process is the one most neglected. It is in this process that the pupil's self-advancement is most positively located. Unless the pupil is taught to analyze the effects he produces himself, much of his other work will be wasted. He must learn through his ear the thousand and one nuances of tone creation, and the keenest discrimination must tell him how to reproduce these effects at command."

Self-Test Questions on Mr. Schmitt's Article

1. What are two common shortcomings in teaching?

2. What are the weaknesses in Schumann's style of composition?

3. How shall the printed page be made of real significance to the student?

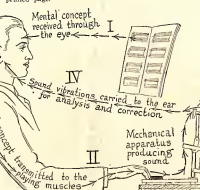
4. How does the thickness or thinness of scoring effect touch?

Developing a Sense of Rhythm

By Helen Oliphant Bates

RHYTHM is the very life of music. Without perfect rhythmical feeling and expression you can never move an audience to tears nor stir an army to action. Some people have naturally a very strong sense of rhythm; others have little or none of this. Music students who are weak in rhythm should do everything possible to overcome this defect. Here are a few of the ways in which it can be done:

1. By thinking the accents away from the piano.
2. If vocal music, by singing or repeating the words and endeavoring to feel the pulses.
3. By playing a great deal of music which is regular in construction and has strongly marked accents, such as marches, minuets, minuets, gavottes and so forth.
4. By joining a class in dancing, eurythmics or gymnastics.
5. By having some one dictate melodies. This is one of the best ways of learning to think the rhythm of a piece. When you learn to think the rhythm you are almost sure to play it forcefully.
6. By listening to the rhythm of the music you hear and trying to think the accents, the stress and weak places, and how the rhythms you hear would look on the printed page.



What Schubert Thought About

By G. R. Bett

SCHUBERT, sweetest and most inspired of song-writers, was known for his whimsical good humor, but he had a deeper side which revealed itself, not only in his music, but also in his writings. He kept a diary. Some of the entries in this diary, as quoted in E. E. Duncan's life of the composer, show the trend of his mind.

"Grief sharpens the understanding and strengthens the will, whereas joy soddens troubles itself about the former, and makes the latter effeminate or ridiculous."

"I hate from my inmost heart the narrow, one-sided view of things which makes so many wretched people that all else is worthless. One great ideal should possess a man through life, it is true, but the light of this enthusiasm should illumine all else."

"No one understands the grief or joy of others. We always imagine we are approaching each other, whereas we are traveling in parallel lines. Oh, the misery of him who experiences this!"

"My compositions in music are the product of my mind and spring from my sorrow; those only that were born of grief give the greatest delight to the outside world. 'Man enters the world in faith, which is far abroad of reason and knowledge; for to understand anything he must first have faith. It is the highest basis upon which the weak understanding rears its first pillars of proof. Reason is nothing but belief analyzed.'"

"Oh, Feyn, thou insatiable fount from which artists and learned men do drink, slake with us, though known and honored of few! Abide and safeguard us against so-called wisdom that, skeleton without flesh or blood."

(This last quotation is an interesting illustration of the notion of modern psychology: that imagination and not the will is the basis of great achievement. Schubert grasped that in fictively not having to be told so in a book or a college lecture!)

There is Music in the Air

By H. Loren Clements

I was trying to impress upon my second grade (grammar school) boys the importance of a good quality of tone and perfect diction. "Why?" I said, "you ought to have heard the Czech-Slovakian chorus of children that night. I heard them sing in English, though they couldn't speak English, when they sang 'America' and English boys pronounced their words so perfectly I could understand every one. And guess," I said, "where I heard them? Over the radio!"

One youngster proudly raised his hand, "I heard them too." Five or six others, not to be out-done, raised their hands. Lack of interest? I guess not! We certainly had a good time. I told them about that chorus of children. I asked how many in that room owned radios and to my surprise, about seventy-five per cent raised their hands. During the day I asked each how many in that grade owned radios. The response varied from fifty to seventy per cent.

The horizon of music had been widened. From henceforth we were no longer to be cramped by the four walls of our class room. According to the efficiency of our ears and eyes, we were to take the whole world of music with us open to us. That was about January, 1923. From that day on (at least, so it seemed to me) we had better and better radio programs. At first I asked each

a good time. I told them about that chorus of children. I asked how many in that room owned radios and to my surprise, about seventy-five per cent raised their hands. During the day I asked each how many in that grade owned radios. The response varied from fifty to seventy per cent.

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the response was "music," "band," "organ." Well, they were listening—some with comfort. Next step, "what was the title of the composition? Who the composer?" Sometimes the whole room would be silent. Again some pupil might mention Chopin and I would wait. There was my chance to give a thumb nail sketch of Chopin and what distinguished him. Maybe only one pupil in that room had heard that particular piano number, but because one of their own number had mentioned it, the rest of the room was interested. Then Mendelssohn's "Elijah" was broadcasted and to the definition of ecstasy and the eighth grade girls took up Haydn's "The Heavens are Telling from the 'Creation'." From the eighth grade took up Bach, Haydn, Handel, Beethoven, Brahms.

Mind you, they asked me. Naturally, I responded with short, concise histories of the Philharmonic symphony concerts we heard. Then came the turn to listen in. That meant I must tell them about the different instruments of the orchestra and how they are arranged in chorus and, in as few words as possible, the four divisions of the symphony.

The naturally led up to giving the principal simple themes of the symphony for that week. I placed them on the board and having them read, "What were they interested in?" I asked. "The music." "How was it?" "It was real music." "Now, work by week, a pupil will go to the board and plan, there heard that week."

Result, a drill in memory and reproduction in actual notes. "What are they?" "They are so vague that I cannot recognize it as anything I know."

Then again, imagine the thrill for both pupil and teacher when I recognize a theme in some favorite it as an exercise for that day!

What the music needs is not more professionals, but more intelligent listeners. Opera by radio has been a minus quantity. The opera by radio has been a minus quantity. The opera by radio has been a minus quantity. The opera by radio has been a minus quantity.

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Mirth and Music

A Midsummer Page of Merriment and Wit of the Famous Musicians, Taken from the Recent Highly Entertaining Book, "Musical Laughs"

By HENRY T. FINCK

[EDITOR'S NOTE.—The following short extracts come from the most recent work of the gifted Henry T. Finck. "Musical Laughs" consists of hundreds of exceedingly interesting and humorous bits collected by Mr.

Finck in his forty-three years as a New York music critic. The book is full of laughs sandwiched with wisdom. They are reprinted with the permission of the Publishers of the books, Funk & Wagnalls Co.]

Looked on Her as a Man Pianist

Brahms was prejudiced against women pianists. One evening when seated by request next to Teresa Carretero, he commenced a diatribe on his favorite theme. "I hoped to make my two piano concertos prohibitive for women players, and thought I had succeeded, but"—here he gave a desperate groan—"they will play them yet."

An embarrassing silence fell upon the company, but Carretero with her ready tact, took the dilemma by the horns and said, "But my dear Maestro, here I sit overwhelmed with mortification!" to which Brahms replied, "My dear child, you don't for a moment suppose that this remark was directed to you; I always look upon you as a man pianist!"

Limited Immortality

The witty and sarcastic remarks of Brahms are likely to live as long as any of his music. A choice specimen is the anecdote about an enthusiast who remarked that a certain new piece of music would prove immortal. "How long?" was Brahms' laconic retort.

Hurled Her Broom at Brahms

One evening when Brahms and the pianist, Epstein, were going home late amid rain and snow they came across a well-dressed man lying in the street, apparently very ill. He was able to tell them where he lived—in an adjacent house so they carried him to the house and started for the fourth floor; but before they reached it, a woman with the men and voice of a fury appeared above them and shouted: "Alas! you are the fine fellows who seduce my husband to drink and carouse with them through half the night! Are you not ashamed of yourselves? Well, I'll help you!" And with that she hurled her broom and another volley of abuse at the two musicians, who took to flight precipitately.

A Untimely Thunderstorm

During one of the rehearsals of "Götterdämmerung" at Bayreuth, in 1876, a terrific thunderstorm burst upon the theatre. When Wagner heard the rolling of the thunder, he thought it came from the stage, at the wrong time. With angry men he hurried across his little bridge to the stage and shouted: "There it is again! Who is responsible for this thunder in the wrong place?"

One of the singers who heard this question was Siehr, who answered with a smile: "I thought thunder we can not stop, dear Meister."

A Lazy Fellow

Mascagni boasts that he composed his opera, "L'odoleto," in one hundred days. That's nothing. Rossini wrote his "Barber of Seville" in a fortnight; and when Donizetti heard of it, he remarked sarcastically: "I always thought he was a lazy fellow."

They Liked the Opera

Josef Hofmann says that Rubinstein was fond of a good story, even if it was at his own expense. At one time he had a new opera produced and he promised the musicians that if the opera were a success he would give them all a good supper. On the night of the first performance, Rubinstein was disgusted at what he thought was its failure, so he went home alone and went to bed. About one o'clock the door-bell was rung violently. Anxious from his slumbers, Rubinstein went to the door, and there were one of the obolists and other players. He indignantly asked what was the matter that he should be disturbed at such an hour and the man replied: "You must be so sorry if the opera was a success; we liked it very much."

A Joke on Grieg

The following anecdote about Grieg was told the author of this book by Christian Schlot.

One day, at Bergen, Grieg went out fishing in a small boat with his friend, Frants Beyer. After a while a

musical theme suddenly came into his head. Taking a sheet of paper from his pocket, he quietly jotted it down and put the paper on the bench at his side. A moment later a gust of wind blew it overboard. Grieg did not see it, but Beyer saw and picked it up! Being himself a composer, he read the melody, and after putting the paper in his pocket, whisked it. Grieg turned like a flash and asked: "What was that?" Beyer answered nonchalantly, "Only an idea I just got," whereupon Grieg retorted: "The devil you say! I just got that same idea myself!"

Verdi an Excep-tion

A journalist breakfasting at a hotel in Milan heard some one improvise on a piano.

It was only seven o'clock so he asked the headwaiter if piano-playing was allowed in the hotel at that early hour.

"Not as a rule," the waiter replied, "but we make an exception with Verdi!"

List had come huddled a vain young man who had come to him for his approval of a manuscript-piece bristling with hideous dissonances.

Putting his finger on one passage, List said: "That can not be done in music."

"But I have done it," said the young man.

With a sarcastic smile, List walked to his desk, put his quill into the ink and then splattered it over the young man's white vest.

"This, too," he said, "can be done, but it must not be."

Then he bough his victim a new waistcoat.

Bilow sometimes wasted his time on unworthy pupils. Sometimes he didn't receive any of the students. On those days he had a notice on his door: "No visitors admitted in the forenoon and not at home in the afternoon."

One of Bilow's most successful devices in teaching was to repeat a piece just played by a pupil, with grotesque exaggerations of its faults which made the student laugh. You may be sure he never again made those mistakes.

Another Temperamental Teacher

Of Leschetizky it is said that although he was often extremely "temperamental"—shouting, roaring, crashing the music and throwing it on the floor, threatening to use of his class that he had better spend his future as a "tomato-grower," or turning off the gas and leaving the class in darkness—all his pupils seem to have loved him. One of the most prominent of them, an American, burst into tears when he heard of his death. Although he was eighty-five years old, she had hoped to see him once more.

As an illustration of his graphic way of teaching the meaning of expression-marks this will serve: "To make an effective accelerando you must glide into rapidly as steadily as a train increases its speed when steaming out of a station."

The Clerks Laughed

There is no book except Mrs. Thomas' "Memoirs" which gives a more vivid idea of musical life in New York in the days of Theodore Thomas, than the "Memoirs of a Musical Life," by Dr. William Mason, the eminent piano teacher. It also includes glimpses of life abroad. Here is a sample:

"Only a few years before I arrived at Leipzig, Schumann's genius was so little appreciated that when he entered the store of Breitkopf & Härtel with a new manuscript under his arm, the clerks would judge one another and laugh. 'One of them told me that they regarded him as a crank and a failure because his pieces remained on the shelf and were in the way.'"

Unless He Was Drunk

Josef Hofmann likes to tell the story of a man who was refused admission to one of his recitals because he was drunk. When the reason was explained, the man exclaimed: "You don't suppose I would go to a piano recital unless I was drunk!"

My wife once sat next to Reizenacker at a dinner. She happened to refer to Paderewski's surprising versatility and his knowledge of so many things outside his sphere. "Yes," said his jocular rival, "he knows everything except music."

With List in the Rain

At Weimar, Theodore Thomas once spent a day with List which he said, "was, in itself, worth the journey from New York." Among other things, he relates: "I smoked a light German cigar which he gave me, remarking 'Reichstein always smokes me cigars; I do not smoke Havana cigars because they are too expensive.'"

"As we walked to the hotel, it began to rain and I expected to see List turn back, but he continued to walk with me, unconscious of the storm. 'You do not seem to mind the weather,' I exclaimed. List laughed and replied, 'I never take notice of that which takes no notice of me.'"

The Annoying Pianist

A lady staying in a German hotel was greatly annoyed by the persistent playing, one day, in the room adjoining hers. Finally, she wrote on a card that she could stand the racket no longer and begged the pianist to stop. The maid who delivered the card came back with another, on which was written:

"Very sorry to have annoyed you. Your request is granted. Anton Rubinstein."

Saw Her Yawn

A critic once asked Rubinstein why he never raised his eyes from the keyboard when playing in public.

He replied that the habit dated from a painful experience he had made when first he played in London. He had forgotten his surroundings through concentration in his work, but of a sudden a desire for company; jealousy in his artistic life; joy induced him to raise his eyes; finding in his audience, upon a stout, bonum matrifamilis in the front row; his mental ecstasy was greeted by the most exaggerated yawn, impossible to imagine for the facial capacities of polite society. It will not be difficult to conceive the reaction. From this date he determined, in self-defense, never again to raise his eyes while playing in public.

Another Rosenthal Story

There is a story about how Rosenthal chafed one of his friends, a fellow pianist, who was fond of playing List's sixth rhapsody. According to Rosenthal, he took it too deliberately. So when his friend explained once that he had not had time to come and see him, Rosenthal had his reply ready: "Nonsense! If you have time to play the sixth rhapsody like that you could certainly spare time to pay me a visit."

Reading Music by Groups

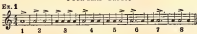
By John Thaler

When a child starts to learn to read, he is taught that certain letters grouped together form a word. He is taught how to pronounce that word; and when he sees it in other places he knows how to pronounce it.

In the same way, students may be taught to read music by groups; that is, to see whole groups of notes at once, and to play that in time and accent.

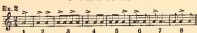
I have prepared certain tables of groups, which will be presented in this article, and which will help the beginner.

We will start with four-beat groups. Count four beats evenly for each group. Note their accent and the kind of notes in each group. If possible, remember the time and accent of each group. Play every group over many times, on one sound or note only. Violin students should use open strings. Then select one group of the table and play the whole group on every note of the scale.

TABLE No. 1
FOUR-BEAT GROUPS

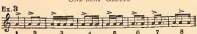
It must be remembered, that the notes of the groups may go up or down on the staff. That does not change the group, and is played the same as if only one sound is used. Groups are numbered for reference only. Students will notice that groups 4 and 5, and 6 and 7, are reversed to each other.

Now we will have the two-beat groups. These are the same as the four-beat groups, played twice as fast as four-beat groups, the accent remaining the same.

TABLE No. 2
TWO-BEAT GROUPS

Practice this table the same as the first one. The intelligent student should find no difficulty in learning the two-beat groups, after having had the four-beat groups.

In allshells or $\frac{3}{4}$ time, the groups are simply played twice as fast as they appear in common time.

TABLE No. 3
ONE-BEAT GROUPS

One-beat groups are again twice as fast as two-beat groups.

The next table would be of half-beat groups; but it is not necessary, as they are simply twice as fast as one-beat groups.

TABLE No. 4
THREE-BEAT GROUPS

No explanation of this table is necessary, as the student will realize it himself.

In table No. 5, each eighth-note is played one beat.

TABLE No. 5

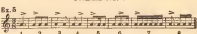


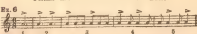
Table No. 5 is played in the same way as No. 4. The time, accent and sound of the groups are the same.

In $\frac{3}{4}$, $\frac{2}{4}$ and $\frac{1}{4}$ time groups are the same as in No. 5; only it takes more of them to fill the measure.

We have to consider only one more table—where we read three eighth-notes to each beat.

TABLE No. 6

THREE EIGHTH-NOTES TO EACH BEAT



It must be observed that the groups in $\frac{3}{4}$, $\frac{2}{4}$ and $\frac{1}{4}$ time are the same. In slow time we play each eighth-note to one beat, while in quick time we play three eighths to one beat.

Your Musical Memory—How to Enlarge It

By Walter Brookes

A good musical memory is as essential to the aspiring musician as a good visualizing memory to an artist. But it is one thing to realize the value of the memory, and quite another to cultivate it.

Many doubtless will say, "The way to memorize music is to keep playing it. The more you play a piece, the easier it will be to remember it." That this is only partially true will be readily seen. Poetry is not learned simply by repeated readings; an artist is not made by doing nothing but tracing. Repetition is easy, and it gives results of a kind; but it is monotonous and decidedly slow. Moreover, it does not use that faculty which it aims to develop, namely, the memory itself.

It must be realized that the memory acts a great deal like a muscle; to be developed it must be used. The more the memory is used, the more you will be able to rely upon it. But it must be developed gradually. You would not expect a brook to do a double somersault at his first attempt. Neither must you expect to memorize a rhapsody or an overture at the first trial.

Use Your Favorite Places

Now for a way to develop your musical memory. First of all, take any of your favorite pieces which you can play readily at sight. The length is of no account. The composition should now be divided off into phrases. A phrase varies from four to eight measures, depending on the type of composition; but in any case, about four measures at a time will be best to begin with. The advantage of dividing into phrases is to have each one a complete unit, whereas if you simply take four or four bars as they come, you probably will not get that.

Having divided up your piece, take the first phrase or division for the first day's task. Play it over several times from the music. Then close the music and endeavor to play it from memory. New music is not to be played at first. If you cannot remember the left hand, play the right hand alone. In any case, play it as nearly correctly as you possibly can without referring to the music. Make up your mind that you will not sit it right, and then when you think you have done so, but not before, look at the music again, and pick out your mistakes. This time do not bother about the part you remembered, but pay particular attention to the parts with which you had difficulty. Study the chords and the fingering, and when you think you have found the trouble, close the music and play the phrase again from memory. If you have any difficulty this time, do so before and make up your mind you will play the phrase correctly the next day, looking at the music only when you are positively sure you cannot improve on your memory playing. When this first phrase is learned, try to find out all you can about the way the music is put together, study the fingering and the chords. Then play it an octave higher or an octave lower; in fact study the phrase until you know all there is to be known about it.

The Second Phrase

On the second day, play the phrase learned on the day before. It is now you have got it right before opening the music. If there are still any difficult parts, these should be attended to before starting on the second phrase. When you can play the first phrase correctly from memory, work on the second phrase in the same manner.

On the third day, play the first and second phrases from memory before starting on the third phrase, and so on. Always play from memory what you have previously studied, before starting on the next phrase. This is continued for one month, by which time you will have memorized at least one hundred and twenty measures of music.

At the beginning of the second month, double the number of measures to be learned daily. Thus if you learned five measures a day in the first month, increase it to eight measures a day. Continue this for another month, and then increase the amount to three times the original number. At this rate, if you start with four measures a day, at the end of one month you will be able to memorize twenty-four measures a day with no more effort.

But the revolving must on no account be neglected. If you find you have no time to add new material as well as play what you have memorized, then spend your time

in revising, instead of learning more. You will eventually come to a point where you cannot increase the number of measures you can memorize in a day. When you reach this point, increase the length of time to two months before you increase the amount.

In addition to memorizing music by sight, the art of playing by ear should also be cultivated, although to most persons this is more difficult. The assistance of another player will be needed for this. One player plays over a phrase in the piano several times. The music is then closed and the other person tries to play the phrase from memory, without seeing the music at all. The same method is used as was described above in playing from music. If you have no friend to assist you, the best substitute is a player piano.

Carmen's Half Century

By Victor West

Bizet's opera, "Carmen," is now fifty years old—or rather young, for the best part of our century. The Boston *Transcript* gives a translation of an article in the *Paris Figaro*, by Henry Malherbe, in which we were more reminded of the hostile reception this most successful of all operas met with when it first started.

The morning after the first performance the treated Bizet without mercy. There was complete opposition of opinion to his music. "None of his works was attacked with so much bitterness," Paul de Saint-Victor in *Le Ménestrel*, Oscar Comant in *Le Siècle*, Arthur Pougin in *Le Ménestrel*, Pierre Véron, all judged him with rancor and without discrimination.

