

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

5-1-1927

Volume 45, Number 05 (May 1927)

James Francis Cooke

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



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

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 45, No. 05. Philadelphia: Theodore Presser Company, May 1927. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/745>

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

The **ETUDE** MUSIC MAGAZINE

**MAY
1927**



Price 25 Cents

GLUCK TEACHING QUEEN MARIE ANTOINETTE—Grace Evans

\$2.00 a Year

Immensely Successful Teaching Helps for Summer Classes

Activity is the best publicity. When school studies cease then the progressive music teacher organizes Special Summer Classes of great benefit to the students and the teacher's prestige.

These works are recommended because they aid in accomplishing much in a short time. Teachers may secure any of them for examination. Now is the time to select text books for your summer classes.

MUSICAL COMPOSITION FOR BEGINNERS

BY ANNA HEUERMANN HAMILTON

Excellent for Juvenile Classes

PRICE, \$1.00

THIS VOLUME imparts a wealth of knowledge which is calculated to further the musical intelligence of pupils and to keep alive their interest in music lessons. From the simplest possible beginning, the student is introduced to the fascination of "really truly composing." Its primary purpose is to teach the art of writing music hand in hand with gaining acquaintance with the rules of harmony, following the principles used in teaching the writing and forming of sentences in English before writing until all rules of grammar are mastered. Although designed for children as young as six years with no knowledge of harmony, students of more mature years will find it in worth-while hints as to "just how to go about it."

SECRETS OF THE SUCCESS OF GREAT MUSICIANS

BY EUGENIO DIPIRANI

PRICE, \$2.50

THIS ADMIRABLE work contains a group of interesting life analyses of the great musicians. Not only is it a work of historical information, but a book of rare inspiration, imparting a knowledge of the attributes which counted most toward the success of these great musicians. These chapters cannot help but appeal to all who are interested in music and its makers, and to stimulate the diligence and endeavor of many who are seeking to succeed in the music world. The "success secrets" are surrounded with outlines of the lives of the great musicians and their good points having humorous and sentimental points, which make this volume readable and enjoyable.

MUSIC MASTERS, OLD AND NEW

A Series of Educational Articles of the Greatest Musicians

BY JAMES FRANCIS COOKE

PRICE, \$1.25

IN ADDITION to offering excellent material for individual reading and self study, this work will be found valuable for use in history classes and musical clubs. Biographies of the greatest musicians from Bach and Handel down to the present are here in an interesting manner. There are also many articles of interest on the activities of the great musicians. Twenty-five specially prepared programs provide sufficient material for courses covering at least two years. Some of this material is the result of original wide research in foreign sources never hitherto presented in the English language.

LIFE STORIES OF GREAT COMPOSERS

BY R. A. STREETFIELD

PRICE, \$2.25

THE LIVES of great men are charts to enable us to navigate our own careers. They show us the roads to avoid and the ports to make. Thirty-five biographies are included in this volume, each followed by a chronology of the composer. As a book of reference, a book for the library and a book for study, it will be found a most profitable investment. Illustrated with full-page portraits.

Catalogs covering any classification of music publications cheerfully sent upon request. If we can supply your music publication needs no matter what they may be.

A Very Popular Musical History

STANDARD HISTORY OF MUSIC

A Text Book for Students of All Ages

BY JAMES FRANCIS COOKE

PRICE, \$1.50

NO MUSICAL education is complete without the study of the history of music. The "Standard History of Music" is an invaluable text book for music history classes, giving the essentials of musical history authoritatively, clearly and in a logical manner. It is a thoroughly practical text book of forty-two entertaining chapters. Each chapter forms a complete story lesson with ten test questions at the end for use in reviewing the work contained in the lesson. Many illustrations add to the interesting power of this extensively used musical history.

The Most Used of All Harmony Books

HARMONY BOOK FOR BEGINNERS

Brief, Simple, Vital and Practical

BY PRESTON WARE OREM

PRICE, \$1.25

UNLIKE most harmony books, here is one "without mystery." It contains no rules and is not a rehash of the old "cut and dried" harmonies, but a fresh new sound treatment along modern lines. In laying a secure foundation for future musicianship, it gives the main essentials of the subject in such a simple, understandable and interesting manner that it will prove invaluable in the class or for self-help work. Right in the book there are blank music staves for writing out all examples and the student may test his grasp of the subject by answering the series of questions which appear at the end of each chapter.

An Immediate Success Wherever Used

YOUNG FOLKS' PICTURE HISTORY OF MUSIC

BY JAMES FRANCIS COOKE

PRICE, \$1.00

THIS FIRST "history of music," telling all with an intimate touch which really makes it a fascinating story book, makes possible the instruction of young students in the origin and development of music. It is compiled in a charming manner and covers many phases of musical history, including anecdotes and biographical sketches of great composers.

It even tells how any little child may learn to compose a tune. One hundred picture illustrations are furnished on sheets, to be cut out and pasted in their proper places in the book. The young student enjoys this touch of play.

Unequaled service to teachers everywhere. Right prices, liberal examination privileges and convenient charge accounts granted. Write and tell us what you have in mind. We can, no doubt, suggest the right thing.

THEORY AND COMPOSITION OF MUSIC

BY PRESTON WARE OREM

To Follow the Author's Harmony Book

PRICE, \$1.25

AN UNEQUALLED guide in the practical application of harmony to composition. This work is a concise and logically progressive text book, teaching such phases of the subject as melody making, harmonizing melodies, writing of accompaniments, modulation and musical forms—every step explained in plain and colloquial language.

The whole aim of the book is to teach one to write—clearly, sensibly and thoroughly—to know the "why and wherefore." It is a sequel to the same author's immensely successful "Harmony Book for Beginners."

MUSICAL PROGRESS

A Series of Practical Discussions of Present Day Problems in the Tone World

BY HENRY T. FINCK

Excellent for Musical Appreciation Classes

PRICE, \$2.00

AN INTERESTING and inspiring book for every music lover, teacher and student to read. It is written in a truly fascinating style and presents a wealth of musical topics in a liberal and enlightened spirit. A few of the choicer headings will give some idea of the book's entertaining and educational qualities: Mixing Music; 13th Brains Can Produce; The Art of Mixing; The Art of Mixing; Heart Music and Art Music; Primitives and the Gift of Music; The Most Beautiful Record in Musical History; What is American Music; Futurism and the Noble Controversy for Melody; In a future are thirty-three chapters, 422 pages, in the book.

COMPREHENSIVE MUSIC WRITING BOOK

BY ANNA HEUERMANN HAMILTON

PRICE, 60 CENTS

WRITING is not only the surest way of gaining exact knowledge—it is also the easiest way. Here we have an exceptionally fine writing book which gives the theoretical as well as the practical of music writing. Unlike many similar works it is not merely a series of pictures to be worked out by the student, but a course in notation that gives abundant opportunity for original work. Teachers will find it an excellent course for class instruction, as it may be utilized for teaching the rudiments of notation to students who are but little past the elementary stages.

MUSICAL THEORY AND WRITING BOOK

BY CARL VENTH

PRICE, 60 CENTS

THIS work can be taken up with almost the first lesson on the piano. It impresses, through the writing exercises, just the knowledge of theory that every student should possess. There is nothing that impresses more firmly than writing and this book is to be written. Theoretical information is given throughout the book.

THE ETUDE

Mothers! Teachers!



With children hearing so much hilarious popular music how can a keen sense of beauty in sound be developed unless the true forms of music are heard frequently in schools and homes?



BLANCHE FOX STEENMAN has made a valuable offering to all interested in developing the musical appreciation of young folk in the volume

Gems of Melody and Rhythm For the Pianoforte

AN idea of this volume may be had in a glance at the contents given below. These excellent numbers are accompanied by interpretative hints for suggesting to the juvenile mind how one number has the rhythm of *Shipping*, another of a *See-Saw*, and still others that suggest a *Stately Procession*, *Rocking*, *Hammering*, *Flying Waves*, *On Tiptoe*, *Peace at Even*, *Surprise*, *Dreaming*, etc. In adopting rhythmic music of the old masters and other good writers to some physical activities of the young and to the moments of rest and quietness, music that is uplifting in character, we have the ideal way for developing in children the love of the best in music. Altogether close to seventy numbers are in this compilation, some in their original form, while others are arranged or simplified. This keeps the rhythms clear, and also keeps them within the range of the average performer.

COMPOSER	TITLE	COMPOSER	TITLE
BACH	Lavette, from "6th 'Cello Suite'."	MENDELSSOHN	Consolation, Op. 30, No. 3.
BRAMMS	Waltz, Op. 39, No. 15.	KINDERGARTEN	Op. 72, No. 7.
BEECH	Andante, from "Sonata, Op. 26."	Pléier	March, from "Anhalt."
BIZET	Andante, from "Sonata, Op. 14, No. 2."	Tannetella	Op. 102, No. 4.
BIZET	March, from "Les Contes d'Hoffmann."	Wagner	March.
BROWN	March, from "Les Contes d'Hoffmann."	MOZART	Allegretto, from "Quartet in F."
BROWN	Indian War Dance.	Don Juan	Minuet.
CAIMAN	In the Pavilion.	Alban	March, from "Symphony in E Flat."
CHOPIN	Funeral March.	Theme	from "Sonata in A."
DURAND	First Waltz, from "Spinning."	OPERA	Bucurante, from "Les Contes d'Hoffmann."
DURAND	Andante, from "Female Trio in G."	REISSIGER	Boys' Last Waltz.
DURAND	March, from "Female Trio in G."	RHODE	Boys' Parade.
DURAND	First Waltz, from "Spinning."	ROSSINI	Andante, from "William Tell."
DUPONT	Humoresque.	RUBINSTEIN	Melody in F.
DUPONT	Humoresque.	SCHUBERT	March Militaire, Op. 51A.
FLYNN	Swing Song.	SCHUMANN	Andante, Op. 69, No. 30.
GUTHRIE	Dance of the Spirits, from "Orpheus."	Alban	March, from "Op. 124, No. 6."
GUTHRIE	March, from "Faust."	Hunting Song	Op. 68, No. 7.
GRIGI	Andante, from "Op. 46, No. 3."	Lyons	March, from "Op. 68, No. 10."
GRIGI	Andante, from "Op. 12."	Marechal	from "Two Grenadiers."
HANDL	Harmonious Blacksmith, The.	Northern	March, from "Op. 23, No. 4."
HANDL	March, from "Cereus."	Slumber Song	Op. 68, No. 2.
HAYDN	Lancie Ch'Pi Piana.	Soldier's March	Op. 68, No. 2.
HAYDN	Andante, from "Surprise Symphony."	Tramper	Op. 28, No. 19.
HAYDN	Andante, from "Surprise Symphony."	Wild Horsemen	Op. 68, No. 8.
HAYDN	Andante, from "Surprise Symphony."	Wagner	Song to the Evening Star.
HAYDN	Andante, from "Surprise Symphony."	Wagner	Invitation to the Dance.
HAYDN	Andante, from "Surprise Symphony."	WILSON	Shepherd Boy, The, Op. 4.
HAYDN	Andante, from "Surprise Symphony."		

PRICE, \$1.00

This volume is ideal in the material it furnishes for playing to the young and also will prove attractive to others who want good music to just play but at the same time are limited in their pianistic proficiency.

THEODORE PRESSER CO.
Everything in Music Publications
1712-1714 CHESTNUT ST., PHILADELPHIA, PA.

Please mention THE ETUDE when addressing our advertisers.

DITSON SPRINGTIME SPECIAL

The following notable volumes from

THE O. D. MUSIC SERIES

at 50 Cents Each

Order on Approval—Use Form Below

Piano Two Hands

GRADED PIANO PIECES BY AMERICAN COMPOSERS

5 VOLUMES

Grade I, Grade II-A, Grade II-B, Grade III-A, Grade III-B.

FORTY FIRST-YEAR PIANO PIECES

Grade I and I-II, of proven practical value.

FORTY VERY EASY PIANO PIECES

First Series. Grades I and II, progressively arranged.

Second Series. Grades I and II, for teaching and recreation.

TWENTY-FIVE EASY PIANO PIECES

Easy works of such composers as Alletier, Beaumont, Dorn, Engelmann, Fink, Horvath, Sartorio, Schmitt.

THIRTY SECOND-YEAR PIANO PIECES

Variety in style and in the technical problems approached.

TWENTY THIRD-YEAR PIANO PIECES

The music is entirely from fresh sources.

FAMOUS PIANO SOLOS

Grades III and IV. Fifteen pieces, in the standard teaching repertoire.

MODERN PIANO COMPOSITIONS

Seventeen attractive compositions, Grades IV and V.

Piano Four Hands

EASY FOUR-HAND PIECES

Fourteen easy piano duets, second and third grades.

FOUR-HAND RECREATIONS

Twelve third-grade piano duets.