Among those who sprang to his defense a little later was Camille Saint-Saëns, who expostulated: "Ah, how culpable are those who, by their hostility and indifference, have deprived us of five or six masterpieces which would now be the glory of the French school." After the death of Bizet, the same composer said: "I regret above all position and life. I pursue the chimera of purity of style and the perfection of form."

Nietzsche was also among the elect. In the *Car Wagner* he wrote: "I have yesterday mastered the masterpiece of Bizet. I listened to the end with the pleasure of familiarity. How much a work elevates you! One believes himself a master!"

Bizet himself was to have died of a broken heart after the "failure" of "Carmen," but Henry Malherbe, reminding us that he lived for three months after the first night, and that in spite of the critics the work ran for thirty-nine nights, denies that he was killed. "He was too active, too courageous," he is alleged, "by the half-suspect, that Bizet died from an abscess of the ear upon which the doctors dared not operate."

Schubert's Daily Round

By A. J. G. Walsall

In his life of Schubert, Edmondstone Duncan reminds us that "Schubert's daily habits were simple, and almost monotonous in their regularity. He was an early riser, and it was his custom to begin the day with Composition—indifference—or with exercise or even in bed, it was a matter of the pianoforte, of ideas which were afterwards jotted down. This exercise continued afterwards on paper, which work was resumed till the breakfast forward until two o'clock in the afternoon."

"Then he would repair to the afternoon, and briskly carried Gasteau, where he could dine for a Zwanzer (2 cents) a day and not always at his command. Dinner over, he was free to write in the rest of the day, which was commonly spent in writing in the delightful room where he was a frequent visitor. In Schubert's later years he was so fond of Bogen's coffee-house from 1845 to 1856, that he was found at the supper the conversation of friends, smoking a pipe and sometimes devoted to the flute. The evenings would be enjoyed at the Gasteau, and perhaps a final visit to Bogen's cafe."

"Not an infrequent alternative to such a program was to read at an afternoon call to such a program as Madame Lucy-Burckwieser; the Esterhazy, wife, or to the room of the Countess Sofie Esterhazy, music to sing 'The Jung Naus' or at night. A fine summer evening would take precedence of any town appointment, and Schubert and his friends would stray at their own hour."

Virtuosity Versus Musicianship

By the Eminent English Composer and Pianist

CYRIL SCOTT

READING through one of my wife's novels the other day I came upon the phrase, "He plays like a musician and not like a violinist."

"That is caustic, witty and to the point," I remarked. "Well, considering you said it yourself," she replied, "except that you made it applicable to pianists."

"Did I, indeed? Then I am a bit more clever and perhaps a little more cruel than I thought I was."

And yet, after all, the remark is not so paradoxical as it sounds on the surface, and may be applicable to various types of executants. When enthusiasts wish to offer the highest praise to a pianoforte executant, the phrase, "He plays like a pianist," would be the last to cross their minds; rather would they say, "He plays like a virtuoso" or even—"from the lips of gushing women—"like an angel." If we came to analyze matters, we find that those few artists who reach the pinnacles of popularity are just those who cause us to forget their effort the moment they begin to play or sing. John McCormack makes an immediate and irresistible appeal because he "sings like a poet." Kreisler because he "plays like a poet," and Percy Grainger—to mention one pianist—because he "plays like a musician."

And now to come down to brass tacks and define what we actually mean by playing like a poet or a musician, and equally, what we mean by not playing like a pianist or violinist or singing "like a singer."

The True Executive Genius

The true executive genius is he who achieves the ethical as well as musical altitude of self-forgetfulness in his fullest sense. He is no longer concerned with his tone, his fingers or his voice-production, nor does he care or even think about what effect he produces on his audience. In short, he acquires the enviable "naturalness" and spontaneity of a singing bird. It is a bird preoccupied with its "production" of itself; but some pianists, even if equally unpreoccupied, unfortunately contrive to give the reverse impression. They produce "tone" but not melodious caresses; in other words, their melodies strike but do not reach hearts. We are conscious of hearing a particular instrument, instead of music only—and that to the true music-lover, is a disadvantage. Thus there are pianists who interest other pianists, but seldom other artists. This fact is highly significant and at once suggests *Zopf* or idiosyncrasy of executive interpretation.

And what is *Zopf*? For all music students should learn the meaning of that word, seeing that *Zopf* caused the downfall of Grecian music, was carried over into Roman music, and has reappeared from time to time throughout the whole of musical history. *Zopf*, then, is that state of affairs which hampers when the exhibition of digital or vocal skill takes the place of true artistic expression and real æsthetic value. It can be colloquially described as "fireworks" or "pyrotechnic display."

For this type of entertainment one goes (in England) to the Crystal Palace, but not to the concert hall; it belongs to the plane of "stunts," not that to that of art. Nevertheless, time and again *Zopf* has tainted the souls of celebrated artists.

Listed are under its influence when he wrote the *Hungarian Rhapsodies*; Thalberg when he wrote variations to *Hone*, *Sweet Home*; Sarasate when he wrote *Zigzag-reviews*. Nearly all the great programs end with *Zopf*; it is the fashion so to do that that many of our executive artists have the courage to go contrary to this fashion. Perhaps they think the public demands this pyrotechnic conclusion, and they are probably right. When the public goes to a concert to hear *how* a man plays, instead of *what* he plays, and that public is influenced by *Zopf*. And when that same public applauds the pyrotechnic items more than it applauds the truly æsthetic ones, then it is *emphatically* influenced by *Zopf*.

On the part of the player, *Zopf* is born of vanity on the part of the listeners, of love of sensationalism. But let us hasten to add that there are audiences and audiences, and the

true music enthusiast goes to hear good music divinely played instead of bad or indifferent music divinely displayed. We must, however, not make the mistake of confounding all velocity, brilliance and scintillation with *Zopf*. Only when we exhibit velocity for its own sake can it be termed *Zopf*. Those scintillating and artistically brilliant pieces of Ravel, such as *Jeu d'eau*, and *Undine*, do not bear the *Zopf* taint. They are written to express a certain phase of nature in terms of music, and are of highest artistic value; consequently their object is not to exhibit digital skill, but to enchant us with a portrayal of the subtler and more elusive music of nature.

Forty years ago, when I was a little boy, I remember how my mother used to play drawing-room pieces with titles such as *The Magic Bell*, *The Brook*, *Dance of the Elves*, and so on. But apart from the fact that these pieces were quick, they bore as little resemblance to rills and brooks as a train in motion bears to a cascade. They were simply specimens of *Zopf* music, with titles providing an excuse for the display of digital skill. It so happens that forty years ago music had not reached that stage of selfletty when it was capable of expressing the spirit of Nature. In those days it was far too distinct in character; too hide-bound by key. Only when the tonal art shook itself free from diatonic conventions was it in a position to express and imitate to a certain degree the sounds of Nature—those sounds suggestive of "between the notes," melodious, yet without definite melody; harmonious, yet without definite harmony; tender without being sickly, and sometimes discordant without being harsh.

The Love of Sensationalism

The distinction between *Zopf* and not *Zopf* will now have become clear. But although it is one matter to know that a given thing is bad, it is quite another to rid the musical world of the desire for it. Realizing that *Zopf* arises from love of sensationalism on the one hand and vanity on the other, we are up against two almost universal weaknesses in human nature. The pianist, violinist, cellist, or whatever, naturally says to himself: "Here do I labor all day long at perfecting my technique and it is a shame if I can't create some opportunity for displaying it to its fullest advantage." So at the end of his program, as already mentioned, he plays a *bravour* piece. In a tug of war between art and vanity, vanity wins—and what is more, it wins the palm into the bargain, for the applause which greets the conclusion of this *bravour* piece shows that vanity pays. Can we blame an executant for giving the public what it wants? That, of course, depends upon how tolerant one is. But let it be reiterated that the true artist reaches the hearts, and so gains the applause and gratitude of his hearers by higher means than *Zopf*; and the

less he is tempted by the latter, the more is he likely to attain the former.

Yet given the best intentions on the part of the executant, there are certain obstacles to the attainment of that best-sounding and self-edifying spontaneity. Strange though it may sound, it is my conviction that nearly all executants practice too much. They try to force music into their minds and fingers, instead of letting it flow out of them so. The other day I heard of a pianist who does not cease practicing even while he has his teachers! He feeds himself with his right hand, and continues practicing with his left. It may be added that he is a marvelous technician and plays everything much quicker than he ought to be played. Thus people are intrigued by his astounding dexterity and correspondingly annoyed by his inartistic interpretation and lack of "soul." But what can one expect? The very desire in itself to aim and practice eleven hours a day shows a distinct artistic limitation.

One-Sided Workers

As Carlyle pointed out in his work on *Heroes and Hero-worship*, the man who exclusively occupies himself with his own bench of literature, music, or whatever it may be, can seldom achieve greatness. A perusal of biography proves this, with few exceptions, to be true. Richard Wagner, for one, was not only a composer but a librettist, a thinker and a revolutionist in the best sense of the word. To turn to painters, the same may be said: affords a startling example of a many-sided genius. Did he not even experiment with flying-machines? Of Dante Gabriel Rossetti it is difficult to say whether he was the finer poet or painter. Many other examples of artistic versatility could be given; suffice it here to say that Chopin was a facile draughtsman, a splendid mimic and something of a poet, and that Mendelssohn was also preoccupied with his pencil and endowed with literary ability. We need only read his letters. The same may be said of Schumann, who owed so much of his musical originality to his admiration for Jean Paul Friedrich Richter.

And what does all this show? Why, that other branches of art feed a man's creative or executive muse. From diverse phases of bounty he derives nourishment for his own soul, then sends that bounty, clothed in a new garb, forth into the world.

Now it is obvious that the man who practices eleven hours a day has neither time nor inclination for other branches of art. He is so busy educating his fingers that he fails to educate his soul. But it is just from the soul that true art proceeds; the fingers are merely the means—a fact so self-evident that one almost hesitates to write it down. Yet self-evident though it may be, one meets a vast number of musicians who are incapable of conversing on any subject but their own.

They can—or care to—talk nothing but "shop," the result is disastrously boring; it also shows "which way the wind blows." There was once a very silly—(in the States this word is characteristically humorously)—singer, who was attractive to women as long as he sang, but repulsive as soon as he ceased to sing. Something similar may be said of other musicians—they are interesting after a fashion as long as they are performing, but become tedious as soon as they begin to converse. Are these men great artists? Seldom, if ever. How can they be; they are all fingers and no soul.

The remedy for this state of affairs is not far to seek; it may be expressed by two short word-combinations, *4-4*, soul-education and finger-moderation. With regard to the latter, that excessive practicing to which we have already alluded, a few words may be added. Overmuch practicing is hostile to spontaneity; the performer is apt to be "sick of a piece" before he plays it in public at all. He has had to labor at its difficult passages, not to mention the necessity of learning it by heart.

A good plan, therefore, adopted by some artists, is to lay a piece entirely aside for some weeks as soon as it has



CYRIL SCOTT

been committed to memory and its difficulties have been thoroughly mastered. Only a day or two before the concert at which it is to be performed, should it be played through, "just to refresh the memory," as the phrase goes. In this manner spontaneity of interpretation is assured. Furthermore, an artist should be content not to exhibit an enormous repertoire, thereby avoiding the necessity for excessive practicing.

Playing from Music

There was a time when even great artists played from music at a concert; but nowadays it has become the fashion to play by heart, and few performers have the courage or care to go contrary to this fashion. Nevertheless, I am far from convinced that they are wise. The cause of nervousness or stage-fright, so-called, is usually associated with fear of loss of memory. The artist fears that suddenly he may forget. It was all very well for Liszt to advise performers to "imagine you were playing to a lot of cabbage," for who has sufficient imagination to follow that advice? Moreover, who wants to play to cabbages? It is like the doctor who tells the poorest of his patients to take a trip around the world.

The most efficacious remedy for nervousness would be simply to play from notes; then the fear of forgetting would be obviated once and for all. Pugno and the Spanish pianist Vices did not hesitate to have the music before them; and thus they were able to play with the state of their nerves. For it stands to reason that an artist cannot play his best when he is constantly on "teeterboards." It is true that an exceedingly pretty singer once lamented to the great Anna Kalashnikova over the state of her nerves, and that he replied, "The glad, all great artists are nervous; but then Rubinstein was particularly susceptible to feminine charms and was not likely to lose an opportunity of paying a graceful compliment. It is natural that all great artists are highly strung and nervous by temperament; otherwise they would be too coarsely organized to respond to the vibrations of those subtle planes from which all inspiration, creative and "executive," proceeds. But that is an added reason why they should avoid conditions which make for increased and debilitating states of nerves.

Excessive Practicing

And there is even more to be said for playing from music. A vast number of pieces exist and are played which present no technical difficulties, and the charm of which lies entirely (apart, of course, from the music itself) in the manner in which they are interpreted and in the taste and dexterity of their performer's touch. Thus it is not the actual performing of these pieces which demands a great deal of preparatory practice, but simply the learning of them by heart. Hence if performers would be content to play from notes, they could acquire a reasonably large repertoire without practicing to excess. To this, however, they will probably object; "Yes, but it *looks* so bad to play from music—nobody does it, and why should I be the exception?" Precisely, but in that case it is in my opinion better to content oneself with a more modest repertoire—say, in short, to avoid the necessity for that soul-crushing excessive practicing.

In this connection it should, however, be understood that we have been referring largely to the fully-fledged artist. The student must practice to a reasonable degree in order to acquire his technique. But even so, he should not spend so much time on his fingers that none be left over for the edification of his mind, as implied in the terms of this article.

In Germany and elsewhere it is imperative that all students entering a conservatoire should study other branches of music in addition to the piano, violin, singing, or whatever it be they intend to make their principal profession. And this policy on the part of conservatoire directors is indeed a wise one, for it broadens, so to speak, the musical mind. The students are advised also to acquire a taste for fine literature, painting, sculpture and the drama. Unfortunately, pupils do not always take this advice, hence the carelessness, already mentioned, of many executive artists, and its result—the loss of *Zopf*, in other words, virtuosity; the defilement of the means instead of the end. I once read in a newspaper that a certain "celebrated" pianist should play a certain concerto "with additional difficulties" by the performer himself. Here was an example par excellence of vulgar display versus art, of virtuosity versus musicianship.

I did not attend the concert.

"Stravinsky has penetrated deep into reality. He has brought to life a new gospel of nature. And his influence on music can scarcely be overestimated."

OSWALD

Motives

By S. M. C.

"I was looking over my old *Erasmus* yesterday," said Grace, "and found Mozart's *Andantino* from the *Fantasia in C Minor*. I noticed a tiny phrase like this:



repeated over and over at different pitches and in different voices. One would think that this would make the piece very monotonous, but it really did not; and it was most interesting to see this little phrase bob up in some corner where it was not expected."

"It pleases me to know that you are becoming so observant as to notice the tiny details that go to make up a piece of music. These little phrases, as you call them, are termed motives, a name applied to these smaller tune groups out of which a musical thought is born. They are generally contained within the compass of one octave, but sometimes they exceed this limit. Music, you see, is an art and has no hard and fast rules."

"I would like to know how a composer goes about making a long piece of music out of such little fragments of melody."

"These little groups of melody may be developed in various ways. The first and simplest is by repetition, which may be either absolute or relative. It is absolute when the motive is repeated without alteration as to rhythm, melody, harmony, or pitch. Relative repetition includes various transpositions to other degrees of the scale, with no material changes of rhythm. You will find the relative repetition in your *Fantasia*, for the motive



is repeated at different intervals of the scale. Schubert's *Scherzo in B flat* has absolute repetition in the opening measures.

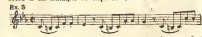
"When the repetition occurs in a certain regular order it forms a sequence, and this may be rhythmic, melodic, or harmonic, or all three combined, as in this example from Beethoven, Op. 14.



"Later he varies the sequence thus:

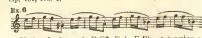


"Another way of elaborating a motive is in altering the intervals by either expanding or contracting them. Here is an example of expansion, from Beethoven.



"The interval C-F in the first motive is a perfect fourth; in the second motive C-As is a minor sixth; in the third motive C-G is a perfect octave."

"Here is an example of contraction, from Liszt's *Chopin*, Op. 10, No. 1.



"Notice the intervals F-G, F-A, F-Bb, contracting at each repetition."

"A motive may also be elaborated by rhythmic diminution or augmentation, which simply means representing the tone-figure by smaller or greater values than the original ones. When you practice your five-finger exercises, first in eighth notes, and then in sixteenth:



you are practicing diminution. Augmentation is the reverse of diminution, for example.



"I noticed that some of the little motives were turned around, that is, they began ascending, and were repeated descending, like this:



"This is another device for developing motives, and is styled inversion. You will find many examples of this in your staple exercises, as well as in the most complicated music."

"Motive may also be developed by variation, of which the old-fashioned Themes with Variations afford sufficient examples. There are still other ways of elaborating motives which we cannot discuss today."

"Has the music which abounds in motives any particular name?"

"It is called thematic, to distinguish it from lyric music which has a flowing melody like the songs we sing. Thematic music is more rhythmic, and was primarily derived from the dances. Thematic music expresses action and excitement; lyric music, repose. Paganini's *Capriccio No. 1*, in C; then the *Adagio* from Beethoven's *Sonata in F minor*, Op. 2, No. 1, and you will get a good idea of the difference between thematic and lyric music, that is, music developed from motives and music characterized by a flowing melody."

Naming the Note Family

By Helen M. Bellingrath

In order to teach my pupils to discriminate in the fractional value of notes and rests, I devised a plan which has proved most successful.

A whole note is a white note with no stem. A whole rest is so heavy that it fell off the line.

A half note is a white note with a stem. A half rest is light enough to rest on the line.

A quarter note is a black note with a stem. A quarter rest is similar to the script letter capital Z reversed.

All other notes and rests have flags to the stem. The lower numeral of $\frac{1}{4}$ is a single figure (one); therefore $\frac{1}{4}$ notes and rests have one flag.

The lower numeral of $\frac{1}{2}$ is a double figure (two); therefore sixteenth notes and rests have two flags.

The lower numeral of $\frac{1}{8}$ has the figure (three); therefore thirty-second notes and rests have three flags.

The lower numeral of $\frac{1}{16}$ has the figure (four); therefore sixty-fourth notes and rests have four flags.

Do You Know?

THAT the libretto of "Aida" was written first in French by Camille du Locle and later translated into Italian by Ghislanzoni.

THAT the first complete performance of an Oratorio in America was in 1818, when the Handel and Haydn Society of Boston presented the "Messiah."

THAT probably the oldest music in existence is a 1903. It is carved on marble and dates from about 278 B. C.

THAT John Knowles Paine at Harvard and Hugh A. Clarke at the University of Pennsylvania, Philadelphia, were the first university professors of music in America.

THAT the cornet is mentioned as far back as 1000 A. D.

Systematic Practice Plan

By ANNA B. PIERSON

WHILE this article stresses the value of the excellent technical material embraced in the "Touch and Technique" by Dr. William Mason, the principles may be applied to any worthy technical work.

"How do you practice?" is one of the first questions a pupil should be asked. And yet, is it asked? If so, it is followed by a definite plan from the teacher, if the student shows no initiative to form one for himself? This vital part of the lesson is neglected by too many instructors for, in all my years of teaching experience, I have never received a satisfactory reply to the above question. The answer is either not forthcoming at all, or absolutely vague. The usual one is, "Well, I play my hard measure over and over." Or, "First I play my scales, then my exercise, and then my piece."

Covering Pages

This is really a strange fact to consider when I have taught both sexes of different nationalities from five to fifty and (say it very pessimistically) students who have come to me after as many as five and six years of instruction with so-called "good teachers." Sometimes they come with a list of technical material they have "gone through," which is surprising. It leads one to wonder if many do not have the idea that a lesson is for the sole purpose of covering as many pages of printed notes as possible.

There are teachers who have never evolved a practice plan for themselves and do not think of this necessity. There are teachers who perhaps plan to do it, but each lesson slips by and it is not done. There are teachers who place the entire responsibility for all preparation upon the pupil. Though it may take several weeks for nothing else but to inspire and instruct the student to begin the training of his hands; instead of learning an exercise or piece (which may be done later so much more quickly and easily) the systematic training of his arms, wrists, hands and fingers in all the dexterity that is needed for his particular instrument, it will prove a welcome relief and a source of success to both.

A Time and Mind Saver

The following practice plan is one of many that has been devised to enable the pupil always to know exactly where he or she stands technically. It is a time saver and mind saver; for it eliminates the lost minutes and effort of memory over "Now what scale did I do last?" When it is presented to me at each lesson, I can tell at a glance just what has been done, what needs to be done, what I wish to add. It assures me that each grade of technique is growing so it should and all are balanced. How often do we find a pupil who is about third grade in scales, second grade in arpeggios, and first grade in octaves? Part of my teaching is done in a large music store settlement where I have some lessons of only twenty minute periods. To create a musician in twenty minutes a week it requires ingenuity in the teacher and a sturdy sense of responsibility in the pupil. This practice plan will develop that and give a fascinating rest to each day's efforts.

Use to Metronome

An accurate metronome, and a notebook of generous size that will remain open on the piano rack, are recommended. To illustrate, we will use as material certain exercises from the famous "Touch and Technique" of Dr. William Mason. These four books comprise:

- The School of Touch,
- The School of Scales,
- The School of Arpeggios,
- The School of Octaves and Bravura.

The first page of the notebook will contain an exercise from Vol. I and will be as follows:

Sequence Exercise. To be done up and down through every major and its related minor key, taken in chromatic order from C to C. A capital letter means a major scale and a small letter the minor scale.



Date	Completed to	Bad
Jan 1	Ds	Es
2	F#	F#
31	Ds	

Each day, before playing the next scale, the "bad" keys must be done first, to fit them to the speed that has been set. When the entire cycle of keys has been done accurately and with good tone the metronome is set at the next higher mark and the entire process begins again.

Practical Progress

With beginners who know but a few scales, this exercise, or any others chosen by the teacher to fit the particular need of the pupil, need not be taken chronologically but in the order they have been studied.

The next sections of the notebook will contain the scale exercises, and we will illustrate by an example from the second volume of Mason. It is a study in graded rhythms in a compass of five notes, next two, and then seventeen notes. Observe that there are four grades for each compass:

Compass of Five Notes

- Grade I.—Quarter notes, twice through.
- Grade II.—Eighth notes, four times through.
- Grade III.—Sixteenth notes, six times through.
- Grade IV.—Thirty-second notes, two times through.

Compass of Nine Notes

- Grade I.—Quarter notes, twice through.
- Grade II.—Eighth notes, four times through.
- Grade III.—Sixteenth notes, six times through.
- Grade IV.—Thirty-second notes, six times through.

Compass of Seventeen Notes

- Grade I.—Quarter notes, once through.
- Grade II.—Eighth notes, twice through.
- Grade III.—Sixteenth notes, six times through.
- Grade IV.—Thirty-second notes, four times through.

"Let there be no break in passing from one grade to the next. The slower grades are preparatory, and their speed is not so excessive as to prevent an ever present sense of full control; whereas the faster ones, especially grade IV, are in the nature of a risk. Attack it with courage and a determination to go ahead at all events."



Increasing the Speed

Prepare the notebook page as previously described; and, when all the major and minor keys have been done accurately to the speed set by the metronome, then increase the speed.

The third section should be devoted to the arpeggio forms; and Dr. Mason begins with the diminished chord and fifteen practical forms derived from it.

We will use the primary chord to illustrate:



Ex. 4. Meter of fours. Accent with the fifth finger and thumb.



This chord and all the arpeggios derived from it are to be played with a transfer of accents which is illustrated by diagram in the third volume of Dr. Mason's series. All exercises for developing the arch of the hand are to be in this section of the note book and put into every key.

Last, and very important, comes the section for octaves. Dr. Mason begins his fourth volume with the octave principles in sixths for small hands. We will illustrate with the exercise for light touch, three tones to each impulse.



Firmly Rooted Correct Habits

With Exercise 6 use the same touch, the hand moving with the bounding touches. Observe the long intervals of repose, indicated by the rests.



It is strongly urged that each hand be practiced alone until correct habits are firmly rooted. There seems to be a common tendency to put more mental and physical weight into the right side than into the left, so the left hand should be trained alone until it is as strong and independent as the right hand.

The Musical Brain—It Works While You Sleep

By G. R. Biet

"A well-ordered brain never forgets," Sir Charles Stansfeld reminds us in his book on *Musical Composition*. "It will take an idea, and improve and refine it out of all knowledge; and it will, if you are as a difficulty, help you out if you do not worry it yourself. Of the truth of this power the writer may perhaps give an instance of his own experience."

When he was fourteen years old he tried to set a somewhat long dramatic poem as a song. He wrote the first three verses easily enough, but when the drama began to become vivid and to require more power of illustration and design than he possessed, he could no longer progress an inch, and after several attempts he put it away, and forgot all about it.

Ten or eleven years later, when he had quite forgotten his early efforts, he opened a book at the same page, sat down and wrote it straight off without a hitch. But the surprising proof of "unconscious cerebration" came when, fourteen years after the song was written and published, he found the juvenile attempts in an old book, and the first three verses were, both in melody and in language, practically identical with those of the completed song. His brain had remembered what he himself had wholly forgotten, and found the way out of the difficulty for him without his being in the least conscious of the process.

We like Stansfeld's distinction between himself and his brain; it suggests the story of the British Tommy in a French bar-hospital who answered the doctor's inquiry as to his wounds with "Me? I'm feelin' fine meself, sir, but me leg 'urts something terrible."

Mastering Forearm Movements

By Harold Myning

It is such a thing is possible, that part between the elbow and the wrist, known as the forearm, is probably more important to the pianist than his fingers. It is therefore important that a clear understanding of its part in piano playing is very important.

Mr. Tobias Matthay, of the Royal Academy of Music, London, tells us that a lack of understanding of the invisible movements of the forearm is by far the greatest cause of technical failure. Another authority, Mr. Macdonald Smith, of London, who has made a life-long study of the hand and arm muscles used in piano playing, has given a great deal of attention to the lateral movement of the forearm. He explains the importance of this. He even says that if a person has perfect command of the lateral movement of the forearm, the thumb under movement used in playing scales and arpeggios could be abolished with great benefit to the pianist's playing.

To the pianist the two most important movements of the forearm are the rotary and the lateral. The former, which simply means movements of the muscles of the forearm in rotation, are always in the hands of the player. Every time the pianist uses a finger the muscles of the forearm support that movement. The great trouble is that he usually tries to use all the muscles of the forearm to support the movement of one finger, when he should only use certain muscles and leave the others in a relaxed and dormant state. When the right and wrong muscles are used together there is a sort of continuous tug-of-war which greatly hampers smooth, even playing.

In being evident that the pupil never can play with ease and facility so long as he has failed to bring under his control the muscles of the forearm, the next step is to show him in as simple and clear way as possible how to use the arm about the elbow. The first step is to show him how to feel whether or not he is playing correctly. The absolute ease with which he surmounts the greatest difficulties will astound him. And whenever he loses that feeling of freedom and elasticity he will know instantly that he is again falling into faulty muscular habits.

Absolute Relaxation

Again Mr. Tobias Matthay claims that if the student will at all times feel that he is moving the piano key with his finger downwards in a straight line, the correct forearm action will take place. Absolute relaxation is of course the secret of the whole thing. When the pianist plays, his hand is of course held in a different position than when he holds it relaxed at his side. The muscles of the forearm must of course twist the hand so that the fingers will lie on the keys of the piano. But when the finger moves a key, the muscles of the forearm that hold the hand in place must momentarily be relaxed and these muscles must swing in the direction of the finger that is being used. The twisting motion of the second finger or thumb of the right hand, the muscles must swing to the left. If you use the fourth or fifth finger, the muscles must swing to the right, and so on.

Many two-point exercises, where the second finger, on the second note, are useful for cultivating correct forearm action. However, always remember that there never should be any jerky visible movement of the forearm. Playing a group of notes, always lowering the wrist for some notes and raising it for others, helps to relax the forearm.

Imagine trying to play on a piano where the keys not in use at the moment were trying to hold down those you were trying to play. It would be next to impossible. The action of the poorest pianist is not impeded in this manner. Yet, due to the fact that they have no understanding of the invisible rotary movements of the forearm, the action of the fingers of the majority of piano students is impeded in this manner.

The lateral movement of the forearm is more simple in explanation but scarcely less important. It is simply the movement of the hand from side to side across the keyboard of the piano. Violinists, cellists, mandolinists, and players of other stringed instruments use great pains to master this movement. But notwithstanding the fact that it is of equal importance to the pianist, he for some strange and unexplainable reason usually gives it no attention at all.

Lateral Movements

Some pedagogues advise that the forearm should move in a sort of semi-circle as the hand proceeds from one key to another on the piano. However, this seems only useless waste motion and the student is advised to move

the arm in a straight line as possible. It is said that Leopold Godowsky used to tell his pupils, while practicing long skips of an octave or more, to play one chord and then move the hand rapidly to the next chord without depressing the keys. This is a valuable hint. But it must not be thought that skips involving an octave or more are the only ones that should be practiced. The shorter skips of one or two notes are of equal importance; perhaps even more, as the long skips occur but seldom in most pieces. Scales and arpeggios help the student to master the lateral movement of the forearm, and these should be practiced. He must choose exercises and practice them unrelentingly. Only in this way will he ever achieve that subconscious mastery of the lateral movement of the forearm that is so absolutely essential to complete command of the keyboard.

John Brown, of "John Brown's Body"

By A. S. G. Walden

"Ozark" by accident the North, through the agency of John Emmett, gave to the South her chief and only song, "Dicke." And quite as unexpectedly did a Southern camp-meeting tune burst from its chrysalis to become the most important war song of the North under the name of "Glorious John Brown's Body." Thus came a nameless, C. B. Brown, "Our National Ballads." He goes on to say: "John Brown was an enigma; a strange medley of stinging, impracticable temperament, unbounded courage and but little wisdom, mingled with crude, visionary idealism. Inspired by Biblical precepts and Old Testament hero worship brought him to that mental state where he could lay his own child down upon the altar without a pang."

In his Kansas camps he proved and saw visions; believed that he inspired the word of the Lord and of God; had faith that the angels encompassed him. Yet his fighting was of the prevailing type, and was justifiable, say his more truthful biographers, on the score of defenseless resistance. Some of his acts were quite as criminal and atrocious as the worst of those committed by the Border Ruffians.

"Mrs. Howe (Julia Ward Howe) describes John Brown as a middle-aged man, with hair and beard of amber color, streaked with gray. . . . To use her words: 'He looked a Puritan of the Puritans; forceful, concentrated and self-contained. . . . John Brown was nearly six feet tall, but spare, although broad-shouldered. Otherwise accounts vary as to the appearance of the man.'"

How Moscheles Taught Grieg

By R. A. di Dio

As everybody knows, Edward Grieg went to Leipzig to study music, and his teacher in piano playing was Moscheles, once the friend and pupil of Beethoven. Mr. H. T. Finck quotes Grieg's own delightful reminiscences of Moscheles in his book, *Grieg and His Music*, from which the following is culled.

"It is true that he (Moscheles) was naive enough to believe that he inspired me by his own playing, and he was right to run down Chopin and Schumann, whom I secretly admired, but he could play beautifully, and he did, often taking up the whole lesson. Especially his interpretation of the 'Pavane' was wonderful. He was a man of few words. They were concise, full of character, and noble, without any straining after effect. I studied Beethoven's sonatas with him by the dozen. Often I could not play four bars together without his laying his hands on mine, pushing me gently from my seat, and saying, 'Now listen here, do that.' In this way I learned many a little technical secret and came to value his expressive interpretations at the very highest. I was told at the Conservatory—but here, fortunately, I can speak from personal experience—that he gave his pupils the advice: 'Play diligently the whole of Mozart, Beethoven, Haydn and myself.' I do not guarantee this anecdote. But I call attention to the fact that I myself, following his advice, took in hand his twenty-four Studies (op. 79) and played them all to him, and he said, 'I do not see the least regret. I liked them, therefore I did not wish to please him and myself. He must have noticed that, for he became from day to day more friendly, and it was perhaps a small but nevertheless an important success for me when, one day, I had played one of his studies without once being interrupted by him, he turned to the other students with the words: 'There you see, gentlemen, what I call musical playing.' How glad I was! On that day the whole world lay before me flooded with sunshine."

"Mean" and "Cranky"

By T. L. Krubs

The average earnest teacher exercises more self-restraint and controls more temper in one hour than most pupils could let fly in a year.

A pupil who is really in earnest and conscientiously follows the teacher's directions, rarely will complain that the teacher is "cross." In ninety-nine cases out of a hundred, where the teacher is made it comes from carelessness, indolent, indifferent pupils who are without real ability, who could accomplish things worth while if they would exert themselves, but who fail because they are unwilling to do the share of the work. Then, they are willing to do the share of the work, they find themselves, and to explain their failure without telling the truth is: "Oh, he was so cranky and cross, I could never do a thing to suit him, and so I just quit."

There are also not a few headstrong, willful, stubborn pupils who exert themselves to a moderate degree, but provided they are allowed to learn what they wish to learn, and study as they see fit to study. Their attitude seems to be that it might be left to their own choice to do about their music study as they please them, and that agree, the teacher should yield. If the teacher does not prove to be some special teacher, he or she is pronounced "cross" or "mean," or both.

There is one class of pupils for which I have always felt profoundly sorry—those who are deficient in their sense of rhythm, or in whom it is totally lacking—in other words, those who cannot keep time. These pupils get so stumbling through a composition, missing their heads against the bars of the music, as it were, yet not knowing when or why or how they have gone wrong. Many of these pupils, too, are the ones who when a teacher is working into their playing, that at this exertion is a sign of temper that the teacher is "cross" and "mean."

How to Select a Teacher

By Russell Gilbert

1. Decide whether the teacher shall be a man or a woman.
2. Estimate the price you can afford to pay for lessons.
3. Find out with whom your friends study. Determine whether or not like the way in which they play and whether they are interested in the art or not.
4. Do not consider the teacher because of the manner in which some of his poorer pupils might perform. It takes too long to alter.
5. Do not ask the price of a lesson from your friends, it may embarrass them or they may increase the amount to impress you. Go direct to the teacher; and if it is beyond your means do not be ashamed to say so.
6. Interview the teacher and judge for yourself of his character and appearance.
7. Beware of the teacher who tells you that he can teach what a wonder he can make of you.
8. Stand your own ground. If you have studied before do not let the new teacher condemn the old one. It is a bad habit of some teachers. If the new teacher says before that he can use and that you must start from the very beginning, run farther for a teacher.
9. Buy the papers and the musical magazines and read them. The best clerk of the big music stores and piano stores will be glad to advise you.
10. Remember that it is not necessary to go to one or more dignified piano stores to find the best teacher. Teachers have turned out who are the best dressed with other studies with Turkish rugs and perfumed stero drink-master; and if you are foolish, select a who will better advise a teacher and hunt for one your own nature.

"Music is a great universal language, needing no translation. Tolstoy writes a great treatise, and it is sealed to all writers. But Tchaikowsky writes a symphony in which he gets at once, needing no translation, to men of every tongue and type with its immortal message of beauty."

—Rev. Dr. William P. Merrill.

The American Renaissance of Johann Sebastian Bach

A Conference With the Famous Conductor of the Bethlehem Bach Choir, Dr. John Frederick Wollé

By ANN HARK

IN a semi-dark basement below the level of the street a little boy sat at an old melodeon. The ancient instrument drowned and wheezed beneath his uncoordinated fingers as the eyes of the youthful player, filled with a restless hunger, gazed blindly into space.

Johann Sebastian Bach! The name rolled back and forth through the mind of the dreaming child like a wave of melodical music, sonorous as the sound of the master's own melodies. Only that day he had seen it for the first time in an old copy of a musical dictionary, and at once the boyish imagination had been fired. A young, bearded organist of Germany who wrote beautiful church music! The picture haunted him. He, too, wanted to be an organist and compose stately chorales. If only he could learn and study some of the Bach music and learn to read the secret of the man whose name had come down through the ages as that of the great master of inspirational melody!

Fifty years later that same boy, now a man whose hair was tinged with gray, stood in the chancel of a dim-lit Gothic chapel. Behind him, a huge throng of men and women, gathered from every quarter of the globe; before him a choir whose faces had spread throughout the world. On the figure of the man, tense as a tight-drawn bow-string, are glared the eyes of the singers. He raises a finger, and the voices soar in thrilling ecstasy; he lowers it, and they drop to poignant depths of anguish. Vibrating to each varying shade of meaning, inseparable from the music as the string from the curving bow, he is the great essence of the spirit of the master, Bach, leading his singers by sheer force of the passion that pervades his being.

Consecration

The little boy, dreaming and improving at the old melodeon, has come into his own. J. Fred Wollé, founder of the famous Bach Choir of Bethlehem, Pa., and leader of the annual Bach Festival that has made of the little steel city a musical shrine to which true pilgrims from far and near, has demonstrated to the world the power of an idea. Through his consecration to a single cause, America has received a new interpretation of the works of Bach. Through his unswerving loyalty to the man who first intrigued his childhood fancy, more than a half-century ago, he has built up an organization unique in the annals of music.

It is this organization which was heard again in the twentieth annual Bach Festival, on March 29, 1925, when music lovers from all parts of the country flocked once more to Bethlehem, there to surrender to the spell of Bach—and Wollé.

"I can take my place into a bare saloon or a skating rink or anywhere else you like, and there create the same atmosphere that prevails throughout the Festival—the atmosphere that is Bach."

This is Fred Wollé's boast; and it is true. For the choir which he has made of Fred Wollé, and through Fred Wollé, Bach. He dominates it by simple force of will and personality. Genial, magnetic, friendly, but inexorable in his devotion to the master, he breathes into his singers the self-same spirit that pervades his own.

"If we are to sing, if anyone is to sing in any city of the country cannot do what I have done. That is," he adds, with a characteristic smile, "provided they are as insane on the subject of Bach as I am."

And it is this "insanity" which explains the Bach Choir. It is this quality, which draws men and women from miles around to regular practice throughout the year—not as a duty to be grudgingly gone through with, but as a rare and valued privilege to be eagerly looked forward to each spring, and away from the Bach Festival on the Lehigh University campus an awe and rapturous throng of auditors, conscious that they have reached through an almost tangible religious experience.

It is strange to note that this "insanity," born in the soul of the dreaming boy at the melodeon, grew and spread and stronger day throughout his early years in spite of the fact that it had nothing tangible on which to feed. For, until he was twenty years old, Fred Wollé



THE BETHLEHEM BACH CHOIR, DR. J. FREDERICK WOLLÉ, CONDUCTOR

had no acquaintance with the works of Bach. Until then he had had not a single organ lesson; but, by a strange coincidence, his introduction to the master's compositions and his first lesson occurred together. He had enrolled as a pupil of David Wolff, the blind organist of Philadelphia, and as the first step in his instruction, he was given one of Bach's incomparable fugues. Then for the first time the young musician of Bethlehem felt clear beneath his eager feet the path he longed to travel.

"It seemed like coming home."

How the Famous Choir Started

That is the way Dr. Wollé himself describes his great emotional experience. For years the name of Bach had been his musical fetish. Poring over dictionaries and encyclopedias, he had gathered every crumb of knowledge he could find about the man in whom he had detected a strange analogy to himself. Bach was an organist who devoted his life to sacred music. The music organist of Bethlehem had been brought up on the old hymns of the Moravian Church—he had played and sung them since he had first learned to play and sing—those same old hymns upon which Bach had built his chorales, cantatas, and oratorios. And now at last he was to be given an opportunity to study the works of the master, already enshrined in his youthful heart as the model of all that was great and good. No wonder it seemed like coming home. No wonder his "insanity" grew and strengthened until it pervaded his entire being to the exclusion of all else.

From the study that began on that day dates the real start of the musical organization whose accomplishments are known throughout the world. For, although the Bach Choir was not organized until fifteen years later and the first Bach Festival was not given until a year and a half after that, the spirit that created and inspired this unique body of singers was born on that day. Never during the years that have followed has it flagged and never has the light of the guiding star of Bach grown dim for Dr. Wollé.

It is interesting to glimpse the background from which this "insane" leader of men—and women—has sprung. Born in Bethlehem, in 1863, Dr. Wollé has spent almost all of his life in that town—a town which from its very beginning has had a musical setting that is unusual. For Bethlehem was settled by the Moravians, and from the very earliest time the history of that church is one in which music has played an all-important part. From the days of Count Zinzendorf, the pallid Saxon nobleman whose broad estates afforded the first refuge for the little band of persecuted emigrants from Moravia, down to the present, music has been an instrument, but forming an integral part of the Moravian Church. In the Moravian schools the importance of singing and playing has always been emphasized; in the church

services a large section of the liturgy is musical, while the various festivals of the church year, as well as the death of members of the congregation, are still announced from the church belfry by the brass tongues of the trumpeters. From their earliest years children are brought up in the knowledge of good music, particularly that of the church, and not the least interesting feature of the Bach Festivals is the sight of these little ones, eagerly following the difficult score with rapt attention and understanding.