VERY EASY PIANO DUETS

Volume I. Twenty-four very easy numbers for two nearly equal performers.

Volume II. Twenty-six pieces both parts in Grade II.

Pipe and Reed Organ

POPULAR CHURCH ORGAN PIECES

Fourteen numbers for two-manual organs.

REED ORGAN SELECTIONS FOR CHURCH USE

Thirty pieces by nineteen composers.

Songs

TWENTY MODERN SONGS

For high voice; for medium voice. Lyric utterances of uncommon charm.

SONGS WITH VIOLIN OBLIGATO

Order for High or Medium Voice. Thirteen concert songs, of acknowledged worth.

ENCORE SONGS

Twenty-one happy "encore songs" of moderate difficulty.

OLIVER DITSON COMPANY

179 Tremont Street, Boston, Mass.

Please send me on approval numbers checked above with the understanding that I may return them in two weeks.

Send and charge to.....

Address.....

References.....

Cut out advertisement - - - Use this as Order Blank

THEODORE PRESSER CO.

"Everything in Music Publications"

1712-1714 CHESTNUT STREET

ESTABLISHED 1853

"Mail Order Music Supply House"

PHILADELPHIA, PA.

This Month's Offering of Foremost Composers

From the Large Catalog of

THEODORE PRESSER CO. MUSIC PUBLISHERS PHILADELPHIA, PA.
1712-1714 Chestnut St.



Those interested in piano compositions for teaching, recital or diversion purposes may become acquainted with excellent compositions of famous composers each month by reading this page which will present short biographical sketches, portraits and a list of selected compositions of four leading composers.

C. S. MORRISON



ARDAB—A Nolette
No. 14289 C. S. MORRISON Price, 40 cents
Grade 4



COLLEGES, bands and compositions are the key-words in the biography of Professor C. S. MORRISON who, for about sixteen years (from 1884 to 1906, approximately), taught music in various colleges throughout the middle west. He has also organized and led some notably fine bands, as for instance the Imperial Band of Adrian, Michigan, where he now lives. His composing dates from about the year 1885. He has written mainly in the smaller forms, in which he has been outstandingly successful.

CARL KOELLING



HUNGARY—Rhapsodie Mignonne
No. 7014 CARL KOELLING Price, 45 cents
Grade 4½



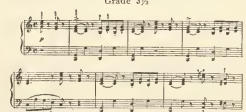
Just a Few of the Excellent Numbers of
Cat. No. Title Grade Price
7014 Hungary, Rhapsodie Mignonne, Grade Price
3860 Two Flowers, Zwei Blumen, 11½ \$.30

CARL KOELLING was born in Hamburg, Germany, in 1831, and died in 1914 at Chicago. A pupil of J. Schmitt and E. Marxsen (the latter was Brahms' teacher), Mr. Koelling eventually became a noted conductor and a very prolific composer. He settled in Chicago in 1878. His wife, an accomplished vocalist, and a pupil of Stockhausen and F. Lamperti, was always a great inspiration to him in his writing. Mr. Koelling wrote an opera and also other large works, but his piano compositions are of pianoforte writing. Many of his teaching pieces have enjoyed enormous sales.

WILHELM ALETTER



MADAME POMPADOUR, a la Gavotte
No. 17327 WILLIAM ALETTER Price, 35 cents
Grade 3½



Some of the Charming Compositions of
Wilhelm Aletter
Cat. No. Title Grade Price
17327 Madame Pompadour, a la Gavotte, Grade Price
19556 Wave March, 11½ \$.25

WILHELM ALETTER, born in Germany, 1867, is now a resident of Berlin. Mr. Aletter has had a varied experience as composer, performer, teacher and publisher, including several years in America. Very many of his piano pieces in drawing-room style and in characteristic vein for educational use, published both in Europe and America, have made great successes. Mr. Aletter has a vein of very attractive melody. A fine group of his compositions are to be found in the catalog of the THEODORE PRESSER CO., and even at this writing there are others coming along in the new issues. It is quite possible that the musical world will be given many more excellent Aletter compositions in days to come.

CHARLES HUERTER



FIREFLIES
No. 18413 CHARLES HUERTIER Price, 45 cents
Grade 3½



A Number of the Notably Successful Compositions of Charles Huertier
Cat. No. Title Grade Price
18413 Fireflies, 11½ \$.45
18462 Thoughts at Sunset, 11½ \$.45
23110 Joy of Spring, 1½ \$.30

BROOKLYN, New York, is the birthplace of CHARLES HUERTIER, who was born there in the year 1885. Trained at Syracuse University under Seiter, Frey and Bierwald, Mr. Huertier eventually attended the Royal Conservatory, where he studied mainly with Paul Juon. It was Mr. Huertier's original intention to be a pianist, and not until 1911—that is to say, not until he was twenty years old—did he begin composing. His first number was published in 1911 by the THEODORE PRESSER CO., and since then he has written nearly two thousand selections. Today his works are internationally known; his songs are on the programmes of some of the world's greatest singers and his piano pieces are in wide demand, both for recital and teaching purposes. He resides in Syracuse, New York.

These biographies and lists are being reproduced in well printed folders. Any desiring folders on composers that have been presented in past months may have them free upon request. OUR EXAMINATION PRIVILEGES APPLY ON THESE NUMBERS.

A List of Meritorious Compositions of C. S. MORRISON

Cat. No.	Title	Grade	Price
14289	Ardab, A Nolette	IV	\$.40
13735	Military Dance, Mazurka No. 1	IV	.30
17340	The Whirlwind, Intermezzo	III	.35
14230	Minuet	III	.30
13736	Waving Tresses, Mazurka No. 2	III½	.35
15776	Vanished Hopes	III	.40
16079	Trotte, Nolette	III	.35
14690	Parade of the Amazons, March	III	.40
17460	Parade of the Amazons, March	III	.40
17327	Manitou, Fantasia	III½	.40
13765	Forest Echoes, Waltz	III	.60
17460	Moment of Truth	III	.35
14327	In the Twilight, Fantasia	IV	.55
16080	Spring Time, Intermezzo	III	.40

Cat. No.	Title	Grade	Price
4332	Serenade, No. 1	III½	\$.35
3421	Flying Leaves, No. 1	III	.35
2411	The Shepherd's Morning Song	III	.40
3420	Flying Leaves, No. 2	III	.40
4866	From Norway, Dance Caprice	III½	.40
3410	Flying Leaves, No. 1	III	.30
2230	Builing Blasmus	IV	.50
3693	La Chasse au Lion, Galop Brillant	V	.60
7670	Folies from the Lagoon, Serenade Barcarolle	IV	.30
6913	The Finnish Maid	VI	.45
1722	Bird of the Forest	VI	.45
1589	Whispering	VI	.45
13021	Ballet of Sirens	IV	.35
13328	Succato Scherzo	IV	.45
11315	Commencement March	III	.30
5791	Light Echoes, Tzfel	III	.40
6914	Conductor's Song, Barcarolle	III	.35

Cat. No.	Title	Grade	Price
19554	Almette, Waltz	I	\$.25
19038	Almette, Waltz	I	.25
18942	Almette, Waltz	II½	.35
19035	Almette, Waltz	I	.25
19061	Tillie, March	I	.25
19060	Frenzy, March	I	.25
19052	Zena, Mazurka	I	.25
19053	Katie's Song	I	.25
19059	Edith, Rondino	I	.25
6440	Visions Sweet, Reverie	III½	.40
6939	Gavotte Bergerette, "Shepherd's Echoes from the Lagoon"	III	.60
4314	Ardab, Fair Naples, Petite Gavotte	III	.25
7282	Twend we a Measure, Gavotte	III	.40
7283	La Belle, Petite Gavotte	III	.40
4941	Charmeuse, Pas de Quatre	III½	.40

Cat. No.	Title	Grade	Price
23392	Here We Come	III½	\$.35
23390	Fragrant Flower	III½	.35
23391	Under the Elm	III½	.35
23393	Away We Go	III	.30
23319	Arldine	III	.40
23320	Silhouettes	III½	.35
23321	Restless	III½	.40
23311	Naughty Shady Trees	III½	.40
23314	Over the Garden Wall	III	.30
23312	The Godfather's Song	III	.40
18663	Shimmering Grows	II	.30
18662	March Barleque	IV	.30
18661	Shimmering Grows	IV	.30
18664	Value Barleque	V	.40
18659	A Miniature	V	.30
18658	Shimmering Grows	V	.30
18445	When Grandmother Danced	III½	.35
18432	Strawberry	IV	.40
19474	On Horseback	IV	.40

THE "WHOLE WORLD" SERIES OF USEFUL PIANO COLLECTIONS

The collections of piano music in the "Whole World" Series not only cover all grades of difficulty, but also all kinds and classes of music, so that they may be utilized for either teaching, recital or recreational purposes. Teachers and music lovers in general will find these books both useful and convenient, while the economy of purchasing standard piano music in this form cannot fail to make itself immediately apparent.

The "Whole World" Series

also contains collections for voice, violin, organ, etc., and every teacher and music lover will find the new complete 56-page catalogue (containing the titles, descriptions and contents of all the books) both interesting and useful. All the books in this Series can be procured at modern music and book stores at the publishers' prices. The "WHOLE WORLD" MUSIC SERIES complete catalogue will be sent free of charge to any reader of the "Etude."

THESE BOOKS ARE ON SALE AT ALL MODERN MUSIC SHOPS

D. APPLETON AND COMPANY, 29-35 West 32nd St., New York

Supported by the opinion of such a renowned virtuoso and expert as CÉSAR THOMSON, I can only concur in the praise which he bestows on the author of this Violin Method, and approve and recommend the use of this extremely interesting work for instruction on the violin at the Royal Conservatory in Brussels.—F. A. GEVAERT, Director.

A PRACTICAL METHOD FOR THE VIOLIN

By NICOLAS LAUREUX

From the Report of Professor César Thomson to F.-A. Gevaert, Director of the Royal Conservatory in Brussels.

Adopted by the Conservatories of Brussels, Amsterdam, The Hague, Cologne, Cologne, Aix-la-Chapelle, and the principal Academies of Belgium, Holland, Rhenish Prussia, South America, etc.

different fingering and the changes of position. This difficulty, of which the other violin methods take no notice whatever, is forestalled by the author. Taken as a whole, this Method advances by very carefully considered gradations, and is, I think, the best adapted for its purpose of all the methods with which I am familiar, and calculated to do most excellent service in the cause of violin-teaching.

ALL Violin Methods hitherto published have the same fault: they proceed too rapidly, and do not explain with sufficient clearness. Having examined the Method by M. Laureux, I find that he has endeavored to correct these mistakes and has fully succeeded in doing so. New difficulties are always prepared by a series of practical exercises, and concluded by a Study containing a review of the technical points just practised. The various bowings are led up to by easy steps, and I am convinced that the pupil would understand the explanations even without the teacher's assistance. Part II is devoted to the Positions. Beginners generally find them difficult to master, both on account of the

SCHIRMER'S SCHOLASTIC SERIES

- 90. PART I: Elements of Bowing and Left Hand Technique
By means of cleverly adapted movements, the pupil is taught how to hold both bow and violin in a wholly correct manner. Illustrated with several graphic photographs followed by 60 pages of progressive exercises. . . . net 1.25
- 91. PART II: The Five Positions and Their Employment
Together with a practical study of detached. Fifty-six pages of studies. . . . net 1.25
- 92. Supplement to Part II
Twenty-eight progressive studies preceded by preparatory exercises. . . . net 1.25
- 93. PART III: School of Bowing
Preparatory studies to the Kreutzer, Paganini and Rode studies. . . . net 1.25
- 94. PART IV: Virtuosity of the Left Hand
Exercises in the form of Legato scales, arpeggios, double stops, etc. . . . net 1.25
- 95. PART I: net 1.25
- 96. PART II: net 1.25
- 97. Supplement to Part II: net 1.25
- 98. PART III: net 1.25
- 99. PART IV: net 1.25
- 190. Gammes et Arpegges (Scales and Arpeggios)
Within two easy steps, and I am convinced that the pupil would understand the explanations even without the teacher's assistance. Part II is devoted to the Positions. Beginners generally find them difficult to master, both on account of the

Eugène Ysaÿe writes: Having examined this "Method" with scrupulous care, I am happy to recommend this splendid work to all teachers. It is the best work of the kind that has appeared since the "Method" of De Bériot. It completes the latter in a remarkable fashion and fills out its deficiencies. Timothee Adamowski writes: I find it in every particular the best that I am aware of. Edouard Dethier writes: Too much cannot be said in praise of it. It is the best method that ever came to my notice.

Send for complete descriptive Booklet
If not in stock at local Dealer's, order direct
3 East 43d St., **G. SCHIRMER, Inc., New York**

Professional Directory

EASTERN

ALBERT E. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

BECKER H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

COMBS H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

DUNNING H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

GUICHARD H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

LOWER H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

MOULTON H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

NEW YORK H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

PIANO H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

RIESBERG H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

SEAN H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

VIRGIL H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

VIRGIL H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

CONVERSE COLLEGE H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

PRINCE H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

SHENANDOAH COLLEGE H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

AMERICAN H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

BOYD H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

CHICAGO H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

CINCINNATI H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

DETROIT H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

KNOX H. C. F. T. V. Instruction
100 West 11th Street, New York City
Telephone 1000 Broadway

ALBUM OF VARIOUS FIRST POSITION PIECES FOR VIOLIN AND PIANO

Price, \$1.00

A volume of this kind is of great value in the violin world. It gives the beginner on the violin encouragement through the excellent numbers it contains which are melodious and interesting yet at the same time easy to play. There are twenty-two numbers of real worth arranged in progressive order. Teachers here have an ideal volume for instructive purposes and beginning violinists will find it just the volume to possess for their recreation or recital needs.

THEODORE PRESSER CO.
1712-1714 CHESTNUT ST.
PHILADELPHIA, PA.

THE ETUDE MUSIC MAGAZINE

"Music for Everybody"

Contents for May, 1927

World of Music	Page
Editorials	385
Real Relaxation in Playing	385
Rules for Writing Music	385
Simple Ear Test	385
Making a Musical Start	385
Building a Library	385
"Can You Tell?" Contest	385
How to Play Glissandos	385
Scales for Young People	385
Make Pupils Do the Work	385
Early Steps in Music	385
Pedal Study	385
One Perfect Number	385
More Questions Answered	385
Phenomena of the Wonder Child	385
"Form" in Music	385
Famous List Cadence Simplified	385
Gymnasium of the Fingers	385
Let the Pupils Do It	385
Scientific Grading	385
"Bel Canto" Legend	385
Teaching and the Invalid	385
"My Wrist is Like Jelly"	385
Beethoven	385
Architectural Acoustics	385
American National Music	385
How Teach Beethoven's Sonatas	385
How Take Reports	385
Note and Music	385
Public School Music Department	385
Piano and Orchestra Department	385
Teachers' Round Table	385
Musical Scrap Book	385
Educational Study Notes	385
Singers' Etude	385
Organists' Etude	385
Organ Questions and Answers	385
Points for Musical Parents	385
Violinists' Etude	385
Questions and Answers	385
Letter Box	385
Musical Stories	385
The Personal Touch	385
To be "in Tune"	385
Book Reviews	385
Junior Etude	385

MUSIC

Spirit of Happiness	387
Viola Etude	387
Candle	387
On Parade (Hand)	387
Zingaresse (Four Hands)	387
A Rag Bag, No. 6	387
In Old Vienna Style	387
Excitation Waltz	387
Rod	387
Allegretto from Sonata Op. 14, No. 1, J. van Beethoven	387
The Big Bass Singer	387
Excitation Waltz	387
Impromptu Serenade	387
I Am a Pirate	387
Canique d'Amour (V. & P.)	387
Super Recessional (Organ)	387
The Sundown	387
Be Near Me, Father (Vocal)	387
Grand Garden (Vocal)	387
Pickaninny Sundown (Vocal)	387

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL FOR SALE or WANTED

FOR SALE—Beautiful dark brown violin, early made back. Built by Andrew Hyde, Northampton, Mass. In 1830. Fine note instrument. VIII and C. O. D., subject to three day trial. Price, \$125.00. C. D. 2 Meters, P. A. Althaus, Wisc.

FOR SALE—Virgin Clavier, old style, rosewood case, good condition. \$150.00. Clavier, 2415 Sherman Ave., Evanston, Ill.

FOR SALE—Virgin Clavier, old style, rosewood case, good condition. \$150.00. Clavier, 2415 Sherman Ave., Evanston, Ill.

FOR SALE—Virgin Clavier, old style, rosewood case, good condition. \$150.00. Clavier, 2415 Sherman Ave., Evanston, Ill.

FOR SALE—Virgin Clavier, old style, rosewood case, good condition. \$150.00. Clavier, 2415 Sherman Ave., Evanston, Ill.

FOR SALE—Virgin Clavier, old style, rosewood case, good condition. \$150.00. Clavier, 2415 Sherman Ave., Evanston, Ill.

FOR SALE—Virgin Clavier, old style, rosewood case, good condition. \$150.00. Clavier, 2415 Sherman Ave., Evanston, Ill.

FOR SALE—Virgin Clavier, old style, rosewood case, good condition. \$150.00. Clavier, 2415 Sherman Ave., Evanston, Ill.

FOR SALE—Virgin Clavier, old style, rosewood case, good condition. \$150.00. Clavier, 2415 Sherman Ave., Evanston, Ill.

FOR SALE—Virgin Clavier, old style, rosewood case, good condition. \$150.00. Clavier, 2415 Sherman Ave., Evanston, Ill.

FOR SALE—Virgin Clavier, old style, rosewood case, good condition. \$150.00. Clavier, 2415 Sherman Ave., Evanston, Ill.

FOR SALE—Virgin Clavier, old style, rosewood case, good condition. \$150.00. Clavier, 2415 Sherman Ave., Evanston, Ill.

FOR SALE—Virgin Clavier, old style, rosewood case, good condition. \$150.00. Clavier, 2415 Sherman Ave., Evanston, Ill.

FOR SALE—Virgin Clavier, old style, rosewood case, good condition. \$150.00. Clavier, 2415 Sherman Ave., Evanston, Ill.

FOR SALE—Virgin Clavier, old style, rosewood case, good condition. \$150.00. Clavier, 2415 Sherman Ave., Evanston, Ill.

FOR SALE—Virgin Clavier, old style, rosewood case, good condition. \$150.00. Clavier, 2415 Sherman Ave., Evanston, Ill.

SUMMY'S CORNER

Interesting new collections for teaching material

PIANO SKETCHES
By BUENA CARTER
Playing the Banjo
Grade 2—Complete, Summy's "Edition" No. 124
On Parade - Bells 50c
Also Published Separately

Much can be said for these charming sketches. Their force lies in the crystal clearness of expression in their characterizations.

SIX SILHOUETTES
A Set of Easy Piano Pieces for Girls
By BERENICE BENSON BENTLEY
Works from Mother Goose
Mary, Mary, Quite Contrary Little Boy Blue Little Polly Plunders Little Miss Muffet
Old Mother Hubbard There Was an Old Woman Who Lived in a Shoe
Grade 1-2—Complete, Summy's "Edition" No. 125 65c

SIX SILHOUETTES
A Set of Easy Piano Pieces for Boys
By BERENICE BENSON BENTLEY
Works from Mother Goose
Little Boy Blue Peter, Peter, Pumpkin Eater Little Tommy Tucker
Old Jack Horner There Was a Crooked Man
Grade 1-2—Complete, Summy's "Edition" No. 126 65c

These attractive sets by Miss Bentley cover a large and necessary portion of the technical problems in music study contained in their particular grade. There is a welcome variety in providing a separate set for "boys" and one for "girls." The music lends abundant interest for each, in its individuality and more than usual charm.

CLAYTON F. SUMMY CO., Publishers
429 South Wabash Avenue Chicago, Ill.

AT LAST—FOR ONLY \$15.00

The Newly 4-Octave Keyboard With INDIVIDUAL KEY-ACTION

Standard size keys; standard dip; piano touch. A portable sized keyboard with handle for carrying and a folding music rack included. About the size of a violin case; finely finished; weight, 7 lbs. A real aid to clear thinking and the best-priced high quality keyboard available for practice work.

Sent on Approval! Guaranteed for Five (5) Years
FORSE MFG. CO.
700 Long Street, Anderson, Indiana

ZABEL BROTHERS CO. INC.
MUSIC PRINTERS, ENGRAVERS AND LITHOGRAPHERS
Send for
ITEMIZED PRICE LIST
Write to us about anything in this Line
The Music Supplement of this Magazine is Printed by Us
Fifth St and Columbia Ave. PHILADELPHIA, PA.

WHY ADAM SIGNED—Would like to obtain a copy of this song frequently used as a standard.
Address, R. R. care of Eyring.

WHY ADAM SIGNED—Would like to obtain a copy of this song frequently used as a standard.
Address, R. R. care of Eyring.

WHY ADAM SIGNED—Would like to obtain a copy of this song frequently used as a standard.
Address, R. R. care of Eyring.

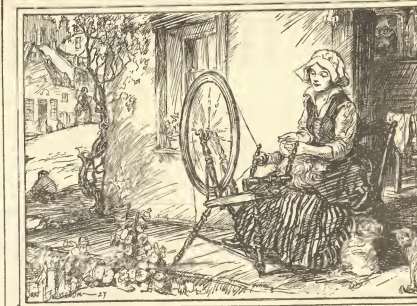
WHY ADAM SIGNED—Would like to obtain a copy of this song frequently used as a standard.
Address, R. R. care of Eyring.

WHY ADAM SIGNED—Would like to obtain a copy of this song frequently used as a standard.
Address, R. R. care of Eyring.

WHY ADAM SIGNED—Would like to obtain a copy of this song frequently used as a standard.
Address, R. R. care of Eyring.

WHY ADAM SIGNED—Would like to obtain a copy of this song frequently used as a standard.
Address, R. R. care of Eyring.

WHY ADAM SIGNED—Would like to obtain a copy of this song frequently used as a standard.
Address, R. R. care of Eyring.



Bienvenue à Québec

FOR THE

Canadian Folk Song and Handicraft Festival

MAY 20-21-22



Do you know the oldest white man's music in America... the *habitant* chansons of Old Quebec?

Come to Old Quebec in May, for the folk song and handicraft festival. Under the auspices of the National Museum of Canada. Three days. May 20, 21, 22.

The festival will be staged in the great halls of Chateau Frontenac. Celebrated *habitant* singers will be there. Fishermen from Gaspé. Canoeists from the Laurentians. Spinners and weavers from Ile d'Orleans and Baie Saint Paul. Indians also from Lorette.

They will weave homespun and *centaines fleches*. They will make hookrugs, *catalogues*, and baskets. Just as in their native villages, and accompanied by the songs of their handicrafts.

Canadian composers and artist-singers who have devoted their lives to the

study of this folk melody will render programs—showing its musical possibilities.

In these *habitant* chansons is a vast, unexploited wealth of material for the modern musician. 4000 traditional French-Canadian melodies have been recorded by the National Museum of Canada—and 3000 Indian.

Come and hear representative groups! Hear the wonderful Gregorian music at the Basilica. Browse through streets 3 centuries old, and inhale Quebec's springtime fragrance. It will be a relaxation and an inspiration!

Low summer fares. Specially low festival rates at Chateau Frontenac. Through overnight Pullmans from New York and Boston. Complete information from Canadian Pacific, 344 Madison Ave., at 44th, New York; Locust St. at 15th, Philadelphia; or Chateau Frontenac, Quebec, Canada.

Chateau Frontenac

At Last! THE VICTOR HERBERT FOLIO 15 Song Gems of \$1.00 Victor Herbert

Containing 15 Gems from this Gifted Composer's Best Known Songs, namely Babes in Toyland, Babette, Eileen, It Happened in Normandy, Little Modiste, Princess Pat, The Answer, The Enchantress, The Foreteller, The Only Girl, The Red Mill, Naughty Marietta, Dolly Doodle, The Elvland, Wonderland.

This beautifully printed volume contains 15 gems of Victor Herbert's music, all copyrighted, never before published in full form, with illustrations by the artist himself. The Victor Herbert Series has a list price of \$1.00 per copy, but the publisher of this series has decided to issue this collection of song-reprints. Usually sold at 25¢ per song, the 15 songs of Victor Herbert music printed from the same plates can now be had for \$1.00.

If you cannot get this from your music dealer, send \$1.00 and this coupon to:

M. WITMARK & SONS, 1680 Broadway, New York City

Name _____ Address _____

Now You Can Realize Your Musical Ambitions

Thousands of musicians and teachers feel the need of higher and more advanced training in music as a means of greater accomplishment and increased income. Perhaps you, too, have felt this need. If you have exhausted the possibilities of your present musical training, then you should seek the future your careful consideration. There are endless higher positions in music—greater opportunities—ready and waiting for you just as soon as you are ready for them.

Study in Your Own Home Under Master Teachers

If you can afford the time and the large amount of money necessary to attend a Resident Conservatory, then you have a wide choice of high-grade musical institutions. If, however, like thousands of ambitious men and women, you must pursue your musical training in the time left over from your regular duties, and at a nominal expense, then the University Extension Conservatory offers you the sure, proven and guaranteed means to the attainment of your highest musical ambitions.

Ideal Courses for Beginners and Students

Students and those wishing to take up the Study of Music under the most approved and authoritative methods will find our Students' Courses ideally adapted to their needs.