It was in this musical atmosphere, backed by an ancestry that included many musicians, that the boy Wollé grew up. Born in the Moravian Seminary for Girls, the oldest school of its kind in America, where, for twenty years his father held the position of principal, young Fred from the beginning showed an unquenchable predilection for the organ. From the time that his chubby legs were first able to reach the pedals, he could be found at any hour of the day drowsing away at the old French melodeon in the basement, with his three or four stops. Vainly his mother implored him to devote as much of his precious time to his school studies as he did to his organ drumming, but Fred merely smiled and kept on with his improvisations. The organ was his instrument and he knew it.

When a few years later the Rev. Francis Wollé, Fred's father, installed an organ in the Seminary chapel, a new fascination entered the life of the little boy, and thereafter the old melodeon was selected for the big new instrument, whenever the youngster could steal an unnoticed moment to himself. There he dreamed his dreams of the great Bach, visioning the time when he, too, would be a real organist, inspiring thousands with his rendition of the master's compositions, but oblivious as yet of the life work that lay before him. Although until the memorable incident of the Bach fugue he had never had an organ lesson, long before that his talent had made itself felt and he had blossomed forth as a recognized, if unpaid, organist. Every morning he played for an hour or so, and every afternoon, then, hurrying up the hill to the Moravian Parochial School, he rendered the same service there before getting out his school books and joining the classes in the latter institution.

Materia Medica of Music

But, in spite of the boy's very decided bent, the Rev. Mr. Wollé did not favor music as a career for his son. And when, at the age of sixteen, Fred graduated from school, the father gave him his choice of going to Lehigh University or becoming an apprentice in a drug store. Without hesitation the boy chose the latter. The drug business had not the slightest interest for him, but at least he would have more time to devote to his beloved organ than if he went to college; and then, too, perhaps at the end of a year or so his father would release him and let him go back to his music. So, between turns at washing windows, making prescriptions and waiting on the store, young Fred pored over his books of harmony, assiduously neglecting the Materia Medica in which he should have been engrossed, and drawing the huge salary of \$50 for the first year and \$100 for the second. But at the end of that time his hopes were fulfilled and the Rev. Mr. Wollé, convinced that his son would never make a druggist, regretfully, allowed him to take up music teaching as a profession.

Then began a period of saving and scrimping, for Fred was determined that he would have at least one year of training abroad. So far he had had no lessons at all, and it was not until two years later that he enrolled under Wood and died a great and successful student of the glory of studying and hearing the blind organist play the great preludes and fugues of Bach.

By the following June, however, he had saved enough money to fund a trip to Europe, and, going straight to Munich, he began studying under Josef Rheinberger, then considered the greatest living teacher of counterpoint. Here the enthusiasm of Bach that had begun for the youthful musician three years before, with his first taste of the great one's works, deepened day by

day, for only the compositions of Bach and of Rheinberger were included in his studies. Here, too, he heard for the first time the works of his idol sung by a large chorus, and with one leap of the spirit he seemed to be back in the Moravian Church in Bethlehem, listening to the old familiar melodies whose marvelous elaborations were now captivating his very soul. Then, one lovely day in spring, he heard the "St. John Passion" of Bach sung by a large chorus in the Odeon in Munich. It has his great effect on him. "If they can give it here in Germany, why cannot we in America do the same?" was his thought. And three years later he proved it could be done, when the Bethlehem Choral Choir, which he had founded under his direction, gave a complete rendition of the "Passion" for the first time in this country.

Bach in Bethlehem

That was the beginning of Bach in Bethlehem—a beginning that at once attracted the attention of music lovers throughout the country. For the first time the "St. Matthew Passion" was given by the same organization, and then Dr. Wolfe pointed to his singers that they undertake Bach's greatest work, the "Mass in B Minor." But it was this work, since come to be recognized as the favorite of the Bethlehem Choral Choir, and each year repeated as the second day's program of the event, that proved the rock on which leader and singers split.

For the members of the Union took one look at the score, and suddenly their estimate of the "St. Mass" was exceedingly difficult. It presented obstacles to all even their spirit, rendered ambitious by two previous successes in the realm of Bach, quailed and wilted. They wanted something easier.

It was right here that the fiery conductor suddenly developed a strain of inspired stubbornness that refused to be overcome. The choir would sing the "B Minor Mass" or nothing. He was right; it sang nothing, and, quietly and unobtrusively, the Choral Union passed out of existence.

For a time it seemed as if the leader's dreams of a Bach revival in America were doomed to utter failure. True, he himself never lost sight of the guiding star and, through his efforts, the choir of the Moravian Church, of which he was organist, kept up his direction, and with the assistance of other singers, parts of Bach's "Christmas Oratorio," but for five years there was no organized chorus in Bethlehem. Time after time plans of new men and women came to the distinguished director, imploring that he organize a choir and take over its leadership, but the answer was always the same: "Not until the 'Mass' is to be given."

The First Performance

And finally this great, unswerving pertinacity, so unlike the hearty geniality and whole-souled friendliness of the man, had its inevitable result. In the fall of 1898 eight singers, willing to submit to the ultimatum of the director, came together to attack the formidable intricacies of the "Mass," and the foundation of the present Bach Choir had been laid. Followed fifteen months of hard study, and at last, in the fall of 1900, the incomparable work was produced complete for the first time in this country. That was the first Bach Festival. Since then there have been seventeen others, and the great dreams of the leader have been realized, tirelessly on the old methods have blossomed and grown to proportions that he himself never imagined.

But each spring as the stilled and reverent thousands, filled with the spirit of religious devotion, gathered from the vine-clad slopes on Lehigh University campus, they carry with them something else beside the beauty of the music they have heard, for, dominating the entire Festival is the unforgettable figure of the man whose "passionate" devotion to a single idea has brought to America the first realization of the superb works of Bach. Throughout the rendition of the beautiful fugues and chorales it is that figure, commanding, pleading, magnetic, inspiring, that forms the pivotal point around which chorus, musicians, and soloists revolve. So that the day for which French Wolfe stands. Without this spirit the choral works of the world would still be practically unknown in America and there would be no Bach Choir.

Without it the young student in Munich would have bowed his head before the wider experience of his teacher and agreed with Rheinberger that the organ, an ecclesiastical instrument, should be played solemnly and grandly, but with no trace of human feeling. Without it the newer interpretation of Bach's—his radical departure

from the accepted dismal solemnity to the glorious variations of light and shade and high-hearted emotion with which Dr. Wolfe has endowed it—would never have come into being.

Inspired Fanaticism

It is this inspired fanaticism, too, which has enabled the leader of the famous choir to smite the effect of the Bach music on his singers and to work out a psychological solution of the problem of the successful study of music. The younger ones were told little incidents of the master's work. For the Bach music is undeniably difficult. There are passages at which even the most experienced and the most enthusiastic singers are apt to stumble and grow discouraged. But once they have grasped the master's work, they find that at a very beginning of a heavy, ponderous work offers so formidable an outlook that the chorists weaken before they have begun. So he does not start at the beginning.

"With a chorus you must maintain the mood," he insists. "The leader must not only know the music himself, but he must know how to present it to those whom he wishes to instruct."

And so, with this idea in mind, he turns to the final page of the score. "We will begin with the last six measures," he announces, and the singers leap through his bodies until they come to the final page. Slowly, then, the choir turns through the music, and at last they have mastered it completely and are ready for a second attack. Then he tells them: "Now we will start four measures forward and continue on through to the end." The choir follows the leader's suggestion, then, reaching the last six measures, plunges joyfully into the conclusion, conscious of meeting an old and tried friend.

"Thus we avoid discouragement and always get the right idea," Dr. Wolfe explains. "I pick out disconnected passages from various parts of the work we are studying, always going backward to select the new section, and whatever difficulties and discouragements are encountered they are overcome and forgotten when we reach the old, familiar passages which have been already mastered."

Usefulness

But it is not this original method of teaching, whose results have proved so effective, that is the cause responsible for the overwhelming success of the Choir. For behind it and throughout it and inseparably a part of it is the personality of the man who is a modern re-incarnation of Bach. To his singers Fred Wolfe is Bach, but with all the culture that guides and shapes his life he would not call Fred Wolfe, the man on whom is centered an affection and admiration that are closely akin to worship. Unspooled by the adulation and success that have come to him, the man to whom all Bethlehem plans his being with an element of boyishness that has survived the years. At a social gathering he is the very first "life" of the party; "in time of sickness or sorrow it is Fred Wolfe whose unending sympathy and understanding and tenderness can be counted on by his friends; and in between times it is his ready smile and unflinching interest that lead added impetus to the joy of living. He walks down the street, and his progress is marked by one continuous succession of nods and smiles and greetings. He meets a friend and unconsciously his arm goes about the other's shoulder in a gesture of unstudied comradeship that is the keynote of the man's character. Thoughtfulness, unselfconsciousness and human kindness are the qualities that have made him what he is: an unconscious genius who never forgets that he is at the same time a man.

But it is this, apparently trivial and unimportant, but a monumental signpost of character, serves to illustrate the simple thoughtfulness that has endeared Fred Wolfe to all who know him. The Bach leader, with a handful of other mourners, had attended the funeral services of a friend in Moravian Church at Nazareth. According to the Moravian custom the services were continued in the churchyard around the open grave and the tomb as the body was lowered to its resting place. It was a dismal day in early spring. A cold rain pattered on the heads of the lovely old Moravian chorales umbrellas of the mourners and trickled damply down the necks of the tombstones as they struggled valiantly with the big brass instruments. The funeral service was over, the graves were being set, and no one thought to hold in their hands the umbrellas that they were unable to hold for themselves. No one, that is, but Fred Wolfe. Quietly and unobtrusively, he stepped from his place in the rear, and taking a position beside the nearest mourner, he held the umbrella for the remainder of the anthem his own umbrella.

Only a small thing, of course, but who besides Fred Wolfe thought of doing it?

Musical History for Piano Pupils

By Alice M. Hamlet

THROUGH various experiments I have come to recognize the practical as well as the cultural value of musical history for piano pupils.

It has always been an intensely absorbing study to me and I began to try to interest the children in the story of music. The younger ones were told little incidents in the childhood of some of the great composers, to which they listened with eager attention. The older students were loaned books on musical history, with the suggestion that they write a little story on the life of the composer whose music they were studying. Gradually the pupils awoke to the consciousness that music is something more than an array of little black notes and that there is a very real and human story behind every musical composition.

In order to sustain their interest, a prize was offered for the best brief biography submitted during the season, and many of the children reacted enthusiastically. A week before the annual recital, when the prize was to be awarded, it was found that some of the girls had written so many essays that they had copied them into a little book or to interpret the prize pupil submitted five hundred and twenty-six pages of musical history with numerous illustrations! When I had recovered from this pleasant shock I awarded a prize and half a dozen handsome books.

Since nearly every child enjoys reading, the few moments in the waiting-room before the lesson can be used to good advantage if some of the more entertaining but instructive books on music are left invitingly within reach. For this purpose the following books are excellent:

"The Boyhood of Edward MacDowell" by Brown; "Face to Face With Great Musicians" (two volumes) by Isaacson; "Young People's History of Music" by Cooke and current numbers of *The Etude*.

Once the pupils' interest is aroused, a deeper appreciation of his music study is bound to follow, and it is for the wise teacher to guide and encourage him with infinite patience and hope.

Some Time-Savers

By Estoka Heller Nickelsen

1. Have your musical library.
2. Have on hand an abundance of teaching material.
3. Select material for pupils outside of the lesson period.
4. Select carefully annotated compositions, studies and exercises, otherwise time must be necessarily taken for marking corrections.
5. Class work in Theory.
6. Typewritten questions to be written out by the pupil in the studio before or after the lesson, by the tale care of the "oral note book review" and examinations in theory.
7. Do not wait during the lesson period; however, a few moments' chat with the pupil between lessons will reacher.
8. Do not allow calls or telephone to interrupt during a lesson unless for some very urgent cause.
9. If pupils are late in keeping their appointments, improve time by "practice."
10. Riding on the cure to and from the studio affords an excellent opportunity for ordering new music, making which you are interested.

When Opera was a Tsardom

In 1762 Louis secured a royal license which made him the monarch of French opera. His power was his composer of the first French grand opera, which he sought refuge in England.

By exercise of his powers Louis acquired wealth, for some years he even secured to himself the credit in his death. In March 22, 1687, he accepted of his license was allowed to be presented. More important than anything he had in the development of the opera form was for he had his personal interest. All members of his household, France could not boast; and there is no Frenchman in France who is not a "passable" in the form in Europe.

Making Plans for the Coming Musical Season

Practical Means for Making your Next Year the Very Best of All

By WILLIAM ROBERTS TILFORD

"The greatest waste in American musical education comes from protracted vacations."

The speaker was the head of one of the largest American conservatories, who had had years of experience in watching the efforts of a vast number of students year after year.

"In Europe," he continued, "the student has no idea of waiting for days or weeks before commencing his musical work. The musical educational season seems to start with military precision instead of with a desultory lingering."

"I have known pupils to come into our school five weeks after the beginning of the term and then expect to make it up by means of cramming."

"A music this can not be done. Music must be assimilated, particularly music that is to be interpreted. It takes just so long to get the playing muscles into co-ordination with the brain. Every teacher knows this. It is something like an automobile which is new. The manufacturers warn you not to drive at a rate of speed exceeding twenty-five miles an hour for the first thousand miles."

"Some students expect to start their musical studies late in the season and then by means of a breakneck speed catch up with their work. It can not be done, except at a great loss. The student who enters a regular college course a month late is penalized by certain 'conditions.' He must 'work off' those conditions if he expects to be promoted to the next year. Sometimes he can work them off by over study. In music over study rarely produces results."

The difficulty with private teachers is even greater. Because there are no graduation conditions such as those which may exist in colleges or conservatories, the student may imagine that he is evading the inevitable penalty.

Get a Prompt Start

"Music is like a rough road. You must travel carefully just so long. You can not start late and by running make up for lost time without stumbling. Running ahead in music means a downfall. The best plan is to notify your teacher now that you are ready to begin your lessons the very first week of the season."

We can hear a chorus of experienced teachers all over the country echoing these remarks.

Getting a prompt start in music is half of the battle.

The Art of Being Prepared

Music lessons in this day are rarely inexpensive. The value of musical instruction is being more and more appreciated by the public and the teachers have regulated their fees in accordance with the increased demand. Many teachers do not receive nearly enough for their services. In comparison with the doctor, the dentist, the engineer—to say nothing of the artisan—they have made negligible increases.

Nevertheless the student of to-day in the large city usually pays a minimum of \$1.50 per lesson. This is the price advertised by a large school as an especially low price for good instruction. Three years ago, fifty cents a lesson would have been a fair minimum for similar instruction.

Because of the price the student has to pay for lessons it is all the more necessary for him to economize in the matter of time by way of preparation. A great deal more can be done in this way than many realize.

Don't wait until the day of your first lesson arrives and then bump in upon your teacher, spend the first lesson in social conversation over the summer's doings, and leave with nothing accomplished.

Getting Ready for the First Lesson

There is nothing that delights the teacher quite so much as eagerness upon the part of the pupil. The worthwhile teacher will encourage this to the utmost. If you want to enlist a kind of super-interest upon the part of your teacher, write him to-day and ask him to plan the material for the first lesson so that you may come with something prepared. Don't wait for the first lesson to do this.

Francis List once had an American pupil who went to him for instruction. At the first lesson the venerable Hungarian master asked the girl to play something.

"But, Master," she exclaimed, "I would not think of playing anything for you as I now play."

List was greatly entertained and said that every student was like a canvas upon which the teacher had to paint, but at the same time he had to paint through the student and not with his own hand. In order to paint through the student he had to know something of the material that the student "was made of."

You can add fifty per cent to the value of the first ten lessons of your new season by having your teacher outline some work in advance and then going to him prepared. He will then identify you as a worker in real earnest and not as a dawdler.

Work You Can Do Yourself

The student who tries to do "just enough" invariably succeeds in being a mediocre student. There are dozens of collateral lines that any smart pupil can develop in addition to the regular teaching work. Do you want to know musical history? If your teacher does not conduct a class, get a good musical history and work it out yourself. There are dozens of fine works, some accompanied with helpful lists of talking machine records that can be studied without a teacher, although it is always wise to get a good teacher if you possibly can secure one.

Do you want to know harmony? Just a little persistence and a good text-book, with the occasional help of your teacher, will do much. Harmony cannot be studied quite so independently as history, but if you really have American "stick-to-itiveness" you can accomplish wonders. Remember that many of the greatest modern composers, including Richard Wagner and Rimsky-Korsakoff, had very little instruction in harmony. They "figured it out" themselves.

There are scores of collateral works which the active student may employ for his musical and cultural education which can never come if he depends upon his lessons solely. Here are some extraordinarily valuable books which have helped thousands. Send this list to your teacher to-day and ask him to mark the ones which will help you the most for "side reading" next year:

Primer of Facts About Music, M. G. Evans.
The Evolution of the Art of Music, C. Hubert Parry.
Education of the Music Teacher, Thomas Tapper.
Art of Teaching, E. E. White.
What to Play—What to Teach, Harriette Brower.
Art of Teaching, E. E. White.

How Edward MacDowell Taught the Piano, Mrs. Edward MacDowell.

Interpretation of Piano Music, Mary Venable.
Devotional Analyses of Piano Works, Edward Baxter Perry.

Beethoven's Pianoforte Sonatas, Ernest von Etterlein.
Stories of Standard Teaching Pieces, Edward Baxter Perry.

Musical Interpretation, Tobias Matthay.

Great Pianists of Piano Playing, James Francis Cooke.

Piano Mastery, Harriette Brower.

Basic Principles in Pianoforte Playing, José Lhévy.

Touch, Phrasing and Interpretation, J. Alfred Johnstone.

Principles of Expression in Pianoforte Playing, A. Christman.

Weight and Relaxation Method for the Pianoforte, Jacob Eisenberg.

Piano Playing With Questions Answered, Josef Heimann.

Self-Help in Piano Study, Harriette Brower.

Well-Known Piano Solos and How to Play Them, C. W. Wilkinson.

Science for Pianoforte Playing, Mrs. Noah Brandt.

The Mechanics of Piano Technique, E. W. Grabill.

Master Lessons in Pianoforte Playing, E. M. Bonaman.

Piano Music, Its Composers and Characteristics, C. G. Hamblin.

The Establishment of Music, L. A. Russell.

The Poets of the Pianoforte, Hans Schuler.

The Standard History of Music, J. F. Cooke.

A History of Music, Stanford and Forsyth.

Secrets of the Success of Great Musicians, Eugenio Paganini.

Studies of Great Composers, C. H. H. Parry.

Anecdotes of Great Musicians, W. F. Gates.

Francis List, James Huneker.

Music Masters, Old and New, J. F. Cooke.

From Grieg to Brahms, D. G. Mason.

How to Understand Music, W. S. R. Mathews.

French Music of To-day, G. Jean-Aubry.

Musical Progress, Henry T. Finck.

Music, Health and Character, Dr. Agnes Savill.

Musical Methods, H. W. Haweis.

Music: An Art and a Language, W. R. Spalding.

New Theory Book, F. W. Orem.

From Song to Symphony, D. G. Mason.

First Position, E. Fauer.

Musical Expression, M. Mathis Hasey.

Ear Training, Arthur Heacock.

Make a Special Study of Something

Many a student has advanced his work by selecting some special branch of work as a subject to which to direct his attention for one year. This does not mean that the regular work should be interrupted. One of my own pupils, some years ago, came to me at the beginning of the season and said, "I would like to make a special study of Grieg this year in addition to my regular work."

Frankly, I had never known much more of Grieg than the conventional numbers that "everybody plays." The enthusiasm of my pupil led me to go over the entire Grieg literature, and I was amazed at the number of extremely beautiful things written by the delightful Norwegian master. I mapped out a little course for this progressive pupil; and at the end of the season the pupil had a very interesting little repertoire of Grieg material ready to play. Moreover, the pupil had read Finck's splendid biography of Grieg, had made it a point to hear Grieg orchestral and choral numbers and songs, and had purchased certain talking machine records that helped in the study of his works.

The result was such a good one that I encouraged any other pupils to have special lines of work for each season in addition to their prescribed courses. One took Haydn, one took Mozart, another took Chopin, and another took the Sakai Music composers, Chaminade, Godard and others.

New Year's Day in September

The Music Student's New Year's Day is September First. This should be the occasion for a number of resolutions for the coming teaching year. There are a few which should be of great value to both student and teacher:

Be Ready

THERE is a war-time story of the private who went up to the front and was accosted by his sergeant in military profanity. "What do you mean by coming to the front without your gun?"