They are remarkable in their simplicity and thoroughness, leading from the first rudiments of Music by easy, progressive steps to real proficiency and accomplishments. The lessons are profusely illustrated with photographs from life and with detailed explanations of every important point, so that a thorough understanding of proper technique is insured.

All instruction is individual and under the personal direction of highly qualified teachers who keep closely in touch with the student's progress by means of a very wonderful system of examination papers throughout the course.

If you wish to take up the study of music, or like many hundreds of music lovers who enroll with us each year, you will resume the study after having been obliged to discontinue temporarily, be sure to write for particulars of our Courses. We will have a very inspiring message for you.

Thousands of Letters Like These in Our Files

Becomes Certified Teacher

I have successfully passed the State Board Examination and am now an accredited teacher in the State of Oregon. I owe this to your Normal Piano Course, for I tried to pass the examination before, but was not proficient in the answers, and when I saw your ad in THE ETUDE and determined to try this course. It has been successful, and I am very grateful.

Mrs. LULU E. DIEHL, Seaside, Oregon.

Junior Chorus Won First Prize in Intercollegiate League
Your Conservatory has received considerable advertising through me, as my Junior Chorus recently won first prize in the Intercollegiate League. They competed with seven schools—three of which are large independent schools. I feel that much of my success is due to Mrs. Clark's course in Public School Music.

Mrs. ELSIE V. POST, Glen Flora, Texas.

Public School Music Graduate has Just Secured Life Certificate

I am now a full-fledged director of the Melvin Community High School Orchestra, having received my certificate from our superintendent on the recommendation of the State Board after presenting my credits received through my studies with your institution.

PROF. F. W. REUTER, Violinist, Dewey, Ill.

The Sherwood Normal Course Systematic And Complete
The Sherwood Course has taught me many things I have never heard any of my private teachers mention. The course has enabled me to increase the size of my class and I can't praise your method too highly. I recommend them to all.

PAUL BLOER, 615 R. 12th St., Cleveland, Ohio.

Clear Tone—Result of Walden Course
The Walden lessons have benefited me much. My tone is clearer and better, and the attack has greatly improved. My breathing has also improved to a great extent, and I notice that the high tones are much easier for me than ever before.

PAUL BLOER, 615 R. 12th St., Cleveland, Ohio.

Elected Director of Large Choir
Since completing your course I have been elected Choir Director of one of the largest Lutheran churches in this city, the choir numbering 35 voices, with a paid quartet. My success is largely due to the thorough and comprehensive training in Dr. Protheroe's course, and I am glad to recommend it to anyone.

DALLAS E. MISNICH, York, Penna.

Violin Teacher Increased Size of Class
This will advance me my Harmony Diploma. At the commencement of my studies with you, I was a violin teacher with plenty of time on my hands. My class has grown to three times that size, commanding an increased fee and having a waiting list.

SAUL GRIFPITS, New Bedford, Mass.

University Extension Conservatory
Langley Avenue and 41st Street
Dept. A14 Chicago, Illinois

Please mention THE ETUDE when addressing our advertisers.

Musical Training of University Grade

This great Musical Organization—now in its 25th successful year—offers to ambitious men and women Musical Training in Normal and Advanced Subjects of the highest grade. Our Diplomas, Teachers' Certificates and Bachelor's Degree are granted by authority of the State of Illinois.

Extension Training has received the endorsement of the World's greatest Educators. Practically every great resident University now offers accredited subjects by Extension Methods, and it has been found that such work is often of a higher grade than that done in the classroom.

The highest type of Musical Training by Extension Methods, as developed and perfected by the University Extension Conservatory, is not an experiment, not a make shift, but has proven its value and soundness in the careers of thousands of musicians and teachers who owe their success entirely to the personalized and painstaking coaching of this great school.

Courses of the Highest Authority

All University Extension Conservatory Courses are the work of America's greatest Authorities and Teachers. The names of Sherwood, Protheroe, Rosenbeker, Gunn, Heft, Weldon, Clark, Crampton, Siegel, Wrightson, Sitton, etc., are known and honored throughout the Musical World. The Extension Courses in Music they have prepared for you have received the endorsement of such great Masters as Padewski, Damrosch, Sauer, Moszkowski, Sousa, and countless others.

Send for Sample Lessons—FREE

You are cordially invited to send for full details of our wonderfully successful method of Extension Training in Music. Check the subject on the Coupon that interests you most and we will send you not only our interesting 48 page catalogue, but also a number of sample lessons—absolutely free.

These Sample Lessons, more than anything else, will prove to you how successfully we have mastered the problem of high-grade, approved Musical Training by Extension Methods, and the great value our courses offer to teachers and students who are ambitious to achieve a greater degree of success in Music. You will incur no obligation whatever in sending for this interesting and convincing evidence.

Check and Mail the Coupon Now

Our advertisements have been appearing in THE ETUDE for nearly 20 years. Doubtless you have often seen them and thought of investigating the value that this great school might offer to YOU. Do not delay any longer. Mail the coupon now.

UNIVERSITY EXTENSION CONSERVATORY, Dept. A 14
Langley Avenue and 41st Street, Chicago, Illinois.

Please send me your Catalogue, Sample Lessons and full information regarding the Course I have marked with an X below.

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

Are you now a teacher of Piano?.....If not, do you wish to prepare to teach?.....Have you studied Harmony?.....

Please give any further details of your experience and plans that will aid us in selecting the proper lessons for you.....

Please mention THE ETUDE when addressing our advertisers.

NOVELTIES FOR PIANISTS

Young Players as well as Accomplished Concert Performers will Find These Unusual and Novel Numbers Most Interesting and Delightful to Those for Whom They Play

For Young Pianists

IN THE FOREST

Cat. No.	Title	Composer	Gr.	Pr.
18627	Stepping on the Moon	W. A. Johnson	IV	\$0.40
18628	The Poem by Katharine Bainbridge	W. A. Johnson	IV	\$0.40
18629	Music by HOMER GRINN	Price, 75 cents		
18630	Young pianists may use these numbers in various ways. They are songs easy to play and sing. If you choose, or they are recitations with musical accompaniments, or easy piano solos with poems that create imagination. Again, teachers have found the entire group of nine numbers a real novelty for recitals by young students, presented as a short play in costume in one act.			
18631	WHAT THEY DO IN WENDERTOWN	Picture Play for the Pianoforte		
18632	By RUTH ALDEN	Price, 75 cents		
18633	THE author takes the audience to Wendertown through an invitation in poetry and then a singing of the interesting imaginary story, illustrated by eight first and second grade characteristic piano pieces that are to be played in the course of the story as indicated. Another decided novelty for the recitals of the beginning pianists.			

THE CAT CONCERT

Six Compositions for the Pianoforte				
By	RUSSELL SNIVELY GILBERT	Price, 60 cents		
C	LEVER numbers that have much of interest in the way of entertainment and education for young pianists. They all tend to convey various incidents in a highly imaginary cat concert where "The Cats March Out," "The Professor Cat Sings a Prayer," "The Price Cat Fiddles," "The Three Black Cats Play a Trio," "The Kitty Kittens Dance" and "The Moonlight Glee Club Sings." They are about grade one and a half, and of great interest when the youngster gets through with these pieces he knows something about C major, G major, D major, A minor, F major, D major, B-flat minor, E minor			

CHICAGO MUSICAL COLLEGE

HERBERT WITHERSPOON, President

FALL TERM OPENS SEPTEMBER 12

More than 125 teachers of world-wide reputation. Private lessons only or courses leading to Teachers' Certificates, Graduation and Degrees in Piano, Voice, Violin, Cello, Church Organ, Movie Organ, Theory, Public School Music, Dramatic Art and Expression, Toe, Ballet, Interpretative and Classical Dancing, School of Opera, all Orchestral Instruments, Chautauqua, Lyceum, Concert and Languages.

85 FREE FELLOWSHIPS

(Two Private Lessons Weekly) to be awarded to the students who after an open competitive examination, are found to possess the greatest gift for playing or singing.

PROFESSIONAL DEBUTS, ENGAGEMENTS and SITUATIONS

Public debuts are given artist students in Central Theatre, Chicago, when they are ready to commence their public careers. A special bureau established in the College assists artist students in obtaining professional engagements. Graduates who have qualified as teachers will be assisted in securing situations without charge to teacher or employer.

STUDENT DORMITORIES

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

COMPLETE WINTER CATALOG ON REQUEST

Summer Master School June 27 to August 6 (Six Weeks)

SUMMER CATALOG ON REQUEST

Address

CARL D. KINSEY, Manager

60 E. Van Buren St.

Chicago

A Conservatory Pledged to the Highest Artistic Standards

Sacred Music

Soloists and Choirmasters will find Excellent Suggestions in These Selected Numbers. There are Many Satisfying Numbers Here for Those Who Get Solace, Inspiration or Enjoyment Through Sacred Music in the Home.

Sacred Songs for High Voices

Cat. No.	Title	Composer	Range	Price
19034	His Almighty Hand	Bernard Hamilton	E to G	\$0.30
19577	Is It For Me?	R. M. Stuts	F to G	.40
18399	Cling to The Cross	Daniel Protheroe	E to G	.50
3276	I Heard the Voice of Jesus Say	F. G. Rathbun	d flat to a flat	.55
5326	Jesus, Lover of My Soul	H. C. Macdonnell	F to G	.45
19822	Eternal Light!	A. Buzzi-Pecia	c to F	.60
7268	Only Waiting	T. D. Williams	F to G	.45
12586	God Be Merciful to Me	F. L. Percipie	F to a flat	.50
18475	Oh Master, Let Me Walk With Thee	Paul Ambrose	E to G	.40
17514	Bend Low Dear Lord	Will H. Rueloush	E flat to g flat	.50
16843	I Know In Whom I Have Believed	J. P. Scott	d to g	.60
16547	Children of the Heavenly King	R. M. Stuts	c to g	.35
22860	Dear Lord and Master Mine	W. Berwald	E flat to a flat	.40
23277	Be Near Me, Father	W. M. Felton	E flat to g flat	.50
23605	When I Survey the Wondrous Cross	Lawrence Hope	E flat to g	.50

Sacred Songs for Voices of Medium Range

Cat. No.	Title	Composer	Range	Price
19932	Master, I Would Follow Thee	Paul Ambrose	E flat to F	\$0.15
7270	Close to Thee	C. S. Briggs	c to F	.40
19885	Lead Thou Me On	R. M. Stuts	F flat to E flat	.40
9684	The Earth is the Lord's	T. D. Williams	F to F	.50
18963	Pardon and Peace	R. S. Morrison	d to F	.50
18963	Open My Eyes, O Lord	M. Stuts	d to F	.50
18477	If Any Little Word of Mine	Paul Ambrose	E to F	.50
18582	Saviour, Divine	William Baines	E flat to F	.50
23604	When I Survey the Wondrous Cross	Lawrence Hope	E flat to F	.50

Sacred Songs for Low Voices

Cat. No.	Title	Composer	Range	Price
3740	I Heard the Voice of Jesus Say	F. G. Rathbun	b flat to F	\$0.35
19147	Saviour Breathe An Evening Prayer	Paul Ambrose	c to E flat (Opt. F)	.37
19933	Master, I Would Follow Thee	Paul Ambrose	c to D	.35
5304	Jesus Lover of My Soul	H. C. Macdonnell	c to E flat	.45
19929	Eternal Light	A. Buzzi-Pecia	b flat to E flat	.60
9685	The Earth is the Lord's	T. S. Williams	d to D	.35
19956	Christians Triumphant	Richard Kontz	c to D (Opt. E flat)	.45
22537	They That Trust in the Lord	A. W. Dorich	b to D	.40
22754	Be Thou My Guide	Ruth C. Dovenspike	c to D	.45
22670	Some Morning, O Some Morning	Mrs. R. R. Forman	c to D	.35
23603	When I Survey the Wondrous Cross	Lawrence Hope	b flat to D	.50

Canadian Shipping Porters of Sacred Songs and Duets Sent Free on Request.

CHURCH AND HOME COLLECTION OF SACRED SONGS
Price, \$1.00
The 16 sacred songs in this album are splendid in their combination of melody and religious expressiveness.

CHURCH AND HOME COLLECTION OF SACRED SONGS
Low Voice. Price, \$1.00
A companion volume to the above, it contains 19 fine sacred songs for low voice.

CHURCH SOLOIST
Price, \$1.00
Nineteen good sacred solos giving suggestions or hints on an excellent church repertoire for a nominal outlay.

CHURCH SOLOIST
Price, \$1.00
Nineteen sacred solos especially selected for their suitability to low voices.

REVERIE ALBUM
Price, \$1.00
Twenty-three melodious and expressive pieces in the nocturne and reverie style; very acceptable for Sunday playing or at any religious gathering where a piano is used.

For Piano Solo
Price, \$1.00
A collection of piano music for solo concert use, as well as for Sabbathday playing.