The private was nonplussed and replied, "I forgot it, sir." The second time he returned the sergeant said, "Well, you've got your gun, where is your bayonet?"

"I forgot it, sir," was the answer; and the private went back once more. "Man alive!" exclaimed the sergeant when he returned, "where is your ammunition?"

What under the sun were you before you enlisted?" "Please sir," answered the private, "I was a plumber's apprentice."

The trouble with many students and also with many teachers in starting the season is that they have to take precious time to "go back for supplies." This really efficient teacher is the one who purchases his supplies well in advance and (when he has not immediate access to a large music store) has on hand in his studio just the right music and books so that time may not be lost in securing them.

A contemporary view of Rubinstein's principles and methods as a piano teacher is afforded by a few pages in "Anton Rubinstein," by Alexander McArthur, from whom the following has been extracted:

"His lessons are rather studies in poetry, in insight, in the conception of the ideal of the great masters, never a lesson in the ordinary sense. To him and all that followed him the pupil must have been coming to him; but insofar as the beautiful can be made known, the soul of a piece fathomed, he does it for his pupils and with them. There is no learning a piece of music with him, all that must be done before; and in this sense he is certainly no teacher, rather a priest, for he touches himself only with the conception, explanation, and with truth."

"The first and last composer Rubinstein presents to his pupils is Johann Sebastian Bach, and for each he has an altar and a little study of worship. He pays immense attention to the rhythm and touch; is less particular—perhaps less faithful—than Beethoven about the phrasing. He says himself 'It is too trouble to instill in the pupil a conservative, although broad, idea and view of art.'"

"In the best sense of the word, Rubinstein is a great master, and his teaching is more purely musical than that of the Germans say, than that of any master of today; in fact, it is a deep and abiding regret that Peterhof is not another Weimar for piano-forte students, were it only for part of the year, as with Liszt."

"It is a great thing to teach children to sing the songs of their own country with an understanding heart. It will enrich their lives through and through."

—LOYD GEORGE.

VERDI HAD A COMEBACK!

A CURIOUS episode in the early life of Verdi is recorded by F. J. Crowest in "Verdi: Man and Musician," which is more in some ways abbreviated form. Verdi's education as a child, of course, was partly ecclesiastical:

"The priests had got hold of him, and one ecclesiastic, Sektin name, had commenced to teach him the Latin tongue, with the view some day of making a priest of him! 'What do you want to study music for?' said the priest, at the same time comforting up the eagerly with the promise that he would 'never become organist of Busseto'—a position which he did subsequently fill. 'You have a gift for Latin, and must be a priest' was the confessor's parting shot."

In due course, Verdi became organist of Roncole, a little place near Busseto, and the above incident has been repeated. It came to pass that Father Seletti was officiating at mass on an occasion when Verdi happened to be detouring at the Busseto organ. Struck with the unusually beautiful organ, Verdi, in the absence of the priest, the service expressed a desire to be the organist. Behold his amazement on discovering the scholar whom he had been seeking to estrange from harmony to theology!

"What music were you studying?" inquired Seletti. "It was beautiful," Verdi, feigning shy, informed the priest that he had brought no music with him, and had been "just singing." "So, you sing?" Seletti added. "Ah!" exclaimed Seletti. "I advised you wrongly. You must be no priest, but a musician!"

Verdi had a way of scoring off those who misunderstood his genius. The Director of Milan Conservatory refused him as a pupil because he had no ability. Verdi's answer was one of the longest and most successful careers on record, remarkable for its sustained artistic progress to the very end.

The Musical Scrap Book

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

Conducted by A. S. GARRETT

LISZT AND THE BEGGARS

AN intimate glimpse of Liszt's generous nature is afforded in the following incident from "My Musical Memories," by Rev. H. R. Hawes, who says: "The darling of the piano, accustomed to a world of his earlier youth, was met freely with the *banale noblesse* of Germany and France. Liszt was a republican at heart. He felt acutely for the miseries of the people, and he was always a great player for the masses. 'When I play,' he once said, 'I always play for the people in the top gallery, so that those who can give but a few pennies for their seats may also get something for their money.'"

"He was ever foremost in alleviating the sufferings of the poor, the sick, and the helpless. He seems, indeed, to have been unable to pass a hungry, and the beggar soon found it out; they would even intrude upon his privacy and waylay him in his garden."

THE INSIGNIFICANT "1812"

PROBABLY Tchaikovsky's most popular composition if not his greatest work, is the "1812 Overture," which has delighted thousands of people year after year since first composed. Yet Tchaikovsky himself thought it had "no great artistic value." Writing about it to his friend, Mme. von Meck, in 1888, he said:

"You can imagine how I feel, that recently my name has been very benevolent, when I tell you that I have written two long works very rapidly. A Festival Overture for the Exhibition (the "1812") and a Serenade in four movements for string orchestra. The overture will be very noisy. I wrote it without much warmth of enthusiasm; therefore it has no great artistic value, as described by Clara, who I wrote from an inward impulse; I felt it, and venture to hope that it's work is not without artistic qualities."

ROBERT SCHUMANN'S ILLUSIONS

As everybody knows, Schumann's last years were clouded with sickness that affected his mind. A graphic picture of his last illness, as described by Clara, his wife, is given in Eberhard Listmann's "Life of Clara Schumann":

"On the night of Friday, the 16th (February, 1844), and Saturday, the 17th, Robert suffered from so violent an affection of the hearing that he did not close his eyes all night," says Clara in her diary. "He kept on hearing the same note over and over again, and at times he heard chords. By day it became merged in other sounds. On the night of Sunday, the 12th, it was bad again, and on the following day it also, for it ceased only for two hours in the morning."

"My poor Robert suffers terribly. 'Every now, he says, sounds to him like music; a music more wonderful and played more exquisitely instrumentally than he could understand. But naturally he is much grieved on this. The doctor says he can do absolutely nothing."

The following night, were very bad,

"Once, when at the height of his popularity in Paris, a friend found him holding a crossing-sweeper's broom at the corner of the street. The fact is, said Liszt, simply, 'I had no small change for the boy, so I told him to change me five francs, and he asked me to hold his broom for him till he returned.' I forgot to ask Liszt whether the lad ever came back."

"I was walking with him one day in the private gardens of the Villa d'Este at Tivoli, when some little rifts of wind, which he had with, rushed up to him with a few trumphant whistles, which they termed 'insoucants.' The benevolent Macrot took the gift good-naturedly, and produced several fumbling in his pocket, produced several small coins, which he gave to the urchins, turning to me apologetically: 'They expect it, you know. In fact,' he added with a little shrug, 'whenever I appear they do expect it.'"

Possibly on purely artistic grounds the "1812 Overture" is the better work; and Serenade the "1812" is "bigger" as the composer originally scored it. He intended it to be played outdoors in the public square, with a military band, bells and artillery to add to the festival qualities, but there is no evidence that it was ever played in this way. The orchestra score as usually played is not too noisy according to modern standards.

Tchaikovsky had a way of treating his own work lightly. Some of his most popular works, and truly artistic in quality, are his shorter piano pieces. Yet when a publisher commissioned him to write a piece, Tchaikovsky had to instruct his servant to remind him each morning after breakfast that he had a piano piece to compose before going on to more serious work.

"... we hardly slept at all. . . . He tried to work by day, but at night he so early as the cost of the most terrible effort. He said frequently that if it did not cease his mind must give way. . . . The affection of his hearing has so increased that he hears while pieces from his own compositions as if played by an orchestra, and the last chord goes on sounding until Robert thinks of another piece. Ah! and one can do nothing to ease him."

"On the night of Friday, the 17th, . . . Robert suddenly got up and wrote down a theme which, he said, an angel had sung to him. When he had finished he lay down again, and at night he began picturing things to himself, passing toward heaven with wide-open eyes; he was finally convinced that angels hovered round him revealing gleams to him in wonderful music. Hearing came and with it a terrible change. The angel voices turned to voices of demons and in hideous music they told him he was a miser and they would cast him into hell."

RADIO AND THE COMPOSER

GIVING a talk over the radio recently on Schubert, the writer received a rather gratifying number of constructive letters and comments from many non-musical people who confessed that they have become interested in this composer since his music has been popularized by "Blossom Time." "Blossom Time" includes a well-manufactured out of the second theme in the "Unfinished Symphony," a sacrilege that rather distresses the musician, but it is good to learn that more people are coming to love Schubert.

Radio has the peculiar attribute of calling the listener's attention to the composer to a gratifying degree. With a great deal of the audience listening, say, to Mme. Galli-Curci, her wonderful spontaneity has the effect of giving one the illusion that she is actually creating the music, and not interpreting the music of a composer.

This peculiar illusion no doubt is responsible for the neglect of many of our best composers during their lifetime, and the consequent estrangement of the public and the interpretative artists by the less thoughtful members of the audience.

Radio is tending to change that. No artist of perfection can be heard on the music comes out of the thin air. The grateful listener, feeling disposed to thank somebody for a delightful experience, is more inclined than formerly to give a thought to the composer.

When the photograph first came into being, it was sometimes said in criticism of this instrument that while it unquestionably gave us a repertoire of the great classics of incomparable value, it did not actually lead to the creation of music. It fostered no new composer.

This is not wholly just, for the photograph helps to popularize new music; but radio seems destined to go even further in the encouragement of composers.

"Beauty of interpretation depends, first of all, upon variety of color. Technique is, after all, only secondary,"—ELMAN.

THE EDUCATION OF A MUSIC CRITIC

"INCREDIBLE as it may seem to the musician of my acquaintance, there was a time when I knew even less about music than I do at present," confesses Harry B. Smith course, in addition to being a music critic was the librettist of "Robt. Hood," and I so ardently concealed my ignorance that a newspaper in a western city paid me a bonus. My equipment for my inept opinion of an inherited interest in music and a trifling talent was supplemented by school hours, according to I had developed after. By eavesdropping on a system of my initiation to a pianist playing such pieces as Mendelssohn's *Rondo Capriccioso* and two later I increased my knowledge. A year later I increased my repertoire by eavesdropping on a girl friend, other piano virtuosi; among them I remember, Chopin's *Prelude*, first No. 2, and, taught by a husband, economy, and with ink, a misal, I copied the music, illuminated it, and made a highly ornate music paper. My husband had discovered in a . . .

Some years after the above house, when was learning to play my period, managing editor happened to see my given a catch-phrase, catch-phrase of the probability, Chopin's. Not realizing that it all was turning over in my grave, this editor added the departure of musical criticism to my respectful duties."

A Lesson Analysis on Schumann's "Aufschwung"

By VICTOR BIART

He herewith present the first of a series of articles by Mr. Victor Biart. Mr. Biart is a brilliant pianist and a very interesting lecturer. For a time he was the official lecturer of the New York Philharmonic Orchestra. He was a pupil of Dionys Pruckner at the Stuttgart Conservatory. He has toured Germany and Belgium, as well as America, as a pianist.

AMONG the very foremost composers of the great Romantic School inaugurated, in instrumental music, by Beethoven, is Robert Schumann, who lived from 1810 till 1856. The era of this school begins with the nineteenth century, and its first field was Germany. The distinctive feature of romanticism in music is the tendency to associate music with a subject, real or imaginary. By the expression of a particular characteristic. A composition of this kind often points to some trait or emotional experience of the composer himself; this is subjectivity.

Schumann was one of the most subjective of composers. Even as a child he showed a most vivid imagination and declared his brain to be a veritable fountain of ideas. At this early period he also wrote little compositions in which he portrayed the characteristics of some of his comrades. A composition of this kind often points to some trait or emotional experience of the composer himself; this is subjectivity. Schumann was one of the most subjective of composers. Even as a child he showed a most vivid imagination and declared his brain to be a veritable fountain of ideas. At this early period he also wrote little compositions in which he portrayed the characteristics of some of his comrades. A composition of this kind often points to some trait or emotional experience of the composer himself; this is subjectivity. Schumann was one of the most subjective of composers. Even as a child he showed a most vivid imagination and declared his brain to be a veritable fountain of ideas. At this early period he also wrote little compositions in which he portrayed the characteristics of some of his comrades. A composition of this kind often points to some trait or emotional experience of the composer himself; this is subjectivity.

A factor that naturally proved a most potent influence in his creative work was his love for the gifted and eminent young pianist, Clara Wieck, who, after years of discouragement and struggle on his part, became his wife. She was the goal of his ambition, and the long opposition of her father to the union was a severe test of the maturity of the young musician. She was, according to the composer himself, the inspiration of many of his works for the piano—not to mention his superb songs.

More than one commentator has emphasized the fact that Schumann's musical ideas are too conservative to be adapted to elaborate technical treatises. For this reason he excelled in many respects, in the cultivation of the short piece. Among the most beautiful, original and expressive of these are the *Fantasies*—*fantasy-pieces*. Op. 12, which he composed in 1837, three years before it was given to him to lead his young bride to the altar. Short pieces of this type are written in either the Song-form or one of the closely related Rondo-forms. Of the eight pieces constituting this series, the subject of this lesson article, the second number, entitled *Aufschwung*, which is generally translated as *Soaring*, sometimes also as *Elevation*: both signify a flight or rapture of the soul.



Schumann's Musical Ideas

The form of this piece is that of a rondo with three themes. The difference in texture and rhythmic physiognomy is, at the same time, more characteristic of the Song-form. This combination of these different elements is another feature of romanticism. The Principal Theme of this piece is a normal eight-measure period, of the Antecedent and Consequent, each of these periods consisting of four measures; the former ending with a semi-cadence, the latter with a full or perfect cadence in the key of the relative major, A flat.

As in so many pieces, the fundamental spirit of the composition is expressed in a motive of particular salience. This motive, we must remember, is generally a three-measure compound of two measures; and therefore, just half of the normal four measure phrase. No



VICTOR BIART

element distinguishes the motive more than its rhythmic features. The initial motive of this theme is divisible into two sub-motives of almost identical rhythm: the first, ; the second, . The rhythmic formation is marked by the accent. The first sub-motive is marked by two accents—a primary accent on the first beat of the first full measure, and a secondary one on the fourth beat; the second sub-motive has but one accent—on the first beat of measure 2, which is the heavy measure. Each sub-motive shows also a strong metrical accent, that is, a key note beginning on an accented beat; in each of these cases, the first beat of the measure.

Natural and Metrical Accents

The great velleance arising from the combination of the natural and metrical accents imparts so strong impulse to the individual notes of the motive that they are all disconnected from each other, with the exception of the short note following the longest one in each sub-motive. These factors, combined with the rapid tempo, determine the impetuous character of this precativative motive. With a repetition of the motive, over a pedal octave in bass, the Antecedent is fully formed. This entire phrase is built on the harmony of the dominant. The period is then completed by the Consequent, which begins with the same rhythm as the second sub-motive of the Antecedent. The melody leaps to the highest note (c3) of the theme—its climactic point. The harmony is that of the tonic, which serves as resolution of the dominant harmony of the Antecedent. This function strengthens the complementary relation of the Consequent to the Antecedent. The first motive of the Consequent (measures 5 and 6) shows one of those instances of conflicting rhythm so characteristic of Schumann. The motive arises from three impulses: first, that number of *quaver*-notes in the treble against two accents in the accompaniment—as the first and fourth beats. In the last note (measures 7 and 8) the conclusion takes a sudden turn to the key of the relative major.

In marked contrast to the Principal Theme is the First Subordinate Theme, in form, character, texture,

melodic line and rhythmic formation. It consists of a three-part song-form in D flat major, each part composed of an eight-measure period. In contradistinction to the vigorous staccato notes of the Principal Theme, the melody of the new theme flows in smoothly connected notes. It is stirred to great activity by the rushing 16th-note in the accompaniment. The tenor part moves, as if in a satellite capacity, with the melody. The impassioned ardor of this theme, which develops soon after its quiet beginning, carries the melody like a rising wave to its crest—the B-flat in measure 18, to which it succeeds in subsidence in the Consequent. Part II opens in the somber depths to which the ending of Part I has taken us. Below the soft rumbling of the 16th-note figuration in the treble the bass ventures a melodic motive ascending an octave and exhibiting the prevailing rhythmic trait of the entire theme:



Above it a sympathetic melodic line is generated in the 16th-note groups, each note of this melodic line following that in the bass. With the second half of measure 32 Part III begins, in which the melody of Part I breaks out in dash-like spirit, with accents in the tenor part in deliberate conflict with it. The Principal Theme thus makes its first re-appearance, with a repetition of the Antecedent in the key of the subdominant, leading to a close in the main key.

In the repetition of the Antecedent in D-flat minor the contrapuntal interplay of the first sub-motive as the tenor, as in heated discussion, lead to the greatest climax thus far reached—the octave F in the first measure of the Consequent (measure 49). Instead of coming to a concluding halt on the cadence-chord—the octave F of measure 52—the theme is carried in unbroken continuity into the Second Subordinate Theme. This theme in B flat major, true to the scherzo character of the rondo, is in the sharp contrast to both preceding themes. Like the first, it is in three-part song-form. The Antecedent is an eight-measure phrase, which is not nearly so common as that of half that length. The Consequent is divided in the fourth measure by a semicadence and is extended by two measures, which appear to lift the veil of mystery that hangs over measure 67. The ardent and flowing melody is in simple rhythm. Part II begins with measure 71, with its capricious little play of staccato notes, followed by the descending figure, partially chromatic to its end, as indicated, imparts a fantastic, mystic touch. The venturesome sequences of this motive as it experiments in higher pitch and keys, as if seeking solution, are answered by the return of Part I, in its bright light, to form Part III.

The theme of the second subordinate, through searching harmonies over a rumbling bass, into the re-transformation to the Principal Theme. This re-transformation is indicated by tentative and intermittent appearances: above this wandering bass of at first merely a half of the sub-motive of the Principal Theme, then the full sub-motive, like a rears of the clouds, and finally, in the dawning crescendo, the Principal Theme emerges into its third appearance, and in renewed consciousness of its vigor. After this the First Subordinate Theme returns in literal repetition, but now in the key of the relative major, following which the final appearance of the Principal Theme brings the piece to its close in the main key.

Now that we have studied the expressive content and structure of the piece in its every phase, we come to the greater task of reduction—the illumination and expression of its character and its greatest amount of strength. The impetuous character of the motive that launches the piece naturally requires a vigorous forte, but in which the maximum of power is not expended on the first two notes, but is reserved for the rhythmic salience formed by the accented beats 1 and 4. To this end we have provided a fingering that assigns the strongest strength to the notes, requiring the greatest amount of strength. Moreover, the thundering power of this mo-

tive can obviously be brought out only by wrist technique—aided, even, by the arm. The robustness that results in this music being drawn largely to the strident rhythm and the electrical accents formed by the longer notes which begin on these accented beats, its reproduction is possible only through a strict tempo and maintenance of the full length of these longer notes.

The melody, being, as it does, beneath the accompaniment, must be brought out in strong relief. The cumulative force of the motive reaches its climactic point on the F on the first beat of measure 2. The task of rendering this greatly simplified by the change in the theme's dynamics; the natural accents (on beats 2 and 4), the musical accent already explained as beginning with the first beat of each measure, and the appearance of the highest melodic note of the first motive, and the highest but one of the second, both on the accented beat. Three reasons, therefore, for the heavy accentuation of the first beat of each measure of the motive and the phrase. The necessary vengeance of this emphasis will be greatly heightened by slightly withholding each of the beats 5, 6, 7 and 8, thus subjective. This will, it is true, occasion a slight extension of the measure, but it will only enhance the force of its expression. The G's and A's in measures 1 and 2 can be thought of as the melody, rather than the accompaniment. As repetition generally intensifies expression, the second appearance of the motive can naturally be given with greater power even than the first.

Use of Pedal

It will be noted how sparingly the pedal must be used in this motive on account of the adjacent position of so many notes of the melody and the necessity of their separation. The sustaining pedal is best adapted to the holding of the octave C in bass in measure 3. Those not familiar with the use of this pedal are advised that it must be depressed only after the note to be sustained has been struck—albeit, however, before the latter is released. Particular care should be taken to release the damper pedal slightly before the second chord of the semi-cadenza in measures 2 and 4.

The ascending line of C's beginning in bass of measure 4 and rising to the high C of measure 5 must not only so loudly as to give the impression of a crescendo that culminates in this climactic note of the period. In the conflicting accents in this measure a sufficient accent on the fourth beat in the bass will serve effectively as counter-accent to the rhythm of the melody. A sharp staccato on the eighth-note G in the treble will enhance the vigorous character of the theme. Measures 7 and 8 should be given in the spirit of conclusion of the period. The repetition of the period should, if anything, show heightened eloquence.