THEODORE PRESSER CO.
1712-1714 Chestnut Street Philadelphia, Pa.

THE ETUDE

MAY, 1927

Single Copies 25 Cents

VOL. XLV, No. 5

More "Hot and Dirty" Breaks

Some time ago we good-naturedly reprinted an advertisement from one of the theatrical trade papers, in which some of the jargon of the modern jazz music was introduced. We confessed that we did not know the meaning of such words as "hot," "dirty," "gliss," "blue," "break," "weird," and so on, as applied to music; and we know that in none of the musical dictionaries of the world could these words be found. They are the patois of the newly rich in the apparently highly lucrative field of dance music.

With the beginning of the jazz era, people with uncontrollable tootsies have created a demand for dance rhythms the like of which the world has never hitherto known. There was the demoralizing epoch of the waltz, the polka, and the saucy French can-can, which seem like kindergarten processions compared with the modern dance and all that goes with it. Some are blaming the dance on the intoxicating rhythm of jazz. We shall not attempt to adjudicate this question. However, it will be interesting to readers of THE ETUDE to know the angle of the jazz musician's mind, as he views his own music. A recent work entitled, "Sure System of Improvising for All Lead Instruments, Especially Adapted to the Saxophone, Clarinet, Violin, Trumpet and Trombone," by Samuel T. Daley, published at \$3.00, is a most illuminating book. It should be of immense value to anyone whose chief concern in life is how to make "hot breaks," play "dirty" choruses, create "weird" blasts, "chromatic runs," "blue" notes, and so on indefinitely. Incidentally, it shows in an unusual manner how a great deal of piquancy and stimulating rhythm, almost to the point of *tremens agitant* and outright epilepsy, has been added to modern dance music under the broad caption of "jazz."

Who has been able to resist the exciting, irritating, intoxicating, nerve-flying influence of modern jazz? In fact, the music has been made to act like a million whips upon human emotions. If it does not lash our nervous systems into new thrills, it does not succeed as jazz. Just how is this done? Mr. Daley tells us that it is done by virtue of "breaks." The "break" comes at any place in a "chorus" (usually a half cadence or whole cadence) of a popular song, where the performer may improvise upon the chord employed in harmonizing the measure where the "break" is introduced. In a thirty-two measure piece, the "break" would come in the seventh and eighth, in the fifteenth and sixteenth, in the twenty-third and twenty-fourth, and in the thirty-first and thirty-second measures. It might be introduced in other places as the nature of the chorus permitted. The author of this book provides several hundred rhythmical forms which the player of the particular instrument can introduce, employing the notes of the chord needed where the "break" comes. This is known as "hot" playing.

If he introduces certain kinds of chromatically altered notes, instead of playing the straight notes of the chord, itself, this is called "blues." Under other conditions, these notes are known as "gliss." "Gliss" evidently indicates a note sliding one half tone up into the principal note.

"Dirt Playing" is the result of embroidering a rhythmical pattern around the harmony of each measure throughout the entire composition. This "dirt" (sometimes known as "sock") pattern bears very little resemblance to the original theme, except for the fact that it employs the same harmony in each measure.

There are "chromatic" runs and "weird" notes, which in the harmonics are varied. In fact, the author goes so far as to say, "a very weird break is the whole tone scale." At the beginning, he admits that his system differs from the strict rules of harmony, but explains he is dealing with improvising and not harmony, although harmony plays a great part. Many of our teachers of harmony will read the book with surprise, but at the same time they will realize that out of this enormous amount of experimentation (the author says he has provided four thousand "breaks" in the book, which are only a limited number when the possibilities are considered) there has come a certain kind of spontaneity, akin only to the old Italian "improvvisatore," those itinerant Mediterranean minstrels who would improvise both words and music for any event from a funeral to a wedding, or from a christening to a coronation, for a few pieces of copper.

After reading this book, we understand the origin of some of the terrible and destructive cacophony that sometimes comes from a jazz band. On the other hand, it explains how some of the very interesting effects are achieved through an accidental improvisation upon the part of ingenious wind instrument players, after the manner of the improvisations of gypsy performers in Hungarian bands.

Musical Malpractice

THE EMPLOYMENT of such a beautiful, such a heaven-given, thing as music for base uses always seems like a profanation. There are those, of course, who say that "music is music and, like the flower in the dung pile, stands out more beautifully because of low surroundings." However, where music is used for vicious ends, it seems to have the quality of emotionalizing those in pursuit of those aims. Music in a brothel rarely raises the moral standards of the inmates. Thus, like fire, it may be used properly for the benefit of man or for his destruction.

Napoleon did not hesitate to use music as a part of his political friendship. When the sinister "Little Corporal" wanted to win the friendship of the Spanish, he urged Spontini to write *Ferdinand Cortez*. Before the opera was completed Napoleon's scheme collapsed and the emperor showed his love for art by suddenly seizing an intense dislike for the musical work and prohibiting its production by a decree. Spontini suffered constantly by reason of his ill-chosen political affiliations.

Gratitude

THE FINE letters of appreciation which have come to us from ETUDE MUSIC MAGAZINE friends who have profited by the ETUDE RADIO HOURS inspire us to state here our appreciation of the very fortunate arrangements made with Gimbel Brothers in New York and in Philadelphia (Stations WGBS and WIP) and with the Sears, Roebuck Foundation in Chicago (Station WLS), which have made these programs possible.

When the matter was first broached to Gimbel Brothers in Philadelphia, the members of the firm realized the great educational possibilities of the ETUDE HOUR. Their cooperation has been of high altruistic value as has that of the officers of the Sears, Roebuck Foundation.

Our friends have doubtless noticed that the programs have represented the catalogs of numerous publishers and the faculties of many leading educational institutions.

The Real Secret of Relaxation in Pianoforte Playing

By MARCIAN THALBERG

Noted Pianist and Teacher

Professor of Pianoforte Playing at the Cincinnati Conservatory

This has already manifested itself as a practical method of disseminating musical education, valuable alike to music lover, student and teacher.

In December the program over WIP and WGBS was interrupted because of the transfer of the broadcasting station to the magnificent new Gubel Building in Philadelphia. The Program of the Christmas Service of the Theodore Presser Company, at the First Baptist Church in Philadelphia, with notable addresses from the Hon. Roland Morris, former United States Ambassador to Japan, Lt. Commander John Philip Sousa, U. S. N. R. F., and Mr. Owen Wister, noted American novelist and publicist, were broadcast over station WIP.

New Standards in Piano Study

The standards of pianoforte study in America have been rising by leaps and bounds. Better than this, the facilities for the study of the instrument have been increasing incredibly.

By this we mean that in addition to the improvement in teachers and in methods of teaching, the player-piano, the talking-machine, the radio, and now the vitaphone, have made it possible for students even in remote districts to have advantages a thousandfold more interesting and productive than had, for instance, the one who is writing this editorial.

The study of the piano has been proven by educators and psychologists scarcely to be equalled as a form of mental training, by any other cultural subject. The late Dr. Charles W. Eliot, President of Harvard University, went so far as to say that "Music is the best mind trainer of them all." This was an opinion which the great educator rendered only after exhaustive consideration of the different studies in so far as their relative effect upon the discipline of the mind and body is concerned; that is, the results and benefits which remained after the educational effort of the student had been summed up.

These benefits of music training may be summed up in part thus:

1. **Self-Expression.** By the study of an instrument the student learns to express ideas of others, as well as his own, through a very sensitive medium. All psychologists know the immense importance of this, particularly with young people.
2. **Concentration.** No other study demands such continuous and intensive concentration as does that of an instrument. This mental and personal discipline alone would make the study of a musical instrument a profitable investment.
3. **Memory.** The study of an instrument and learning to play from memory are of astonishing value in the training of the memory. Musically trained people usually have superior memories.
4. **Accuracy.** Only one who has played an instrument knows how accuracy is developed by the study of an instrument. The fingers are trained to hit the given mark at exactly the right fraction of a second, with just the right degree of force.
5. **Self-Reliance.** The ability to play an instrument in public cultivates a "presence," an aptitude to meet strangers and conditions which is a most important life asset.
6. **Rapid Thinking.** Trained musicians think with great rapidity. In music study the mental processes are accelerated to a speed many times that demanded in ordinary thought.
7. **Poise.** The study of a musical instrument, and particularly the study of the classics, develops a sense of good taste, beauty, form and balance reflected in the personalities of musically trained people.

The student of music today has the advantage of listening to the great music of the world at an expense but a fractional part of that known by his father. Added to what his teacher

has to give him, he can compare his playing with that of the greatest players of the time as he hears them through reproductions on the player-piano, the talking-machine, or over the radio. As the editor is writing this he is, for instance, inspired by the performance of one of the great virtuosos playing over one hundred miles away.

THE ETUDE has insisted for years that the teacher who did not employ these modern musical devices as a regular part of the educational work was missing an important opportunity. These instruments are of course of incalculable value to those who have not had a musical training; but they are also of great importance to those who are securing a musical education since one may follow the mechanical roll or record with the printed music. We know of a good amateur violinist who got her interpretation of Bach Air in G from the record of a famous violinist.

Nevertheless, the greatest value that can come from music comes through the actual study of an instrument. The point we make is that the study of an instrument is vastly more interesting and exciting now than it ever was before, thanks to the reproducing instruments and the music on the air.

Atmosphere! One can now have more musical atmosphere in one's own parlor in the heart of an Arizona ranch than was possible in a European music center in a month, only a few years ago. The cost—possibly one-tenth as much.

Kapellmeister Music

"KAPPELLMEISTER MUSIC" is musical slang for compositions devoid of inspiration. Alas, many of these musical "sops" have found their way into print. All too often they expose the working of a brain trained in the higher intricacies of counterpoint and harmony; yet the music is worthless—poor cheap hackstuff, destined for certain oblivion.

This all means that, while training in musicianship must be acquired in some way—whether by the more or less crude methods experienced by Schubert and Moussorgsky or by the severe drilling that an Albrechtsberger might give a Beethoven—it is conversely true that all the training in the world will not make a real composer.

The whole difficulty with training is that for the most part it is based upon stereotyped patterns or, as the Germans say, "Schablone." Schablone is the word for stencil. Steibelt was a Schablone composer. Almost everything he did was cut from a stencil of something he had previously heard or experienced. One could not call it plagiarism, but it certainly was not original creation.

Our psychologist friends will prate about the brain processes which are based upon previous experiences. All mental industry feeds upon the conscious recognition of something that has been introduced to the mind in the past. The creator, after all, works by putting this and that together and thus evolving what the world recognizes as a new thing. We can not say what experiences in the past of the life of Schubert works are wholly unencumbered, original, apart from any suggestion of the past. They are the opposite of Kapellmeister Music.

Bridging the Summer

Keeping up musical interest over the Summer is one of the serious musical problems of students, parents and teachers. Thousands of dollars of musical investments in musical education are dissipated in Summer indolence and indifference. Thousands of students with real ambition look forward to the Summer as the greatest chance of the year to attend a Summer musical course at some famous school, or others depend upon self-study. One of the best ways in which to keep up musical interest is the musical magazines which make August and July just as interesting as any other month.

RELAXATION has always been and remains the final aspiration and the function of the pianoforte player. From the proudest and most ambitious rulers who, after their immense conquests, aspired to enjoy in peace and relaxation the spoils and the fruits of their victories, to the most humble and obscure individual who takes pleasure in his rest after labor, the final aim is to relax, and to enjoy the benefits of hard work.

The average individual, and therefore the great majority of humanity, works in order to obtain a relative independence so that he may "do as he pleases"—*relax*. When he has built up for himself the requisite fortune in material things, he has accumulated a certain amount of power or strength. It is this strength which enables him to be independent; it is this independence that permits him the luxury of relaxation.

Desire for Easy Results

IT IS characteristically human that we desire to obtain results with the least possible effort. And a certain gambling spirit in man has always made him eager to take chances in the hope of arriving somewhere with less effort than that made by his more cautious and conscientious fellows. And, in the realm of art, human nature is actuated by the same impulses that guide men through the mazes and struggles for supremacy in the material world.

This is the real reason why all the modern theories about relaxation in pianoforte playing, as well as the theories of playing with the weight of the arm, the shoulder—and goodness knows what else—have become so popular. In these theories is the definite promise that with the least effort one will obtain the greatest results. And as pianoforte playing comes more and more into vogue with the masses, the easy methods of superficial effort grow more and more popular.

In fact, these theories have become so popular, that the necessary muscular development of arm, hand and fingers, together with the exercise of the wrist—the four essential parts—has been neglected in our actual so-called "modern" teaching, to an incredible extent.

Relaxation Not a Cause

RELAXATION is the consequence of a cause, and not a cause in itself. The cause of relaxation is contraction. In other words, relaxation is a negative, a passive state. Complete relaxation is death. Even while one sleeps there are still muscles at work which we do not control, but which contract and relax just the same. Life is expressed in contraction and relaxation. And as pianoforte playing is also a function of life, "complete" relaxation is consequently impossible.

In listening to, observing and questioning the great pianists, we always get the impression and the assurance that the artist is completely at his ease when he plays. In other words, "completely" relaxed. And the artist tells us that he "does as he pleases with the keyboard," and gives us also the advice to do the same. We observe with what astounding ease and assurance he performs the most difficult and intricate passages, with what lightness, clearness and speed he gets over the most strenuous passages. In short we observe how "playfully" he behaves at the keyboard. Not in vain

have the people of nearly all the nations designated this artistic function as the function to play the pianoforte; and not to force the pianoforte, or to get at odds with it, or to struggle with it, or even to get into a bitter fight with it!

Harmony With the Instrument

BUT, OF COURSE, nearly all of these artists had to work at the piano, got at odds with it occasionally, struggled and even fought with it—naturally, as masters. And, in public, they give us the impression that they are in complete harmony with their beloved instrument, that they have known nothing but happiness and contentment during the many years they have been in communion with it, somewhat like those ostensibly congenial married couples who reveal in public only the happier side of their relationship.

And how do these artists finally attain this glorious, harmonious effect—when they give the impression of careering lovingly the keyboard, when they seem to follow only their sublime inspiration, re-creating the inspiration which elevated the composer to such immeasurable heights, when the thought alone of it takes our breath away, and subjugates us to follow their enchantment, thrilling us all over and over again! How do they obtain these results?

Cultivating the Gift

THERE ARE BUT FEW who have known only constant happiness with the keyboard. There are like millions who inherited fortunes from their parents. If you ask them to advise you how to obtain such pianistic wealth, they will generally give you very vague and unpractical, or, at any rate, impractical counsel. The majority have obtained these results through gift and hard work. The gift (about which I must talk another time)

must undergo a long process of cultivation. And hard work must be performed to exercise our physical assets, the muscles; and with the muscles the nerves must be disciplined, the nerves which command the muscles. In other words, we must develop our muscles, and particularly those which are required for our instrument, to the highest efficiency. To develop the muscle means to strengthen it; and the more we contract the muscle, always under the control of disciplined nerves, the quicker we strengthen it.

The exercise of contraction must take place slowly, that is, the development of the muscles to be used in pianoforte playing is acquired exactly as the pugilist or any other athlete acquires the development of his muscles. His hips are developed, as we know, first by very slow contraction, drawing up the arms under great tension and then straightening them out under an equally trying stress. Consequently, we see that at no moment while he is developing his muscles is there any "complete" relaxation.

Complete Relaxation Impossible

THE SAME PRINCIPLE must guide the development of the muscles of the fingers, hand and forearm. When practicing one must contract the muscle which uplifts the finger or the muscle which forces the finger down. In the moment one forces the finger down with vehemence the muscle which uplifts the finger relaxes, and vice versa. This applies to the development of all muscles that must be considered in pianoforte playing. Consequently, "complete" relaxation in pianoforte playing is impossible. And when artists say that they relax completely, they mean that they contract the muscles which are useful and necessary at the given moment, and those only. Fur-

thermore, that they have complete control of their muscles and so relax all those which do not come into consideration at that given moment. Herein lies the important fundamental of muscular control; the contraction of only those muscles necessary, and complete relaxation of all other muscles. The cause of technical imperfection in pianoforte playing consists mostly in contracting more muscles than are necessary for the execution at the given moment.

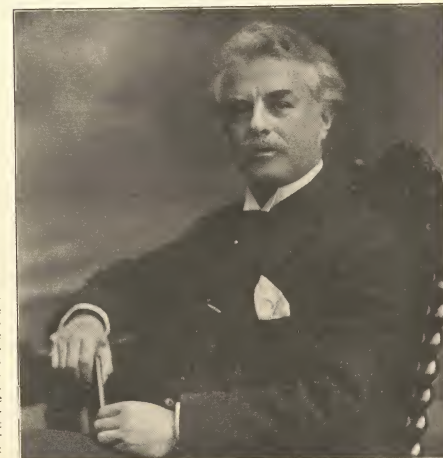
The exercises which tend to develop the independence of the fingers are the exercises of first importance and necessity. This is so because they develop not only the small muscles of the hand but in the same one also develop the larger ones of the arm. And last, though not least, there are the nerves, the sensibility of which will be increased in proportion to the complexity of the finger exercises for independence. Quite special care must be devoted to the muscles of the forearm. They, as well as those of the hand and the fingers, should be exercised daily in the same efficient manner. I shall indicate at another time some of the various exercises at the keyboard which I consider the most appropriate for obtaining the quickest results in the shortest time and which form the basis of my teaching.

Exceptions That Prove

OUT OF THE HUNDREDS of pupils that have studied with me during the past thirteen years at the Cincinnati Conservatory of Music, only two were unable to develop and strengthen their muscles. All of the others, the vast majority, gained rapid control by the process of exercising diligently the muscles of the fingers, hand and arm. The two exceptions, that proved the rule, could not develop their muscles by any amount of exercise. This can be attributed only to an unusual organic quality of muscle which did not respond to natural law.

Although the essential character of the pianoforte in general and the keyboard in particular have undergone no great change during the past hundred years or so, the varying conditions and tendencies of life have changed our methods of teaching considerably. The teacher is forced to go with the times. And he is a poor teacher indeed who continues teaching the way he was instructed. The natural increase in admirable pianoforte literature has necessitated a great change in the method of teaching. The pianist of to-day has to cover twice as much territory in the field of composers as did the pianists of fifty or seventy-five years ago. He has to concentrate his work to a much greater degree in order that he may produce the greatest results in the shortest time. That means he has to eliminate all those endless books—Czerny and Cramer and "all such"—and to limit his technical studies to a rather small set of exercises. These exercises have to be the essence of all those long books of studies, of that medicine mixed with too much water!

The small set of exercises which every aspiring pianist must practice daily is made up from those two types of exercises which tend to develop Strength and Independence of the fingers. One must not lose sight of the fact that the pianoforte is played, after all, with the fingers and not with the nose. This in spite of the so-called "modern" theories of "relaxation" which have neglected the important part of finger



MARCIAN THALBERG

work to an incredible extent. In fact, Strength and Independence of the fingers are the two and the only two most important factors in the art of pianoforte playing. These two types are the parents of Velocity. *Velocity cannot be practiced.* She is the daughter of Strength and Independence of the fingers, and the more superior these two are, the finer and more beautiful the Velocity will be.

Equal beauty and all the other worthwhile attributes in pianoforte playing are likewise children of these same parents, Strength and Independence. Of course, the art of pedalling, which is considered to be the soul of the pianist, is also important. It requires a special and very earnest study.

A Negative Function

RELAXATION cannot be practiced. It is a negative function dependent upon the positive function of contraction. Relaxation depends upon controlled strength. In the case of the pianist it depends upon the controlled strength of the muscles of the fingers, hand and fore-arm. The greater the controlled strength of these muscles, the greater will be the relaxation of the performer. Weak and uncontrolled muscles make for stiffness and uncertainty of movement. Very often a child starting to play the piano plays stiffly and awkwardly, because the muscles are not developed. They are weak and not under control. Attack the weakness of the muscles, strengthen them, and the stiffness will disappear in proportion. One can relax only developed muscles.

The apparent ease with which great artists play, the ease which is the aspiration of every student of the pianoforte, is that final mirage in the land of human desire. And, after all, this ideal is not purely an illusion; for it actually exists, and can be arrived at.

We conclude by saying that relaxation in pianoforte playing means relaxation of the developed muscles. It is not the relaxation of undeveloped muscles. Relaxation in playing is the result of relaxation of developed, strong muscles; that to relax undeveloped muscles is of no avail—from nothing can come but nothing. Keep this in mind.

Self-Test Questions on Mr. Thalberg's Article

1. What is the real incentive for relaxation in piano playing?
2. In what way is Relaxation the consequence of a Cause?
3. How must the "Gift" of the artist be cultivated?
4. Why is complete Relaxation impossible?
5. What are the sources of Velocity?

What Music Thinkers Think (?)

"CHOICE answers" drop up in the experience of every teacher. Here are a few gleaned from papers turned in at a recent school examination in London.

- Q. How many sorts of scales are there?
A. Three; the major, the minor, and the chromatic.
- Q. What is a double sharp?
A. When you strike two black keys at the same time.
- Q. Define "Form" in music.
A. Well, it is not good to applaud by stamping your feet; you should clap your hands.
- Q. Can you say anything about the "E-flat" Chorus?
A. It was composed by a man named Halle who in his youth had been apprenticed to a blacksmith.
- Q. What does "di" signify?
A. "So far," for one day's practice.
- Q. What is a "Minuetto"?
A. A piece that you can play through in one minute.

Ten Rules for Writing Music

By Helen Oliphant Bates

1. A note will be directly after a note on a space, and in the space just above a line on which the dotted note appears.
2. A change of clef or signature which does not occur in the middle of a measure should be made at the end of the measure preceding that in which it takes effect. For example, if the fourth line of a piece begins with a new key, the change of signature will be made at the end of the last measure of the third line; or if a part changes from bass to treble clef in the third measure, the sign will be placed at the end of the second measure.

3. The double bar bears no relation to the end of the measure. It may occur after any beat or fraction of a beat, and marks the end of a division of a long composition, or a phase of a hymn.

4. A slur may connect either heads or stems of notes, but it is a always connects the heads.

5. Stems of grace-notes usually turn up to the end of the measure. It may occur after any beat or fraction of a beat, and marks the end of a division of a long composition, or a phase of a hymn.

6. The tenor part in anthems is written an octave higher than it is sung, if the treble clef is used.

7. In vocal music each note to be sung must be placed on a syllable. In piano music several notes are sung to the same syllable. Slurs should connect notes sung to the same syllable.

8. The phrasing, in music for orchestral players, should be carefully marked, because these musicians detach all notes not connected by slurs.

9. In general, an accidental lasts only to the end of the measure. When an accidental introduces a modulation, it is customary to cancel the modulation, if it may not be in the same measure.

A Simple Ear Test

By George Couller

To sharpen the aural sense, a simple and fruitful exercise is to listen, in another's recitation, for alien sounds purposely inserted for the occasion. This can be made a quite exciting game. Particularly in words one's skill is exerted in detecting false notes, for in these few players need very carefully each separate tone, being conscious only of the broad outline of melody.

Should the listener not discover the changes after a line has been played, they should be repeated in the original form for comparison. The faults need to be made more obvious for the less acute pupil, even to the extent of playing wrong melody notes, for it is a fact that one may be able to play a tune quite accurately and not have the vaguest mental record of it as an independent experience.

Many ways of transposing and transforming a melody will present themselves. The key may be changed, and the pupil asked to identify the new key contrasted with the first. Soft passages may be played loudly, staccato notes made legato, rhythms distorted, phrases garbled, accents misplaced.

By learning to recognize such changes the listening powers will be made more acute and, more important still, the capacity for musical enjoyment will be greatly increased.

"Every well-trained youth ought to be taught the elements of music early and accurately."—RUSKIN.

Making a Musical Start

By Dr. Annie Patterson

MANY YOUNG MUSICIANS, at all stages of proficiency, have asked the writer, "How, having obtained the necessary training or qualifications, may one best make a start in the musical profession?" Of course, much depends on the actual branch of the musical calling which one intends to follow. Thus a teacher, commencing, will naturally acquaint friends and acquaintances with the fact that he, or she, is ready to take pupils in whatever is the chosen subject. Press advertisements to that effect will be inserted in leading musical or general papers, and a lookout maintained for any "want" that may suit the case. Sometimes one's own school, or even a sympathetic teacher already in the swim can be found willing to help the aspirant.

A good plan is to have a neat circular, printed, with attainments—whether certified or otherwise—and to have this distributed in all likely quarters of one's immediate neighborhood. Should this plan be chosen, care should be taken to make the information given concise and clear. Some approval of stating terms; and a medium standard for these is wise in the case of a beginner. Others take a studio in a good locality, place a large sign on the door, and wait for pupils, as does the doctor for his patients. It all needs a little initial outlay. But the first applicants who come along may usually be counted upon to cover this.

The Public Entertainer

SINGERS and performers need to try somewhat different tactics. "Getting known" is, with them, a still more strenuous business than it is for the preceptor. Concert engagements are few and far between; and these can be obtained only when some reputation for efficiency and reliability is already acquired. Before we can be hoped for, a good deal of what may be called "Thank you" work has to be done.

Just as teachers thrive by the number of good students who have passed through their hands, so the artist relies on press notices if not verbal commendation from

authoritative sources as to the value of their executive displays. Consequently, the more influential people in the musical world that the young vocalist or executant can come into contact with, the better for future prospects. Often a "star" disappears in some leading role at the last moment. This is the debutant's opportunity; especially in operatic work.