In the First Subordinate Theme, a universal fault among students—and one by no means limited to them—consists in the enfeebling of the melody by the 16th-note of the accompaniment, through lack of subordination of the latter to the former as the theme. An infrequent change of pedal. The accompaniment should be so sharply differentiated from the melody in tone color as to correspond to a different instrument. Next in importance to the melody is the tenor part. Like the melody, it should be treated with a light legato. A flowing, smooth legato of the melody will also illuminate the contrasting character of the two themes. This contrast further shows a strong, determined ending of the Principal Theme and a soft, delicate ending of the new one—a dynamic feature generally neglected. Great care should also be taken to observe strict simultaneity between the two hands. The crescendo following the beginning, plans is rarely carried to a sufficient climax on the B flat of measure 10. The general sublimity of the Consequent, after the effusion on the first note of its first measure, is effected by a calming diminuendo.

Part II

The most mysterious quietude with which Part II opens requires the utmost softness and, particularly in the bass, a legato of gliding smoothness. The melodic vein already described as being generated in the accompaniment should be brought into evidence by a distinct, though not ostentatious, tracing of it by the thumb. A slight crescendo leads to the rest of the phrase—member formed by the following two measures, with their independent ideas of rhythm manifested by soprano and tenor—features which should be preserved in the rendering. The little effusion in measure 27 and 31 should be carefully observed. The ritardando in the latter measure should be extended to the middle of the next measure. The tempo is naturally resumed with the sudden appearance of Part III. As this part begins *mf*, the crescendo leading to its climactic B flat in measure 34, must lead to a higher point of dynamics

than in Part I of this theme. A very slight separation should be made between the subsiding end of this theme and the impetuous outbreak of the returning Principal Theme. The octave C in the bass in measure 40, with which it is introduced, should be given with a crashing accent. In this, its first re-appearance, the Principal Theme cannot be rendered with too flaming passion, especially in the phrase on the dominant of B flat minor. In the Consequent, with its great climax, to which attention has already been called, a certain lack of tempo will effectively mediate between the fiery impetuosity of the Principal Theme and the radiant Second Subordinate Theme into which it leads.

Spirit of the Consequent

The Antecedent of this theme should be rendered in a simple, unaffected manner, in strict tempo, the melody very legato, the accompaniment subordinated, every rise of melody attended with a swelling crescendo. The introspective spirit of the Consequent will be best illuminated by a soft beginning, the reflective quietude maintained by a smooth, soft gliding of all eight-notes in the accompaniment.

In Part II the ascending staccato notes, indicated *staccato*, are difficult to execute with sufficient shortness of sound to make a most rapid rebound of the hand or finger, according to the stroke employed, whether wrist or finger. A combination of both may be found useful. The sharper these staccato notes, the more legato notes descending chromatically in measures 73, 77, 81 and 83. A rise in crescendo with each appearance of the ascending staccato notes will provide the correspondingly lighter colors appropriate to their significance.

Each of the three phrases beginning respectively with measures 93, 97 and 101 must begin softly, as if with renewed impulse, and end in a moderate, but expansive crescendo. The accompaniment should again be of strictly legato movement, the gliding of the pedal will produce a mysterious, rumbling effect. The utmost clarity and distinctness of even the softest notes of the motive and its preceding fragments, which herald the approach of the Principal Theme, are essential to the proper presentation of these important organic elements. The well-measured gradation of the crescendo attending these, culminating in the outbreak of the Principal Theme, *ff*, requires great dynamic control, to be gained only through careful listening and self-criticism. The returning themes are to be treated as heretofore. The abrupt ending of the piece can be offset only by a slight broadening of the final measures. A great deliberateness indicative of impending finality must characterize this concluding phrase.

"But God has a few of us whom he whispers in the ear:
The rest may reason and welcome; 'tis we musicians know."

—BROWNING.

"The growing practice of using musical melodies as themes for popular dance numbers, while indolent as such as legitimate melodies may be justified as part of a movement to supply 'modified milk' for an infant feeling."

—MEYER DAVIS.

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PROGRAM II

A Basket of Flowers

This program is essentially summer; and even though the titles of the compositions make the music, directed the spring to the autumn, there are along the way many flowers to put into the basket. The pupils should bring many flowers to the studio or hall as they can get, preferably wild flowers, in plenty of time so they may be well arranged. The programs should have these pointed baskets of flowers on the front page. These could be easily done by the pupils if the teacher had a little care in what could be printed at the same time as the programs and the flowers distributed to the children or grown-up pupils who were artistically inclined. If a cut is not feasible, let the basket be an original design on the part of the pupil or a copy from a cross-stitch pattern. This would give all pupils a real share, and their names should be on the program. In this plan is not practicable, why not have a program. 11 flowers, real or artificial, swung by the children in rhythm with the music. This would be very pretty and not detract at all from the soloist's own glory.

A Basket of Flowers. TESSA CARMEN
A dancing waits in the key of D flat, requiring facile fingers and a nice rhythm for its performance.

In the Park. F. A. WILLIAMS
A graceful composition which is melodious and yet not too difficult for the student with moderate technique to attempt and do splendidly.

Waltz of the Flower Fairies. MARIE CHERRY
A beautiful composition which is the heart of all the children who study it. It makes every good student wish to grow old.

Swinging Trees. GEORGE L. SPALDING
Pleasant piano piece gives a delightful character to this composition that is excellent.

June Rose. GEORGE L. SPALDING
A beautiful composition with a pleasing melody, consisting of hands, brooks, clouds and a few, it is a good study.

Hymn. ARTHUR L. BROWN
A waltz with a melody that is both hand and foot and the middle. Tonal and pleasant.

Flower Song. M. A. EEN
An easy composition which is the heart of all the children who study it. It makes every good student wish to grow old.

Daffodils. FRANCES TERRY
A fine study in even and light staccato notes, which does not require any great technique to attain the correct effect.

Two Flowers. KARL KOELLING
A popular composition which, when well played, gives a brilliant effect.

Song, Ring, Song. GEORGE L. SPALDING
A happy song which has ever pleased the young and is a fine study in large notes which is very easy to learn.

Red Rose. C. W. KERRY
A waltz which is a study in large notes and an easy study.

Heart's Beat. J. W. BIRCHOFF
A pleasing light, full of character and beautiful as to hear.

When the Leaves Fall. EMIL SCOTTING
A waltz piece written simply, but with a beautiful melody.

Cherry Blossoms. H. ENGELMANN
A Japanese dance in modern style, which is quite a variety of prettiness, with chords, triplets, and changes of tempo, and is a study in melody.

Sweet Lavender. J. L. GALBRAITH
A beautiful dance with several simple and easy figures which are not difficult.

Iris. FREDERICK RENARD
A waltz in 3/4 time with a melody that is both hand and foot and the middle. Tonal and pleasant.

Should it be advisable to make substitution for any of the numbers given or in addition to the program are desired. The following list will be suitable.

Prior Rose. G. F. HAMER
Merry, Merry, Merry. J. H. ROGERS
Forget-Me-Not. F. D. FOREST
Rose Petals. F. WINGARD
Alpine Violet. PAUL LAWSON

L. AYRES

SOARING
AUFSCWUNG

AUGUST 1925

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Allegro con fuoco

Principal Theme

Antecedent

R. SCHUMANN, Op. 12, No. 2

Consequent

Repetition of Theme

8 Sustaining Ped.

allarg.

1st Subordinate Theme Part I Antecedent

Consequent

Part II Antecedent

Part III a tempo

Part IV

dim. e rall.

Principal Theme
a tempo

This musical score is for a piano piece titled "Principal Theme a tempo". It is written in G major (one sharp) and 2/4 time. The score consists of 104 measures, numbered 32 through 104. The piece is divided into several sections:

- Measures 32-48:** The initial theme, marked "Sustaining Ped." and "a tempo". It features a rhythmic pattern of eighth and sixteenth notes.
- Measures 49-56:** A section marked "rall." (rallentando) and "mf" (mezzo-forte). It includes a "2d Subordinate Theme, Part I Antecedent" and is marked "Ped. by half measure".
- Measures 57-64:** A section marked "Consequent" and "pp" (pianissimo). It continues the rhythmic motif.
- Measures 65-72:** A section marked "pp" and "a tempo". It includes a "Part II" section marked "sf" (sforzando) and "p scherz." (scherzando).
- Measures 73-80:** A section marked "a tempo" and "p" (piano). It includes a "senza Ped." (without pedal) instruction and a "tranquillo" marking.
- Measures 81-88:** A section marked "a tempo" and "p". It includes a "Part III" section marked "a tempo" and "p". It also includes a "tranquillo" marking and a "Ped. as in Part I." instruction.
- Measures 89-96:** A section marked "Re-transition" and "moltoissimo" (molto). It includes a "p" (piano) marking.
- Measures 97-104:** The final section, marked "pp" (pianissimo) and "senza Ped." (without pedal). It concludes the piece with a series of descending notes.

poco a poco cresc.

Principal Theme

1st Subordinate Theme

pp dolce

pp

ritard *a tempo*

mf

dim *rall*

Principal Theme

ff *allegro*

Sustaining Ped.

Sustaining Ped.

RIBBON DANCE

BALLET-MINATURE

A neat little Salon piece, of 3-4 grade, thoroughly pianistic throughout.

JAMES FRANCIS COOKE

Moderato grazioso M. M. $\text{♩} = 48$

p

Poco più mosso

Fine *mf*

Slower M. M. $\text{♩} = 42$

pp *cresc.* *allarg.*

Pod. simile

f *p* *a tempo* *cresc.* *allarg.* *ff* *D.C. al Fine*

DAYS OF SUNSHINE
SONG WITHOUT WORDS

EMIL KRONKE, Op. 187

Molto con passione, vivo M.M. ♩ = 84

f

con anima

subito

cresc.

allargando

ferm.

fine

molto espress.

si canta ben sostenuto

molto rall.

Tempo I.

p dolce

D.S. al Fine

FOLK DANCE

An original four-hand piece of much merit; reminding one of the style of Schubert.

GEORG EGCELING, Op. 220

Allegretto M. M. ♩ = 144

SECONDO

ff mp f p ff mp mf f ff Fine p dolce mf ff rit a tempo mf ff D. C.

TRIO

CHANSON TRISTE

A favorite number, often heard nowadays in the "movies!"

Allegro non troppo M. M. ♩ = 84

SECONDO

P. TSCHAIKOWSKY, Op. 40, No. 2

p con molto espress.

p

mf

p

opusc.

f

p poco rit.

p

mf

p

pp

ppp

CHANSON TRISTE

AUGUST 1925

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Allegro non troppo M. M. $\text{♩} = 84$

PRIMO

P. TSCHAIKOWSKY, Op. 40, No. 2

p con molto espress.

p

mf

p

mf

f

p poco rit.

p

pp

ppp

BOHEMIAN DANCE

THE ETUDE

CARL MOTER

With a fine old-fashioned rollicking flavor. Grade 3½.

Risoluto M.M. = 168

f non legato

mf legato

p non legato

f non legato

p

mf

f

p

mf

A valuable study in the *arpeggio* and the *turn*, through the medium of an agreeable drawing-room piece. Grade 8½.

ROMAN CANDLES

CARL SCHEIDLER

Allegro fuocoso M.M. $\text{♩} = 100$

The musical score for "Roman Candles" is a piano piece in G major, 2/4 time, marked "Allegro fuocoso" with a tempo of 100 beats per minute. It is composed of eight systems of music. The first system begins with a treble and bass staff. The melody is characterized by rapid arpeggiated figures and turns. The score includes various dynamic markings such as "f" (forte), "ff" (fortissimo), and "poco rit." (a little slower). The piece concludes with a "Fine" marking and a "poco rit." instruction. The notation includes many slurs, ties, and fingerings to guide the performer through the complex passages.

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MOONBEAMS

MONTAGUE EWING

Andante espressivo M.M. ♩ = 144

The musical score for "Moonbeams" is presented in a standard piano format. It begins with a treble clef and a key signature of two flats (B-flat major). The time signature is 3/4. The tempo and meter are indicated as "Andante espressivo M.M. ♩ = 144". The score is divided into two systems of seven measures each. The first system includes dynamic markings of *f* (forte) and *p* (piano), and a *rit* (ritardando) marking. The second system includes a *Fine* marking. The piece concludes with a *Piu mosso* section starting at measure 11, which is marked with a *f* (forte) dynamic. The score includes various musical notations such as slurs, ties, and fingerings.

1st time 2nd time

Più mosso

f *f* *mf* *mp* *p* *rit.* *pine* *mp*

poco rit. *a tempo*

poco rit. *a tempo* *mf* *poco cresc.* *poco dim.* *rit.* *D. S.*

THE MARCH HARE

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MARI PALDI

Allegro M. M. ♩ = 144

p *dim.* *rit.*

a tempo *p* *cresc.* *dim.* *Fine*

mf *cresc.*

p *D. C.*

An idealized dance rhythm. Grade 4.

FAIRY BALLET

RUDOLF FRIML

Moderato M.M. ♩ = 72

Musical score for "Fairy Ballet" by Rudolf Friml. The score is in 2/4 time, key of B-flat major, and consists of 84 measures. It is divided into two main sections: the first section is marked "Moderato M.M. ♩ = 72" and the second section is marked "Poco più animato M.M. ♩ = 84". The score includes piano (p), mezzo-forte (mf), and forte (f) dynamics, as well as tempo markings like "a tempo", "poco rit.", "rit.", and "molto marcato". The score is written for piano and includes a right-hand (r.h.) and left-hand (l.h.) part. The first section ends with a "Fine" marking. The second section begins with a "Poco più animato" marking and continues with a "poco rit." marking. The score is published by The Froedrich Co. and is copyrighted by The Froedrich Co. in 1925.

A HAPPY BIRTHDAY

A "finger twister." A good velocity study,
musically interesting. Grade 3½.

MANA-ZUCCA, Op. 90, No. 2

Merrily M.M. ♩=126

The musical score for "A Happy Birthday" is presented in a single system with two staves. The right staff contains the melody, and the left staff contains the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The piece is marked "Merrily" with a tempo of M.M. ♩=126. The score includes various musical notations such as slurs, ties, and dynamic markings like "f" (forte) and "p" (piano). The piece concludes with a double bar line and a repeat sign.

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FR. DRDLA, Op. 201

Allegro

VIOLIN

PIANO

segue

Last time to Coda

Allegretto

1. *cresc.*

2. *cresc.* *f* *mf*

3. *dim.* *dim.* *mf*

4. *cresc.* *f* *ff* *Allegro* *ff* *D.S.*

5. *f* *cresc.* *cresc.*

6. *Coda* *f* *pizz.*

LOVE'S GREETING

THE ETUDE

Registration { Sw. Soft String 8
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RAY HASTINGS

A tuneful voluntary or "picture piece", with a fine chance for solo stops.

M. M. $\text{♩} = 72$

Sw. & Std Diap.

Manual

Pedal

Manual

Pedal

Sw. (String)

(Flute)

(String)

Gt.

Più mosso (alla breve) M.M. $\text{♩} = 72$

Gt. & Sw. to Gt. 16'

Sw.

Gt.

Sw. & Std Diap.

Sw.

ritard

Soft string alone

ppp

& Soft string

Words by EDWARD W. BOK

A SUPPLICATION AND AN ASSURANCE

From an Old Dutch Folk-Song
Arr by JOSEF HOFMANN

Maestoso

1. Fa - ther so gen - tle, take Thou my hand. — Deep are the wa - ters, I know not the way;
 2. Hark - on, my child; be - lieve in my Word. — Sur - gen - der thy self to me: I am thy Lord;

Sleep - less the nights — con - fused is the day; — All is so emp - ty, so lone do I stand. God, I be -
 Earth's deep - est sor - rows they last but a day; — Fresh cour - age I will give you: I am thy Way. Look up and

lieve, but the bur - den is sore, Faith and fresh cour - age are all I im - plore. Give calm to my heart, that will
 trust! For the sun shines on high, No shad - ow lies there; clear blue is the sky. — On guard are the stars, bring - ing

ban - ish all fear, — O - pen Thou my eyes, that Thy pur - pose may be clear. An - swer my won - der, dis - pel all my
 calm to thy sleep; — Learn peace: have faith, that thy watch I will keep. Dry now thy tears; make thy heart bright with

doubt, cheer, Teach me the les - son of du - ring with out, — Tho' hard be the cross, with help I can stand, —
 Grief can - not blind thee, thy way make I clear; — Have faith! I am near, at thy side do I stand, —

Fa - ther so gen - tle, thy reach - out my hand. hand, thy trust in my hand.
 am thy guide, put thy trust in my hand, thy trust in my hand.

MICHAEL'S FLUTE

THE ETUDE

FRED G. BOWLES

WALTER ROLFE

Allegro, non troppo

Andantino poco rubato

Do you know the Val-ley of Kil-ty Where
When the lark's a-sleep in the mead-ow, A

fair-lies dance all the night through! There a lit-tle man there, And he sits in his chair With his ro-guish eyes smil-ing at
thrusgives a foot-le or two From the top of a tree, Where it's eas-y to see What the mag-ic of Mich-a-el can

you! He plays a-lone by his cah-in The lilt of an old fash-ion'd song; 'Till the
do! Faith! it may be rude to the rob-in, The black-bird or whis-tl-ing thrush; But when

birds are all mute At the sound of his flute, And the night-in-gale seems to go wrong.
Mich-a-el gets in With his old-flute a-gin, Shure he'll put ev-'ry bird to the blush.

più mosso cresc. e accel. rall. e dim.

più mosso cresc. e accel. rall. e dim.

REFRAIN (In a lively rollicking style)

For ev-'ry bird that lis-tens Is learning how to sing, When Michael Mori-arty Tells them it is Spring- The Gold-en notes go float-ing A-

down a Vale of Song, And it's all the world's a sing-ing school When Michael comes a-long.

Allegro

MASTER, I WOULD FOLLOW THEE

J. MARTYN WALSH

PAUL AMBROSE

Andante

Mas - ter, I can hear Thy plea, Hear Thee whis - per:
"Fol - low Me!" I hear Theesay, As I strug - gle

"Fol - low Me!" As my feet Thy way I turn, Let me more Thy spir - it learn, More of help to
on the way, Tho' I stum - ble oft and fall, Still I hear Thy lov - ing call; Grant me grace my -

oth - ers lend, Till, like Thee, they call me friend; On through lone Geth - sem - a - ne, Mas - ter, I would
self to - give, More and more like Thee to live - E - ven up to Cal - va - ry, Mas - ter, I would

fol - low Thee.
fol - low Thee.
allegro *al tempo*

MONEY, HONEY, MONEY

THE ETUDE

SARAH JOHNSON COCKE

EDWIN HEDDEN

I won-der what the mat-ter can be? I'm feel-ing so de-light-ful-ly free!
The rain-bow path I've found to be A trail of joy and ec-stacy

It's mon-ey hon-ey mon-ey, It's all the world to me To get on a big jam-bo-
Where mon-ey, dear old mon-ey If spent un-self-ish-ly Will pull off a big jam-bo-

ree, To get on a big jam-bo-ree. And when I get home with head light as foam, No one
ree, Will pull off a big jam-bo-ree. For to seat-ter our deeds, to meet oth-ers' needs

quar-rels with me a-bout mon-ey. Oh, it's mon-ey, hon-ey, mon-ey That makes the old world trot. It's
all that we'll save out of mon-ey. For it's love, my dear, not mon-ey That spins the old world round. It's

mon-ey, hon-ey, mon-ey Makes us cold or hot; And the on-ly thing that makes me sigh, It
love, my dear, not mon-ey That chas-es the tear and the frown; And the on-ly way that we can fly

won't go with me when I die, And how can an-gels fly... sky high With-out mon-ey, hon-ey,
On to heav-en when we die, Is by love, my dear, by love, my dear, not mon-ey, no, no, mon-ey,
not mon-ey.

A VOCAL method is generally understood to be a systematic mode of procedure in training the voice, which includes various vocal exercises with and without words. These exercises are to be sung in a certain prescribed manner, according to the requirements of the teacher.

Presumably, the object of a vocal method is to insure the reliability of the voice in sustaining the various styles of singing. Method, as the name implies, should be a means of "acquiring something and that something the art of correct voice production and the art of singing. Unfortunately there is a tendency to exaggerate the importance of the word "method" and a consequent tendency to make the method the final objective; so that almost before the student is aware of it he is bending his energies towards learning the method rather than learning to sing.

As a matter of fact, no specific vocal method is universally sufficient, is applicable to the requirement of all voices. Every voice requires somewhat different treatment, to develop it properly; and so the method or the means of acquiring vocal control should vary according to the requirements of each individual case. Every expert teacher of voice production, from his experience in training different voices, realizes the importance of this understanding.