Public music schools, as are the private ones, their unexpected dynamic entrance can bring about a real thrill of exhilarating excitement; but, in the hands of the novice, it becomes like a cheap, bungling, tawdry pianistic trick, robbed completely of its fascination and charm.

Liszt, Chopin, Paderewski, Godowsky, Saint-Saëns, Grieg, Schumann, and a host of other great composers, have woven the glissando into their musical works in a most artistic manner. The student who would do justice to this interesting embellishment must give it sincere consideration and practice it in its various forms.

Helps to Success

NOTWITHSTANDING all the "little plans," the talent of starting is generally an acute one. Problems, in any case, must be above reproach; health should be reliable; and, particularly, the temperament should be a hopeful one, with the old virtue of patience and perseverance needs to be in continual cultivation. The few alibis—no matter how plausible—should be perpetually before the mind. Such are, to quote a few of the most indisputable:

"There is always plenty of room at the top."

"There's no such word as 'fail.'"

"Where there's a will, there's a way."

Having done all in one's power to succeed, and still more strenuous, if not at all, are the efforts of the artist. The efforts are worthy of success, if they are never any need to be discouraged by yet pessimistic. "The lives of all who have attained eminence, in music as well as in other departments of art activity, as substantial object-lessons to those who would follow in their footsteps. We may, indeed, affirm that, having the right amount of wishing and striving, everything comes to them that wait—not only, we venture to add, but happily, hopelessly and ever ready for the "occasion" when it does come.

"Far more harm than good has been done by those critics who insist upon an ultra-refined standard at all times and who look with contempt upon any note that may not yet have caught up with their own."—THE PITCH PIPE.

Can You Tell?

Can You Tell?

1. Who wrote the Blue Danube Waltz?
2. What singer was called the "Swedish Nightingale"?
3. What is Felix Borowski's most popular composition?
4. How many different clefs are used in music?
5. Who is called the "Father of the Symphony"?
6. What great Oratorio was first performed in Dublin on April 13, 1742, as a benefit for unfortunates?
7. What maker produced the most valuable violins?
8. Who began the practice of using the thumb in piano playing?
9. How do the terms "do," "tonic," and "key-note" differ from one another?
10. What countries employ the Pentatonic Scale in their folk-songs?

TURN TO PAGE 395 AND CHECK UP YOUR ANSWERS

Save these questions and answers as they appear in each issue of THE PITCH PIPE. These are worth remembering. Teachers can make a keep book of them for the benefit of early pupils or others who ably by the reputation now reading.

How To Play Glissandos

By LESLIE FAIRCHILD

A GLISSANDO is a bit of musical embroidery that may be woven into the design of a composition with much interest. In the hands of an artist, it can be made to appear like a glimpse of shimmering silver or a bit of intricate needle work or old lace. On the other hand, its unexpected dynamic entrance can bring about a real thrill of exhilarating excitement; but, in the hands of the novice, it becomes like a cheap, bungling, tawdry pianistic trick, robbed completely of its fascination and charm.

Liszt, Chopin, Paderewski, Godowsky, Saint-Saëns, Grieg, Schumann, and a host of other great composers, have woven the glissando into their musical works in a most artistic manner. The student who would do justice to this interesting embellishment must give it sincere consideration and practice it in its various forms.

Most students are familiar with the common form of glissando as executed on white keys only. This is the simplest and most ideal form to play; and its technique can be easily acquired by the student. More difficult glissandos to perform are those which are:

- (I) Executed on black keys only.
- (II) Chromatic glissandos.
- (III) Glissandos in scales other than the key of C.
- (IV) Glissandos in octaves.
- (V) Glissandos in thirds.
- (VI) Glissandos in contrary motion.
- (VII) Others less frequently used.

Each of these glissandos has its own particular method of attack. For example, in ascending passages on white keys, the right hand uses the nail of the third finger, while the left hand uses the nail of the thumb. In descending passages the fingering is reversed—the right hand making use of the nail of the thumb and the left hand, of the nail of the third finger.

The Pearly Effect

IN ORDER to produce the desired pearly effect, the hand must glide across the keys in the most even manner. The slightest hitch, sudden spurt or unevenness will ruin the entire effect. Nothing mars the effect of a glissando more than having a ragged and uncertain ending. It is highly imperative that we end clean-cut and decidedly on the final note. The following ingenious method will undoubtedly help to master this situation. The dotted line in glissando whose final note is C. At this final note let the finger slide down to the front edge of the key as shown by the dotted line. This method will make the final note decisive and will prevent the possible chance of running over the last note of the glissando.



There is, however, one example that does not call for any such accuracy or precision and which can be found in the first glissando of Grieg's *Shepherd's Hey* in which has the following amusing footnote: "It doesn't matter exactly what note the glissando ends on." The instruction for the final glissando is, "Gliss. (not too fast) on any white keys."

Glissandos are far more brilliant and iridescent in quality when played on a light-actuated keyboard and naturally there is less wear and tear on the fingers. Glissandos played with both hands are hardly

more effective than those done with one hand and are much more difficult. The chief difficulty lies in keeping the hands together. The left hand is inclined to lag behind the right, and therefore it should be made to travel slightly faster than the right. Practicing with the hands crossed will promote this independence considerably. Another method of assuring both of coming out evenly, is to use the tonic in each octave of the scale as a goal and to strive to have both hands reach the tonic at exactly the same moment.

Degrees of Shading

GLISSANDOS should be practiced in all degrees of shading, from the most delicate pianissimo to the most brilliant fortissimo; also in various crescendo and decrescendo and in contrary motion, thirds, sixths and tenths.

Should the fingers become sensitive or sore in practicing glissandos, it is advisable to bind the employed fingers with a small piece of adhesive tape.

Glissandos are quite possible to be played in the key of A minor, F-major, D minor or G major. The right hand plays the glissando in the key of the left hand breaking in with the accidentals G#; B, C#; F#.



**Fingering recommended by Alberto Jonas in his "Master School."

Glissando octaves can be executed properly only by those who have large, powerful hands. In using the keyboard the fifth finger is curved so that the nail glides over the keys, while the inner edge of the thumb depresses the lower key. In coming down the procedure is reversed; the nail of the thumb glides over the lower

note, while the inner edge of the fifth finger depresses the top note.

I have yet to find the composer who has written a chromatic glissando in his composition; yet this is highly brilliant and easily executed. In ascending passages in the right hand the nail of the third finger rests on the white keys while the nail of the second finger rests on the black keys. Hold the fingers somewhat stiff and ascend the scale in the most even manner. This same fingering holds good for descending passages in the left hand. In descending with the right hand, and ascending with the left, the scale will have to be executed with the second finger on the white keys and the third finger on the black keys.

On the Black Keys

THE PERFORMANCE of glissandos on black keys is much more difficult to execute with the fingers than on white keys, owing to the greater space between each note. In pursuing a biography of Cyril Scott, by A. Eaglefield Hull, my attention was called to the fact that someone had remarked to the author—"I love Scott's music, but I am absolutely stumped by the glissandos, especially those up and down the black keys in 'Lotus Land' and 'The Twilight of the Year'." Can he do them himself? I, too, was confronted with the difficult problem of how to execute the weird black key glissandos in Scott's "Lotus Land."

At that time I was studying with Mr. Grainger, who is a close associate of Mr. Scott, and had access to a vast number of compositions with his special markings. His method of performing this glissando which is entirely on the black keys is no doubt the most unique bit of piano technique that I have ever encountered. It requires a special kind of technique which is carried in the inside pocket of the coat until ready for use. In case of a lady performing the glissando the handkerchief may be carried in the lap and made of the same color as her dress. Ex. 3 will illustrate this form.

Next, glissando on five tones of the C scale as experiment until you are capable of producing the same effect with the regular scale fingering. Continue with these examples, building each one note higher until you have carried the scale out two or three octaves. Notice the velocity and quality of your scale work improve by the use of this simple technical device.

The pedals, properly handled, add considerable charm to the effect of glissandos; but it is advisable to practice them without the pedal in order to detect any unevenness, missed notes, poor attack, releases, or other defects.

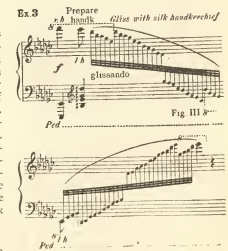
Below is a partial list of well known compositions containing glissando passages:

- (1) Hungarian Fantasy Liszt
- (2) Rhapsody No. 10 Liszt
- (3) Concert in A major Liszt
- (4) Variations on an original theme. Paderewski
- (5) Valse Caprice C. Saint-Saëns
- (6) Prelude No. 1 Debussy
- (7) Shepherd's Hey Percy Grainger
- (8) Colonial Song Percy Grainger
- (9) Shepherd's Hey Percy Grainger
- (10) Lotus Land Cyril Scott
- (11) Twilight of the Year Cyril Scott

*No. 10 and 11 are black key glissandos.

Self-Test Questions on Mr. Fairchild's Article

1. How should one practice glissandos to make them most effective?
2. Name six ways of executing glissando passages.
3. Which one is the most ideal to perform?
4. What technical work can the glissando help you to perfect?
5. Name at least ten compositions that contain glissando passages.



Ex. 3. Prepare as shown. Gliss. with silk handkerchief.

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

Fig. III-B

ability. Fortunate is the parent who discovers genuine musical talent in the child while it still is very young. This should determine the child's future, because musical talent of a high order, before the age of fifteen, is extremely rare and may be developed very profitably.

Who Should Be Musically Trained?

HOWEVER, musical training for the average child who does not manifest musical talent may be even more beneficial to such a child than similar training, judged from an educational standpoint, might be to the extremely musical one. The idea that only the prodigies are the specific material for musical training has deprived many a student, in after life, of one of the greatest blessings and one of the finest forms of intellectual discipline known to mankind.

Cases of delayed musical development are, by no means, unusual. Although Schumann, for instance, started to compose at a very early age, his mature work as a composer did not manifest itself until he was well over the age of twenty. In the case of Richard Wagner there was no early inclination which might point to the world that he in future days would be known as a composer rather than as a dramatist and poet. Great critics are agreed that the trifling genius of Richard Wagner rises to higher levels than music in poetry or the drama.

It may be noted from an examination of the foregoing list that the composers who for the most part have devoted their lives to the study of the last form of musical opera have not "blossomed" out until later in life. This is also true of many composers in France and in Russia where great stress is laid upon protracted technical training.

In several instances the student's genius has been deliberately side-tracked by obstinate parents. This was particularly the case with Robert Schumann. In Russia, a large number of the most noted composers have in their youth been led to believe that music was an avocation, or at best a second-rate profession, and have been elaborately trained in other fields. Only the deep-seated love for the art led them to cling to the heights.

Perhaps the greatest prodigy in composition in our own generation is Erich Korngold, composer of the now famous "Die Tote Stadt." Korngold was born at Brün in 1897 and is, therefore, still within the first three decades of his life. His father was a celebrated violinist, of Vienna. The boy studied with Richard Fuchs, A. von Zemlinsky and H. Grünfelder. At the age of 11, his pantomime, "The Snow Man," was produced at the Royal Opera. Since then he has been composing prolifically and made a real sensation with the opera, "Die Tote Stadt," which has been produced in most of the European capitals and by the Metropolitan Opera Company, New York.

A Prodigy who Achieved

JOSEF HOFMANN, who was born in 1875, is perhaps the prodigy who is best known to American audiences. His first appearances in America as a little child, were altogether sensational, because he not only played great masterpieces with consummate skill and amazing precocity, but he also played compositions of his own of such complexity and such contrapuntal genius that it was difficult to believe a child had written them. However, it was demonstrated through improvisation upon

the platform what he could do. Later he became a pupil of Brahms and at the present time stands in the very first rank of the great pianists of history.

More than a few, Mr. Hofmann is an exceedingly unusual, wonderful general genius, manifesting more of the abnormal traits which many wrongly associate with genius. In fact, he is an inventor of high ability, particularly interested in the automobile industry. He also has reached a very high standing as a composer. His case is a very present example of the normal and wholesome development of a prodigious youthful talent. It is true that in some instances, through lack of proper precaution, precocious children have been exploited through such injurious and mercenary methods that at the time they should have reached their maturity, they had disappeared from view. In some instances they have paid a greater penalty; but these are not the tragedies of music, but the tragedies of avarice.

Impudent Exploitations

THE WRITER KNOWS of at least five cases of children who are unquestionably wonder children, and who, through unskillful and immoderate exploitation, have been lost to the educational world, having been lured to oblivion before the age of twenty. One remarkably brilliant child was used for years as a form of livelihood by his parents. At the age of twelve, one year ago, the writer endeavored to find the whereabouts of this child, who in his hours of great success was announced frantically by his parents as the leading concert halls of the large cities. It was impossible even to locate his address.