Elastic Methods

Vocal methods then should be elastic, in order to meet such requirements. A cut and dried method for all voices is like a ready-made suit of clothes: it does not fit everybody, and it is not likely to fit anybody very well.

There never can be standardization of vocal methods; but there can be standardization of vocal principles, and principles should be standardized. To agree upon principles, however, involves the necessity of the establishment of truth pertaining to cause and effect in the phenomena of voice production. This will serve to eliminate unsound views and resultant faulty methods in the practical application of principles.

The number of new pupils who present themselves at vocal studies each season, wishing to be informed as to what method is taught, testifies to the significance of that there is a widespread, in fact, a very general misapprehension concerning the proper consideration of vocal methods. The teachers, in presenting themselves, are too ready to indicate the impression that their own particular method is the most desirable one, and are inclined to get into the rut of using the same method for all voices and for all cases. Lack of understanding and discrimination in diagnosing the needs of each voice case under their observation, followed by the same process in instruction, are still the crying evils in the vocal pedagogy of to-day.

In the end of too many teachers there is no particularly recognized principle both of the method or methods which are used. Here is where Mother Nature, like the Sphinx, stands back of all proceedings and, to those who study and become acquainted with her immutable laws, to earnest seekers of truth, she unfolds her doctrines, so to speak, and makes known her requirements in no uncertain terms. Nature jealously guards her rights to the confusion of all offenders. To attempt to circumvent the laws of nature by tricks and fables is unwise, for it cannot be successful, accomplished.

Ignorance of the laws does not constitute a valid excuse for violating them. There can be no palliation for offenses due to ignorance. Every mistake, as every willful defiance of these inexorable laws, brings its justly proportionate punishment according to the extent of such violations.

The penalties attached are evident in the performance of many delinquents. Self-satisfied snobs, clerical idlers, and con-

The Singer's Etude

Edited for August by W. W. SHAW

*It is the Ambition of THE ETUDE to Make This Voice Department
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Vocal Methods and Vocal Principles

By W. W. Shaw

selections, on misguided enthusiasts, come under the same condemnation. They all have to suffer for their vocal sins. Singing out of time, shortness of breath, undue fatigue, hoarseness from overstrain, harsh, unattractive, strident tones mostly in the upper register, and a variety of other unpleasant tones, are among the penalties. Devoted teachers and earnest students, do you stand aglazed at this arraignment? Well, you may. But consider well the rewards of right thought and right conduct; seek to discover through your sense of hearing and consciousness the source of your own vocal sins; and, finally, the straight and narrow path that leads you to your goal. Avoid the highways and byways of mechanical fixation of any kind, willful local breath-control of any kind, artificial, inorganic modes of expression of any kind, and all will be well.

Does it seem to you that you have, in effect been told, that in order to catch the snowbird, you must first put salt on his tail? Be comforted. Catch the snow-bird first. In other words, go directly to your objective. "But how?" you ask. "You are speaking in riddles." A! Right, let us try to solve the riddles. It is easier by far than some cross word puzzles, because at least you have a key for every tone you wish to produce.

It has been sagely stated that a little knowledge is a dangerous thing; but be assured that a little knowledge of certain brand is quite the opposite. To begin with it is well to keep in mind that correct formation of vowels in singing is first among important considerations. So whatever exercise is sung, be sure that you enunciate your vowels distinctly and clearly. Voice placing, so called, is an effect and not a cause. If you try to think differently be quite sure that you are in line for voice disaster.

Vowels and Consonants

Consonants are the natural, temporary, and necessary interference with vocal tone-vowels, necessary and desirable for the correct use of any language. Usually, consonants are uttered briefly and crisply to the end that the good diction may be acquired—practically, that you may be heard and understood in singing your songs. Consonants and vowels should be entirely dissociated.

The greatest faults of singers in all languages are directly traceable to these primary causes: badly formed vowels, imperfect enunciation and indistinct pronunciations. To overcome the difficulties arising from these, a good general rule would be: "Pronounce the words correctly and sing the music."

Regarding vowels, we shall now discuss a few important facts which are usually not sufficiently well considered or which are not thoroughly understood. In singing, vowels should be religiously well formed and each initial vowel position maintained without change, as long as required by the music. Carelessly formed vowels are the root of unhelpful evils in singing.

In the formation of each vowel, it should be considered that the beginning of the vowel form is at the seat of sound, directly in the voice box, and extends to the last physical environment, namely, the lips; but that *vital power* is applied only in the mouth. The facial and lip muscles should not be unduly contracted; as much relaxation of these muscles as is compatible with the maintenance of correct vowel forms should be sought.

The term relaxation in singing is much misunderstood. During phonation there never is and never should be any relaxation of the muscles properly used in voice production. Relaxation of vocal muscles promotes mushiness of tone, uncertainty of pitch, and general lack of precision, both in the attack and the sustaining of the tones. The necessary muscular condition is that of flexible firmness.

Relaxation, properly considered, refers to the extrinsic muscles—the swallowing muscles. Interference resulting from improper contraction of these muscles is generally caused, primarily, by an incorrect conception of what is necessary to pronounce the word, to enunciate the vowel and to sustain properly the tones.

Effortless singing is not ideally accomplished by complete relaxation, but by refraining from unnecessary effort and from the superfluous exertion which is so very prevalent not only among students but also among singers of recognized ability. Acquiring the sense of correct sound of the vowels is the first requisite in promoting the success of vocal activities in training the voice.

Effortless Singing

The application of *will power* in the formation of vowels is in the mouth; but while the *will power* is thus exerted, it would be remembered that though it is true that the tongue is in the throat in any *willful muscular exertion* at the seat of sound or at the throat will *upset all calculations*. The quality of the tone will be *altered* and the *character* of the sound of the vibration of the vocal chords, unless the *voice* originates in the larynx; but *willful muscular exertion* at the larynx, constitutes the first interference with free *voice production*, the second interference being the *aid* to *resistance* to the *flow* mainly by the stiffness of the throat which in turn is often caused by attempting to locally govern the breath and soft palate and weak, thus preventing the normal *flow* of the *voice* and the *formation* of the *sound*. In these major interferences, the first thought should be to fix the attention upon the sound which immediately follows the will to be heard, and to govern the vibrations or *flow* of the *voice* by the *aid* of the *will* from attempting to govern any of the physical parts involved. This will induce steadily and *nature* the co-ordination of these parts as. *Nature* intended, evidenced by the *freedom* of *voice*; namely, pure quality, *shadings* of *inflection*, *various*, *character*, *solidity*

to crescendo and decrescendo without forcing or suppressing the voice.

Remember that the automatically produced tone can never be influenced by will power applied to any of the physical parts involved; for at that very instant the tone ceases to be automatically produced. This applies very emphatically to the breath! Applying will power to the natural activity of any of the breathing muscles immediately jeopardizes the security of the chords themselves as well as the entire tonal superstructure.

The ear must be trained to know the difference in character of tone produced by will power applied to sound alone and will power applied to any or all of these physical parts, including the diaphragm, larynx, chest, facial muscles or the tongue. The tongue—oh, yes, the tongue—the most effective tone destroyer of all, when improperly used. That little member must be normal all the time. This is the reason why the consonant L may be used to great advantage in training vowels. It is also this reason why its use is avoided by many teachers. If L is used in exercises it must be thoroughly understood that there should be complete dissipation of the L and the following vowel.

This is the crux of the whole matter. The voluntary formation of the vowels is the mouth with due appreciation of the psychological impulse will induce the spontaneous activity in the larynx, which will result in the complete and perfect form of the vowel, including the issuance of satisfactory tone quality.

Natural Voice Production

We hear a great deal nowadays about natural voice production as being the most desirable. All we, like sheep, follow one another; and natural voice production is the present-day popular shibboleth.

There was a time, within memory, when the Italian method was thought worth while, according to the prevalent opinion based upon nothing but hearsay. But these terms have a wide latitude of different interpretations; and wisciores, or conservative pedagogs, of college of the subject, have superficial knowledge make use of the term "natural thought" without endorser and without without any fear of saying something, a method which is not severe criticism. At first thing; for surely it must be just the native production, as distinguished from unnatural, oversteering the is preferable. But, notwithstanding the assumption, I called nature heard example, what was possible to the wiser exhibitions of vocalism possible to imagine.

Contradictions

each expressions lead one to believe with a good show of reason that the most unnatural voice production may be the most natural or *vice versa*—at least, to the singer himself. Hence it appears that what seems to be natural voice production may be most unnatural, and what seems to be most unnatural voice production may be most natural. Sometimes it is second nature to be unnatural. Happily, all such contradictions or paradoxical sayings can be satisfactorily explained so that there will remain nothing hazy or mysterious in the counterpoint.

One has only to bear in mind that what is unimpeded activity of the natural is the true vocal mechanism. There is a swallowing mechanism closely associated with the voice mechanism in the throat, which, in the absence of a well-developed art of true production, practically interferes with the natural functions.



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Letters from Etude Friends

Reward Plan That Works

TO THE ETUDE:

I noticed in a recent issue that you desired to hear about plans of rewarding pupils. I wonder if you would care to hear of mine? I had small round cards about the size of a dollar—printed with the words "fair," "good," or "fine" on them, also some oblong red tickets with "reward" printed on them by the local printer.

The round ones I give out at each lesson. The "fine" ones are most sought after, of course. When they get two "fines," they trade them in for a "reward" ticket. When they get five "reward" tickets, they are entitled to a piece of sheet music. Thus they get their sheet music free, but have to earn it. They prize this sheet music very much and are very anxious to inform me when they have rewards. Of course, if they only have good lessons they get a card with "good" on it. It takes four "goods" to make a "reward." If they have just a fair lesson they get the "fair" card, and it takes eight "fair" cards to make a "reward," so not many "fair" cards are given.

I have used this plan for about eight years and it certainly works. I find that letting pupils have much sheet music spoils them and is quite expensive to the parents. In this way they get the music as a sort of treat and enjoy it very much. Of course, I have to buy the music myself, but I find that it pays in the long run as it is a sort of advertisement. Parents have told me that some former teachers bought so much sheet music that they had too big music bills to pay, and so it has brought me pupils. Then, really, if pupils take T. E. Etude, they do not need so much sheet music; that they do not need new music all the time. They do better with a "piece" now and then.

MR. R. J. SCHMIDT.

Folk Dances Aid Piano Lessons

TO THE ETUDE:

I am using a rather unusual idea in my piano teaching, and I thought other teachers might be interested in trying the experiment. My aim is to interest my pupils in music, to teach them something about its history and construction, and to make this work take, as far as possible, a play form. To do this we spend part of the time learning appropriate folk dances. I have for my assistant one of my "grown-up" pupils who is a kindergarten teacher and teaches the dances. I pay her for this help by giving her piano lessons. The courses which I have planned consist of ten lessons, one hour in length and the classes contain from eight to twelve pupils of about the same age. At present we are studying "Music in America," from Colonial times to the present. A Viennese is used to play some of the compositions, the piano for others.

I have outlined the ten lessons as follows:

1. Study—Beginnings of Music in America. (a) Carvers; (b) Puritans (Plymouth Book); (c) Early composers (Hoytman, Ballings, and others). Dance—Minuet.
2. Study—Music of Revolutionary War period (This includes origin of words and tunes of patriotic songs.) Dance—Minuet continued.
3. Study—Music of Civil War period. Dance—Minuet completed.
4. Study—Stephen Foster's Life and Songs. Dance—Virginia Reel.
5. Study—Negro Songs and Spirituals. Dance—Virginia Reel concluded.
6. Study—Indian Music. Dance—Simple Indian Campfire Dances.

7. Study—MacDowell and his works. Dance—Modern Dance to time of "Dixie."

8. Study—Other piano composers. (Includes Nevin, Gottschalk, Perry, and others.) Dance—Dixie continued.

9. Study—Growth of Music and Musical Organizations in America in last decade. Dance—Dixie completed.

10. Review of Studies and Dances. When songs, such as Foster's or patriotic songs are studied, the class sings them. At the end of the ten weeks, I give a public program showing the work accomplished. The pupils read short papers on some of the subjects studied. Those who have learned compositions by American composers play them and some of the dances are given.

Of course, I have had to do considerable studying and research work at the library, but I have been amply repaid in the time expended by the increased interest in music shown by my pupils, the gain in the number of pupils, and last, but not least, by the store of knowledge I have acquired myself.

MR. PAUL J. LEACH,
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Helpful Hints for Young Students

TO THE ETUDE:

The advice of a fifteen-year-old High School student may seem rather immature. It is primarily intended for the beginners of music, to show the importance of practice, and to encourage them to practice. Without practice, no student of music can ever hope to reach the musical heights which we dream of. The amount of time the teacher assigns, and practice after he tells you, always you think the hours he tells you. You will find that by this process you will move ahead at a steady pace. The feeling that the teacher has asked too much results often from the student not practicing the assigned lesson, which only worries the instructor and hinders the student's advancement.

Form who habit of regular practice, and that by practicing later with it. I have a teacher whose brother is in college. At the end of the term he will certainly have certain studies. He never lets anything break him down; and he is making a record of his college career.

Scenes are very important. Scenes make the fingers steady and also help one to play more smoothly. Scenes could not easily be overemphasized. If before playing a piece especially a scene containing fast scales were practiced, the piece would be much more easily and smoothly played.

It is very important to be very careful to give plenty of time to expression in playing. It will very much improve their playing. The meaning of every musical term should be learned, and the playing should be done intelligently. Only the more important phrases should be according to the directions given. Every fast scale should have a pocket section, which is not a large one, and should use it continuously.

These lessons are some of the more important ones which help the student to perfect their playing and to make it like his own. I hope these hints will be successful. Only the more important phrases have been given. I hope these hints will be successful. Only the more important phrases have been given. I hope these hints will be successful.

Cordially yours,
RICHARD M. HAWKINS.

Using the Etude

TO THE ETUDE:

I have often said I have found, after years of reading of THE ETUDE, that it is in itself a musical education to its readers. I have often found from whom I differed, as from the writers from whom I differed, as from those I approved. They set me re-arranging all new and different lines.

Very cordially,
NANCIE CLAYTON,
California.

Our little five-year-old Madelyn had just mastered the alphabet in the Danish language. The next day I was teaching language. "A-b-c-e-m-f-a-i-s-l," etc., on the piano. When I later praised her for learning this so nicely, she gleefully clapped her hands and exclaimed, "Oh, mother, now tell it to me in English!"—E. LER.

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The Organist: I will not play the organ as if it were a piano. I will choose music that is legitimate organ music, and if I cannot play that kind, I will go to taking lessons of someone who can. I will keep out from the service, sentimental and silly saccharines that have no spirit of worship in them. I am a "viva music" player, I will resign in favor of someone who is prepared to play the instrument in the appropriate manner. Nor will I consider that I own the choir or the church.

The Minister: I will raise my voice for good music in the church, not operate, but dignified and dignified—such as would have the approbation of a good musician. If I know nothing of music, I will not urge my advice on music committee and choir; I will rather, get a musical music committee, and leave the matter in their hands. I will, as rapidly as possible, do away with the trashiest of the "Gospel Hymns" and substitute in their place the sensible and dignified hymnology of the church, and especially I will try to introduce into my Sunday School music that shall not detract from the devotion of the most of the Sunday School song books, for by having the children sing sensible music in their youth they will be ready to partake in the proper music of the church. God help me to remember my responsibility in these matters.

The Pulpit and the Organ

By G. Edward Stubbs, Mus. Doc.

We are indebted to Rev. Dr. J. S. B. Hodges, of Baltimore, for the following poem, which was written by his father, Edward Hodges, Mus. Doc., in 1854, and which we believe has never before been published. It takes us back to a time when "squabbles" between clergymen and organists were neither placed nor frequent. Notwithstanding its jocular style, it conveys a message that will never be without a certain value. The year 1854 may have of its own problems and vexations, but some of these verses apply rather forcibly to the year 1925! And one (the fourth) ought to be printed, framed, and hung up in every vestry-room in the land.

Squabble Between the Pulpit and the Organ.
PASTOR:—Good morning, Sir Organ, now mind what I say.
For I am determined to have my own way.
What spirit will this organ and its ministering sin?
I declare, on my conscience, I think it a sin.

ORGAN:—Indeed, Sir Pulpit, I hear what you say.
And yet would fain hope you will give me
Let each in his turn, like the bells in the tower,
Deliver its message to all the good people.
PASTOR:—Your message, forward! I always
thinking and straining,
And making a loss, or a not of a hum.
I thought, I thought, I thought,
I respect with each benighted one.
Be sure, I respect, you desired my devotion.

ORGAN:—Not so fast, Mr. Pulpit! Come, let
For I am quite certain you perform you preach.
The whole world is full of sinners,
Let us do my duty, and you perform your duty.
PASTOR:—No more of your imitations, but know
Your own part of what, devoid of all grace!
For who but a fool was ever known to do
That your noisy deeds with mine would compare.

ORGAN:—Then I will not compare, but this
You B. B. after
That ever in doctrine, from me anywhere,
No mortal is yet one to be in love to imitate.
Say, I mean, if you can, of the things of your tribe.

PASTOR:—It is useless to argue with lead-headed fellows.

Whose breath is supplied by a huge pipe
Your fellow
And you, Sir Organ, I denounce an infatuation.
And you, Sir Organ, I denounce an infatuation.

ORGAN:—Well—oh! Wretched Pulpit! be
I mean what you do.
For, I am sure, your sequence may woe
For, I am sure, your sequence may woe
For, I am sure, your sequence may woe
For, I am sure, your sequence may woe

PASTOR:—Never fear, my good friend, at
At the tip of the first one my clerical drag
The good that you do is just nothing!
So, I mean, yourself off, you performing machine.

ORGAN:—Remember, Sir Pulpit (for I will
I could
Good temper truly suffer when hard cases
I am sure, a little, and he may
To turn me off, you so zealously try

PASTOR:—The person? Umph! Attend!
You must be the good people's attention
And then you must be the good people's attention
And then you must be the good people's attention
And then you must be the good people's attention

ORGAN:—Oh my! Modest Pulpit! now
Where I have one thousand, you have
I am sure, a little, and he may
To turn me off, you so zealously try

PASTOR:—And then, of your time, you con-
With your good head
And then you must be the good people's attention
And then you must be the good people's attention
And then you must be the good people's attention

ORGAN:—Without now discussing the various
falls
"There's a line for all things," as the verse
If you give partake of what others can
Try to not their pleasure disturb and mine

And then you must be the good people's attention
And then you must be the good people's attention
And then you must be the good people's attention
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A Primate on Church Music

Holding that church music has a place of great importance in public worship, the Archbishop of York, in a New Year message, says: "The standard of church music is still astonishingly lower than the standard now expected in other branches of art consecrated to the service of God. We must all try to raise that standard."

By the best music, the Archbishop explains that he does not mean the most elaborate. Indeed, says he, attempts too

often made to offer elaborate music, beyond the resources and capacities alike of the composer and the congregation, are one of the chief enemies of the best.

His Grace adds: "In music, as in all branches of art, what is simple is simpler material, if animated by the right spirit, sustained by high ideals and treated the highest truth and beauty."

—Musical News and Herald.

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The Modern Organ

By Charles Galloway

ONE of the most trying, vexing, not to say disheartening, situations demanding the thought and the intelligence of present-day organists (at least here in America) is the problem of what to do about a certain type of organ that is being built, not only in practically all of our large towns, but also, with an exception here and there, in many of our large cities.

It would be an insult to the mentality of an organist of recognized ability were I to describe in detail the shortcomings of the type of instrument I have in mind, but, briefly stated (were an organ animate), one might say of the typical modern organ that it is "neither fish, fowl nor flesh," or, to paraphrase a certain Mr. Shakespeare, it is "neither man, nor woman, nor beast, nor anything that lives, nor anything that goes to make up what was once upon a time spoken of as the 'king of instruments.'" The effect of which was awe-inspiring, its tone one of grandeur, and the music for which is, or rather ought to be, more or less distinctive.

No Two Organs Just Alike

The question is asked: "Just what are the salient, indispensable features of a first-class pipe organ?" Here is a subject that cannot be discussed (at least not fully) over a cup of tea, and in an article such as the present, one can do no more than scratch the fringes of the subject. There are no fringes just one, either in tonal quality, or in construction; standardization or uniformity in organ building is unthinkable. However, there are a few prevalent practices among a number of organ builders, and many organists of a certain kind, that are against sound reasoning, not to say common sense. The enriched ideas and theories of "counterpoint" and "harmony" (the two latter words facts) ancient sciences of tone, pitch and blend, are blown away.

I believe that I am making a perfectly plain statement when I say that the pedal division of eight out of every ten organs is not only inadequate, but is really a joke. It is a joke on, not the organ builder, but the committee that deals with the responsibility of buying of the organ. Then the cruse for borrowing and duping; and it is astonishing (also unfortunate) the number of people that are willing to be duped by this kind of system of stop opportunism. Borrowing! Duplexed! And you thank the ingenious Yankee. Really, can you beat this? Churches like pipes which one minute respond to the touch of an organist who is using, at that time, the *oboe*, and the next minute these same pipes, all of a sudden, will become the pipes of, let us say, the choir organ, tuba, or, if you prefer, the choir organ English horn. Gentle reader, you say: When do you want to use the *oboe*? Dumbell! When do you want to use the *oboe* easily? When do you want to use the *oboe* on which the name *oboe* is engraved, and when you would have a great tuba or choir English horn effect, depress the stop which has the same tuba or English horn is engraved, and you have it.

Humboldt Buyers

We read in books how people who practiced witchcraft and sorcery were punished by death; however, in the year of Grace, 1925, because of our cowardly and gullibility we—well, we just seem to enjoy being humored made jaelmses of. Years ago dear old P. T. Barnum said the Americans liked to be fooled—humbugged; in which statement, it would seem, that there is at least one element of truth. When I recall some of the "organettes" it has fallen to me but to confess upon the feeling

I experience is one of depression and contempt—grieved about a condition that ought not to exist, and contempt, not only for ignorant committeemen who should know better than to barter trusted funds, but for the (very often) one-fingered organist (spare the mark) who, down in his heart, is thoroughly conscious of his own ignorance about organs but who is too proud and conceited to ask the opinion and advice of some experienced, practical organist whose shoe-leases nocompoo organists are unworthy to loose.

There are exceptions, of course, but every serious organist knows, and only too well, that the average two- and three-mammal organ built nowadays, with its multiplicity of useless, clasp-trap devices, is such as to make it almost impossible for an organist to play a progressive piece of music. To play something virile, masculine—anything that is not of the wispy-washy, evensong-evenitude type of composition (?) is one of the question. The only thing for an organist to do when doomed to manipulate the food and the contraptions of the food and to fake, and to fail, and to feel, and, as is often the case (inwardly to himself, of course), curse the members of the organ committee and the organ builder who, however, ought not to be criticized at all because, in the last analysis he, in many cases, has built just what he had to build.

An organ specification is a veritable x-ray of its designer, a sort of silent blackmailer. It tells the type of music he probably does not play, at least not effectively, and it points out, in innumerable ways, whether or not the designer is an experienced organist. To prepare a four-

maneuvered and echo organ, and apportion only four real speaking stops in the pedal division—well, this surely is a case for the

But what's the use? Easy marks for organ builders who need the money are the would-be organist—Mr. Afrontery, and layman, who, taking himself seriously in regard to something about which he is quite ignorant, beguiles himself into the belief that he must be an unusually shrewd decision-maker—Mr. Concrit.

Why Retard the Wheels of Progress

I may be in error, but I do believe that the not-over-drawn situation I have depicted is due, in a large measure, to the self-complicity and the unassertiveness of a considerable number of our better organists, at least many of whom sit by and appear wholly indifferent about, and disinterested in, what is being perpetrated upon the American public as organs. I have heard supposedly fine organs that sounded more like circus calliopes—noise-boxes. Then, too, the organ music that is being doled out—fed to Americans in general! Heaven only knows what the

"The use of instruments" will eventually de-
generate into; one must not be surprised should
they be heard, and are long, one genius
(?) attempt to portray on canvas the
"Washington Crossing," "The Retreat of
Coxey's Army," etc. But again, what's the
use? As the artist says Izidwig Levinson,
"is a man and a patient creature from
himself nothing less than the unendurable
itself will bring a protest." The most
tiresome task in the world," says Langdon
Mitchell, "is that of telling our countrymen
that anything is wrong, and that it is wrong
with them. It is at once called a
grouch and a sour-belly. You are held to
retard the wheels of progress. Why, then,
undertake that which brings only an in-
crease of distrust and dislike, and to
which little attention will be paid?"

The Relation of Form to Registration

By Helen Oliphant Bates

THE musical form of a piece should always be studied when choosing its registration. For example, in a two-part form, the second theme is of equal importance with the first. It will probably begin with a change of key and thematic treatment, but close relationship with the first part will be preserved by retaining the general style and character. The registration should throw into relief these architectural facts, bringing out the contrast without destroying the equality and independence of the parts or the balance of the design.

In the three-part form the second part is not on a par with the first. It is generally of a more transitional character, and frequently is merely an epiphenomenal digression which is introduced to make possible the effective return of the first theme in the third part. Even when the second part is an independent section of considerable dimensions, it takes second place to the first and third parts. Here then, an effort should be made to create the impression of a temporary departure from the principal subject and not to introduce an entirely independent second subject.

If the second part ends with a retransition to the first theme, the registration should also work towards the tone color which was used in the first part. This return to approximately the same tone color is of great importance, because just as the hearer waits for the restatement of themes, he will wait for the return of the timbre that accompanied these themes. This timbre may and should be modified just as the themes are modified, but never too much to prevent ready recognition.

The larger forms, such as the rondo, sonata, and sonata, are expansions and developments of the simple two and three part forms, and should be played accordingly.

Figures and other polyphonic pieces are not marked by definite sections like homophonic music, but weave on in an endless web growing ever larger and larger. The registration should keep pace with this growth, not by sudden and definite changes, but by the addition of tone color after tone color in a gradual and steady unfolding until the climax is reached.

Above all, it must be remembered that law and order are just as essential in total design as in every other artistic endeavor.

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VIOLINS and bows come in different sizes, like shoes, or suits of clothes; and it is very important for a child to have a violin and bow of the proper size. A violin which is too large, or a bow which is too long, results in the pupil acquiring all sorts of faults in position and movement.

Music stores usually keep in stock, quarter, half, three-quarters, seven-eighths, and full-sized violins. The seven-eighths size is known as "bodies violins," as they are but slightly smaller than full-sized, and are more easily handled by women who have short arms and fingers. This size of violin, if made by a good violin maker, gives a volume of tone almost as large as a full-sized instrument.

Violins are sometimes made to order, somewhat smaller than quarter size, for very young children to learn on; but such violins are more on the toy order as they are played practically, and are sometimes used in humorous musical sketches by vaudeville performers.

Size Not Ane

People often write to *THE ETUDE* to know what violin and bow to choose for a child of a certain age. Unfortunately these questions cannot be answered in a satisfactory manner, for violin and bow sizes do not go by years. A lady writes: "Would it be best to use a three-quarters size violin and three-quarters size bow, or just a three-quarters size bow for a child who can hold a full-sized violin and whose arms seem too short to pull the bow the full length. Any suggestions or advice on violins and bows for young children would be greatly appreciated."

In choosing a violin for a child, he should be taken to a music store where there is a large selection of violins of various sizes and patterns to choose from. His age has nothing to do with it. Sometimes a boy of ten or eleven is so fully developed that he can use a full-sized violin, whereas a boy of fourteen is often so small that he would require a three-quarters size. The important thing is to choose a size which will be relatively the same for the child as the full-sized violin is for the adult.

Almost any child can stretch his arm to the end of a full-sized violin, by holding his arm perfectly straight, in a horizontal position up against the neck of the violin. The trouble is that in this position the hand and fingers cannot assume their normal position, and proper fingering is impossible; for the elbow should occupy a position, at considerable distance behind the back of the violin, and there must be no inner or outward crook at the wrist.

Mischief Done

There is a vast amount of mischief being done by a pupil with a small hand trying to stretch the intervals on a violin which is too large for him, when he should have a smaller size. In such a case his fingers will fall short, and this will form the basis of a flat, with bending injury to his muscular hearing, and will cost a habit of playing continually out of tune, which it is difficult or impossible to eradicate. Much less harm is caused by using a violin which is too small than one which is too large and on which it is mechanically impossible to stretch the intervals.

The size must be decided by an expert professional violin teacher, for no one else, not even the music store clerk, is competent to make this choice, because he cannot show the proper distances, positions and intervals in playing position.

Be sure to get a violin which is very light in weight, for the young pupil; as it is very irksome for him to hold up a heavy arch in the bow for fifteen or twenty minutes at a time. The body of the violin should not be too thick either, especially in the case of a child with a short neck; for a thick violin will cause him to

throw his head too far back in an awkward position, which is liable to cling to him through life. He will also be inclined to hold the head of the violin too far to the left to get relief when the violin is too thick.

Much of the distaste which children so often feel for violin practice comes from their having violins and bows which are the wrong size for them, or being too thick in the case of the violin. Henry is well spent in getting a good violin teacher to pick out the proper-sized violin and bow.

Consult the Teacher

As the child grows older and increases in size, he will require a larger violin and bow. The pupil who commences very young usually takes a half, then three-quarters, then a full-sized violin and bow. The advice of the teacher must be obtained as to when the change should be made. Here again, he has something to do with it; the change must be made as soon as the pupil is easily able to handle the larger size instrument and bow. It is not necessary that the size of the bow correspond with the size of the violin. It is often expedient for the pupil to use a full-sized violin and three-quarters bow.

Girls, women and small adult men often find it best to use seven-eighths size of violin presently, because of the smaller strings required, and the lighter weight. After seeing the wonderful Stradivari on which Pablo de Sarasate, one of the most famous violinists in the history of the art, did much of his best concert playing in his many years, it is fingered almost three-quarters of an inch short (although the body was full sized), which facilitated matters very much for Sarasate, who had a rather small hand.

The Proper Sized Bow

A proper-sized bow is also of great importance. If too short, the player loses the advantage of the weight, and the long sweep of the full-sized bow, which is of very great importance when very long tones are required, and in playing passages requiring broad bowing, or where there are many notes to be played in one slur. Ole Bull, the famous Norwegian violinist, who, during his lifetime, was America's popular musical idol, was a giant in stature, being much over six feet tall, and with very long arms and fingers. A bow of normal length was a toy for him, so he had bows especially made two inches or so longer than the bow of normal length.

Have a repertoire, even if it consists of only two pieces. By a repertoire I mean pieces that you have mastered thoroughly in a technical way and can play from memory. Then if some one asks you to play you will be prepared. How often do we meet with violin students who have studied for years, and yet, when it comes to a show-down, they cannot play anything really correctly, but a neat single piece from memory. You really wonder why they have studied all this time if they cannot play anything.

The Violinist's Etude

Edited by ROBERT BRAINE

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

This Sized Violin

This made it possible for him to produce tones of exceptional sweep and power.

Danger in the Long Bow

A bow which is too long for a child's arm will play have with correct bowing progress. When trying to bow, with a bow which is much too long, the child will try to use the full length of the bow and to do it he will have to draw his elbow back, which causes the bow to deviate from its correct position, which is that of a right angle to the strings. This ruins the tone at the upper point of the bow. In using such a bow, the child when he gets as far as his normal arm length will permit, will see that several inches of unused bow remain. He will consequently try to use it all by drawing back his elbow, causing the upper part of the bow, near the point, to describe a half-moon motion around the bridge, and thus spoiling the tone in that part of the bow, because it is not parallel to the bridge.

A bow should be chosen of such a length that it can be drawn its entire length at right angles to the strings and parallel to the bridge. Human beings differ very much in the length of their arms and fingers. Thus we find that manufacturers of ready-made shirts make them with sleeve lengths of varying sizes, the variation being from two to three inches. So the bow maker will grow up works into longer bows. The weight of a full-sized bow is a painful handicap on the young player, whose arm is only of a length to handle a half or three-quarters bow.

Make the Violin Fit

Thousands of young people are at this very minute, floundering along trying to accomplish something with violins and bows which are the wrong size for them. Diminutive little chips will be struggling with heavy, full-sized violins and bows, with the result that even a few minutes practice looks to them to be a weary task. On the other hand we often find big, overgrown boys and girls with long fingers and arms, confident to play on bows and three-quarters size violins, which are only too small for them, because their parents, from false notions of economy, will not buy them violins of the proper size. They have already bought the one viola, and think that that ought to do. They would not care if the boys or girls to wear shoes or clothes of several sizes too small, but fail to appreciate the fact that the same rule holds good in the case of the violin.

Little Hints

The homes of people are stacked with made; yet how often do we find that the people have nearly skinned every it, hitting up the high spots and really missing nothing. Better the simplest piece well played than a great mass of selections where there is a break down at every difficult passage. A chin is no stronger than its weakest link; and the same principle applies to music; for no one who wishes to listen to a public performance where the performer breaks down at every difficulty

Players of the Violin

By Sid G. Hedges

The violinist is unfortunate, like the actor. With death the magic of his power is lost. It remains only a memory to those who have known him, a tradition to those who come after. Few, indeed, whose greatness has lain solely in the spells they have worked with violin and bow, can survive through time. Yet the names of great players are many; and their survival is a remarkable testimony to their greatness. Every young fiddler should think it a happy duty to become acquainted with those to whom the art owes so much. For a great artist advances the cause of music by inspiring multitudes of poor strugglers to those who previously had been strangers to music's charms.

Many violinists are chiefly remembered because of world fame. They have written and Kreutzer and Fieschi whose great bodies of studies would seem to be monumental. Only those who are known principally because of their great playing have been included in this list.

To learn the years of births and deaths of violinists is an unaccountable and tedious task as learning the dates of the year has been assigned to each man, making by this means, with considerable freedom its date, a few of the greatest of violin order. The dates are most convenient for memorizing: 1700, 1750, 1800, and each decade thereafter up to 1900.

Now the list of players fitted conveniently into this happy chronological order.

Tartini, 1700, was, became the greatest violinist. Once at the age of a man, he was sent into a contest with his father, a man, Tartini, almost. After hearing the elder could not hope to equal his father's right-hand work. Tartini afterwards developed remarkable to-day.

Giardini, 1750, Turin, tended with wonderful success in England, Germany and then the violin one must play twelve hours for ten years.

Paganini, 1800, Turin, was much influenced by Tartini's methods and himself taught Viotti. For some time he led the man of the Italian Courts in London. He was a man of extremely plain appearance.

Paganini, 1810, Genoa, was the greatest violinist of all time. His weird appearance many legends to gather round him. It was said that he must be in league with the Evil One, guiding his bow.

Paganini, during his earliest childhood, harsh father. He practiced ten to twelve hours a day, until exhaustion prevented him from playing more. At ten years of age, it is said, he played through Kreutzer's Forty-two Etudes, at sight, to the amazement of teachers could teach him no more; he had easily passed all that was known to be technically possible for the right hand. He was then called "the little devil" and Paganini was everywhere he went he encountered homage, respect and awe. He rarely played compositions by other than Beethoven or Mozart, in himself though he could not adequately express was altogether unique.

On his deathbed, at Nies, he caught up his violin, which seemed a part of him, and



JUNIOR ETUDE

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A String of Pearls

By Rena Idella Carver

There's a magic string of pearls
Far away in Music Land;
So to find it we've set out—
Such a strong and active band!

How'd we learn of these fine pearls?
Every teacher, every book—
Arms' playing make them shine
Everywhere we students look.

At our heads a flag unfurls,
In our minds a goal is fixed;
Round our ears much music whirls;
With our love they all are mixed.

As our pathway bends and curls
Over mountains high and steep;
Near a Falls, whose spray it hurls,
We in patience slowly creep.

How'd we know these magic pearls?
Oh, quite strictly drilled, indeed,
Is this kind of boys and girls.
"True, legato, clear with speed."

We've a magic string of pearls
Here in our dear Music Land;
When each SCALE just gleams and
purs,
Beauty springs from every hand.

Question Box

Dear JUNIOR ETUDE:
I have heard that tests may be taken on the piano for speed. I would like to know as to what way this is done.

A. S. (California).

Answer. Tests are frequently given for speed in piano playing. These tests are generally given with scales, arpeggios and similar exercises, sometimes with studies, playing with the metronome. Smoothness and accuracy count most, and if you can play all of your scales and arpeggios smoothly and accurately, without any stumbles, with the metronome set at 100, playing from notes to a tick, try to increase your speed and set your metronome at 110, and gradually work up faster.

The danger, however, is in becoming careless and making stumbles, and it is not well to do this, except under your teacher's direction.

There was a man who tooted
Upon a silver flute,
Until his house was flooded,
So now he plays the flute.

The water he was luted,
But the lute they were not luted,
The flute, of course, is luted,
But the lute will not be luted.

RUTH ANN and Dorothy were playmates who studied music with the same teacher. They were very much interested in their work and enjoyed their practice.

One day, as they were playing in a grove near Dorothy's house, they grew tired of romping and sat down under a great oak tree. While they were talking of the new dust book their teacher had given them, they suddenly heard a quaint little voice in the branches above.

"I see you are interested in music," the little voice said.
"Yes, indeed," responded Ruth ANN, "but who are you?"

"I am the spirit of music," replied the voice, "and I am traveling around the world to see how much the children are learning that is of real musical value."



"Awful, positively awful," said the browny, with a shake of his head. "I sat on the end of the piano while one of them practiced, and I could stand only a few minutes of it."

Then he turned sharply to Ruth ANN and asked, "How do you make the major scale?"

"That's easy," smiled the little girl. "Two whole steps and one half step, three whole steps and one half step. We have done all the major scales and will soon start the minor scales. I suppose that the minor scales are harder, because our teacher says that she is going to teach us all four kinds."

"Then if you do not know the minors you have never heard that the natural minor has no leading-tone."

"How strange!" replied Dorothy. "How can any scale be formed without a leading-tone?"

"Because there is a whole step instead of a half step between seven and eight," replied the little man with a twinkle in his eye. "But now I will give you a question that you cannot answer: How do you form a minor triad?" he snapped, looking straight at Ruth ANN.

"I know that, too," she laughed. "We have all the four kinds of triads—major, minor, augmented and diminished—for use in our ear-training. All triads are formed in series of thirds from the lowest to the highest tone. The minor triad has one and one-half steps from the lowest to the middle tone and two steps from the middle to the highest tone."

"Well, well, I see that some children are taught to do more than strum a few pieces! But, of course, you have not yet learned to analyze your pieces according to phrases, and periods?"

"Yes, indeed we have!" asserted Dorothy. "We write two-measure, phrases and eight-measure periods in all the pieces we write." "Pieces you write! Shades of Bach and Beethoven, are you wonder-children!"

"No, we're not a bit," and Ruth ANN shook her little head. "We are just like all Miss Dent's pupils. It's such fun to write mistakes in the nursery rhymes. We've done lots of them!"

"Well, children, goodbye. You do not know how much you have cheered me up. I see that some teachers are working for the cause of good music and that you are on the right road to become musicians instead of mere piano players. It has been a very trying day here in Pleasantville, but this has put me in good spirits again. When I see you some future time I hope to hear more of your progress."

Moon Fairy

By M. E. Keating

LITTLE Emily came down to breakfast one morning and appeared unusually happy. Her mother suspected something was wrong, for this was not her accustomed manner. "Emily, you know she had to practice before going out to play and, of course, thought that it was not the way of a little girl."

"Mother, I want to practice every day so as to be a great musician," at length Emily ventured.

"That would be fine," replied her mother, "but pray tell me, child, how it ever came about."

Emily began: "Last night I wished I was a lounche here or a butterfly or most anything that did not have to study music, for I sometimes find it impossible. Then I fell asleep and was awakened by a little moonbeam dancing 'round my head. I thought I heard someone whisper sweetly and say, 'Listen! I thought I could hear the most beautiful piano music floating on the evening air.'"

"It must have been the Moon Fairy who said, 'You can play that music every day if you will do as I say.' So I thought of what joy I could bring into other people's lives; how I would please everybody. I said, 'Oh, Moon Fairy, guide my wandering fingers; I want some day to play Chopin, Bach, Schumann, Beethoven and music written by other celebrities.'"



"The Fairy said, 'Child, Old Father Time wants for no man, but speeds it in his wonderful way and never turns back. He not scarce precious moments that are given you for study. Love them, improve them, work hard, take the bitter with the sweet; then some day you will be very happy and bring sunshine into many lives.'"

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made strong and reliable by the famous Kleiner process, there are Blue-line Santalettes—dainty combinations of pure rubber and fine net. Since the guarantee of assured protection is the "raison d'être" of these garments, it is most important to look for the name Kleiner's when you shop and to ask for them by name when you order.



Kleiner's Dress Shield garments are made in styles to suit every dress and may be laundered as easily as your fine lingerie. The fastidious woman will want several of them.

That same good pure gum rubber, which millions of mothers have invested in, pulled out and tested in Kleiner's Jiffy Baby Pinks is now made up in Miracle Reducers. It is strong to only pure rubber can be, SAFE, so only an experienced rubber manufacturer can make it, and it is colorless, as daintiness demands.



Kleiner's Jiffy Baby Pinks are just the most popular—special patented—diaper for baby comfort at night and knee. Look for the name on the label.