A Promising Prodigy

THREE RECENT prodigies have attracted much interest in the musical public. First should be named the astonishing boy pianist, Shura Cherkassky. Shura was born in Odessa, Russia, October 22, 1910. He was twelve years old, on December 23rd, 1922. In a conversation recently, he told me something of his life. He said:

"My mother was a music teacher. She was a pupil of Von Ark, at St. Petersburg. She graduated at the Conservatory. My father was a dentist. I have been told I commenced to study music at the age of four, but I was so young I do not remember when I began. It seems to me that I have always had music in my life, I have always heard it. My mother had my earlier childhood I did not like to practice. In fact, it was not until I was eight that I really wanted to practice. I never made up my mind to practice, but my mother, when she had other pupils at the house, used to let me listen to them play. I loved to listen to them, but did not want to play myself."

"Suddenly, I seemed to find a great desire to spend more and more time at the keyboard. We came to America, because my mother's health seemed to come to me at my finger tips, as soon as I got a technique. In other words, I listened to the music and absorbed it. When I play, I have no poetic or fantastic thought in my mind, such as many pianists say they have. It is merely the thought of making the music as beautiful as possible. The music itself is the sole consideration."

"Of all my favorites at the present time, Rachmaninoff among the moderns stands at the top. Somehow, I do not like the music of the older masters. I received training has, of course, been entirely in the hands of my dear mother. I studied with Mr. Stokowski for some months in New York and at the same time studied harmony under the direction of Mr. Hof-

mann. Just now, I am studying the Symphonies of Beethoven with him.

Changing Tastes

"I HAVE ALWAYS endeavored to be frank in my attitude toward the composers. For instance, I used to like Beethoven. Now, somehow, minor does not appeal to me. You may be surprised when I say that Beethoven does not appeal to me. He seems dry. Perhaps I will like him later. I am immensely fond of arrangements of Bach by Liszt, Tausig and Busoni. I also like the Fugues and know several of them. Audiences like Fugues when they are well played."

"Very little of the modern music appeals to me. In my repertoire I already have four to five hundred pieces and I play two hundred of these from memory. When I have once mastered a piece, I do not have to bother playing it much. I just seem to know it from that time on. The only technical exercises I have are scales and these I play ten minutes a day. I practice mostly scales. I have not a stereotyped program. I usually practice two hours later in the morning, and then one hour later in the morning and one hour in the afternoon. At the same time, I am studying composition with Mr. R. O. Morris. This takes a great deal of my time. I am very fond of Brahms and Liszt. Sometimes I find a composition that I do not know I knew; that is, I have heard the composition so much that I can go to the piano and play it without having seen the notes. I have heard it so many times in the notes, but these I can correct by reading them."

Shura demonstrated to the writer his knowledge of the piano. He played a very complex nature while Shura was in another room. The boy immediately came to the keyboard and played several passages of the same composition in unusual manner, employing the same pitch and keys. Readers of this article who have not heard him play, will be surprised that he who has not the opportunity of attending his concerts, may hear his Victor records and estimate for themselves the astonishing maturity he exhibits in the performance of art works.

Another Prodigy

ANOTHER PRODIGY of unusual character is Rebecca Smith, known to many as the "Child Prodigy." Rebecca was born at Mont Vernon, New York, in twelve years ago. Her English parents have been chiefly under the training of the noted singer, Julian Jordan. The astonishing thing about her voice is its maturity. Although only a child, her voice sounds like that of a woman in the prime of life. It is unusually sweet and clear and she sings with a freedom and poise which to the uninitiated is most surprising.

Another prodigy who has attracted great attention is a nine year old violinist, Oskar Schumsky, born within the shadow of the Liberty Bell, in Philadelphia. He has been chiefly under the training of the remarkable boy has already played a soloist with the Philadelphia Orchestra, the Boston Symphony Orchestra and the New York Philharmonic. He was trained by Albert Meiffel, of Philadelphia, who is now operating in conjunction with Professor Leopold Auer, in conducting the talented child prodigy. His maturity is very notable in his tone, as well as his technique. If you were to hear him play behind a screen, it would be difficult to realize you were not listening to a man, for his voice sounds like that of a woman in the prime of life. It is unusually sweet and clear and she sings with a freedom and poise which to the uninitiated is most surprising.

Mr. Austin Shindell, pianist and teacher, has submitted to the writer a letter in which he expresses his admiration for the child prodigy, and writes: "I have no equal in bringing about this state of affairs. I have a desire for self-expression and music furnishes him the best field through which he can express the stirring of his inward nature. The child prodigy is a rare phenomenon to be compared with the thrill of being a party to the production of that music."

"Form" in Music

By A. Walsall

A BOOK all music students should read is W. H. Hadlow's "Sonata Form," which, though primarily intended for elementary composers, is valuable for all music lovers, since it traces the development of classic musical architecture along lines that lead to a better understanding of more modern structures.

"The manner in which music impresses us," says Hadlow, "may roughly be considered under two aspects: (A) the Idea Form in which the Idea is embodied. Of these the one represents what we are accustomed to call Inspiration; it is the direct outcome of the composer's personality and is, in my opinion, the most important element in the same indirect fashion as his other characteristics. The other represents what we are accustomed to call Skill, and in this the student must be guided by the example of the master. I have not a stereotyped program. I usually practice two hours later in the morning, and then one hour later in the morning and one hour in the afternoon. At the same time, I am studying composition with Mr. R. O. Morris. This takes a great deal of my time. I am very fond of Brahms and Liszt. Sometimes I find a composition that I do not know I knew; that is, I have heard the composition so much that I can go to the piano and play it without having seen the notes. I have heard it so many times in the notes, but these I can correct by reading them."

Shura demonstrated to the writer his knowledge of the piano. He played a very complex nature while Shura was in another room. The boy immediately came to the keyboard and played several passages of the same composition in unusual manner, employing the same pitch and keys. Readers of this article who have not heard him play, will be surprised that he who has not the opportunity of attending his concerts, may hear his Victor records and estimate for themselves the astonishing maturity he exhibits in the performance of art works.

Famous Liszt Cadenza Simplified

FOLLOWING is the cadenza which gives so many pupils difficulty in the Liszt "Love Dream."



Mr. Austin Shindell, pianist and teacher, has submitted to the writer a letter in which he expresses his admiration for the child prodigy, and writes: "I have no equal in bringing about this state of affairs. I have a desire for self-expression and music furnishes him the best field through which he can express the stirring of his inward nature. The child prodigy is a rare phenomenon to be compared with the thrill of being a party to the production of that music."

"In music the pupil thinks in rhythm and the mind must be alert. Music would develop team work among the students. Music has no equal in bringing about this state of affairs. I have a desire for self-expression and music furnishes him the best field through which he can express the stirring of his inward nature. The child prodigy is a rare phenomenon to be compared with the thrill of being a party to the production of that music."

The Gymnasium of the Fingers

Technic That Produces Definite Results

By W. A. HANSEN

MANY OF those who aspire to learn the piano are wont to throw up their hands in horror and turn on their heels in disgust when they are told that the acquisition of mechanical dexterity demands many, many hours of unremitting work. For this reason some of the pupils of the purely technical teachers have been led to do so. The time as possible, the purely technical of piano-playing. "By far the greater number of pupils," they reason, "never hope to become artists and could not do so if they had the desire. Why, therefore, run the risk of driving them away? Why not make directly for the goal most pupils have in view—to learn to play the piano because they regard it as a sort of social accomplishment?"

In one respect reasoning of this kind seems perfectly sound, but in another it represents a trend of thought and action which is absolutely pernicious. Mediocre accomplishment and lack of artistic appreciation are the price paid and a feeble flicker of genius, which with proper care and attention might have become a brilliant light, has been snuffed out. The result of such practice is the training received throughness.

The technical feature of the work should be not only interesting but also inspiring. To apply the rule of thumb in instances of this kind would be to consider the teacher as a mere machine, to be trained according to the dictates of his own capacity and individuality.

A conscientious teacher of the piano should endeavor to make his own musical education as broad and as comprehensive as possible. He must strive to gain a very wide acquaintance with the history of music, with the literature of the instrument which he plays, with the music written for other instruments; and he dare not overlook the outstanding chorales and the masterpieces of chamber music. Besides, he should have a fairly thorough training in theory. A familiarity with the evolution of the modern piano is necessary, as well as a knowledge of the technical methods and resources of the past and present.

By imparting information of this kind to his pupils, the teacher may arouse and increase interest in purely technical work. Attention may be called, for example, to the manner in which the construction and the action of the fore-runner of the modern piano differed from the construction and action of the present-day instrument and in what way this development has necessitated greater requirements of technique and of technical training. This is one method of driving home the importance of the proper application of the principles of weight and resistance, and of understanding of strength and muscular control.

Sound Reproducing Machine for Tone Acquisition

IN ADDITION, the matter of tone-production assumes real importance. A good sound-reproducing machine ought to be the equipment of every teacher. The teacher should procure as many records as master pianists as he can afford. Parents of pupils should also be urged to provide a sound-reproducing machine for the home not merely for the sake of entertainment and amusement but also on account of the great educational value of the records. For April, 1925. The right hand can thus be taught to observe what really

constitutes a beautiful tone, a tone that commands and compels attention and interest. Besides he will learn how the tone of one performer is essentially different from that produced by another. Thus he is impelled to put forth every effort to improve the quality of his playing.

The teacher himself must, of course, be a capable performer and should not be niggardly with illustrations at the keyboard. A pupil is encouraged by hearing in person so many artists as possible and the teacher should give him hints and instructions as to how to listen and what points in particular to note.

No pianist can afford to ignore the scales and arpeggios. Yet hundreds—hundreds—really call the "first step" a—would rather take a maladjusted castor oil than systematically practice these technical forms. The teacher should explain to the pupil not only the technical but also the fundamental importance of scales. Let him show how the employment of various rhythms and accents adds interest and charm to practicing. Let him point out that the fundamental third-note of scales. Observe the sequence: a major third followed by the tonic, except the last two notes which constitute a broken major third. In the case of arpeggios, the sequence is: a major third followed by the tonic, except the last two notes which constitute a broken major third. This may be an excellent analysis of the cadenza, but it is a wonderful help in memorizing. If a pupil has memorized his major and minor scales and arpeggios he is able to learn a cadenza by heart in two or three minutes.

After the fingers have been firmly fixed in the pupil's mind by practicing each part separately according to the groupings indicated and without looking at the notes, the attempt should be made to play both parts together. Naturally, it will not be possible to retain the same grouping and by the time the problem of fingering has been definitely solved, let us proceed to devise a cadenza for the student. The cadenza that there are, exactly forty-eight notes in each part. Therefore, use eight groups of six each for the sake of practicing. In a short time the apparently impossible will vanish as if by magic. Later on the proper rendition of the cadenza will be comparatively easy. In order to make the task lighter, the following groupings on your music rack:

4	2	3	1	4	2	3	1	3	1	4	2
1	2	4	1	3	2	4	2	4	1	3	2
3	1	4	2	3	1	3	1	4	2	3	1
1	3	2	4	1	3	2	4	1	3	2	4
2	3	1	4	2	3	1	4	2	3	1	4
3	2	4	1	3	2	4	1	3	2	4	1
4	2	3	1	4	2	3	1	4	2	3	1
1	2	4	1	3	2	4	1	3	2	4	1
3	1	4	2	3	1	3	1	4	2	3	1
4	2	3	1	4	2	3	1	4	2	3	1
1	3	2	4	1	3	2	4	1	3	2	4
2	3	1	4	2	3	1	4	2	3	1	4
3	2	4	1	3	2	4	1	3	2	4	1
4	2	3	1	4	2	3	1	4	2	3	1
1	2	4	1	3	2	4	1	3	2	4	1
3	1	4	2	3	1	3	1	4	2	3	1
4	2	3	1	4	2	3	1	4	2	3	1
1	3	2	4	1	3	2	4	1	3	2	4
2	3	1	4	2	3	1	4	2	3	1	4
3	2	4	1	3	2	4	1	3	2	4	1
4	2	3	1	4	2	3	1	4	2	3	1
1	2	4	1	3	2	4	1	3	2	4	1
3	1	4	2	3	1	3	1	4	2	3	1
4	2	3	1	4	2	3	1	4	2	3	1
1	3	2	4	1	3	2	4	1	3	2	4
2	3	1	4	2	3	1	4	2	3	1	4
3	2	4	1	3	2	4	1	3	2	4	1
4	2	3	1	4	2	3	1	4	2	3	1
1	2	4	1	3	2	4	1	3	2	4	1
3	1	4	2	3	1	3	1	4	2	3	1
4	2	3	1	4	2	3	1	4	2	3	1
1	3	2	4	1	3	2	4	1	3	2	4
2	3	1	4	2	3	1	4	2	3	1	4
3	2	4	1	3	2	4	1	3	2	4	1
4	2	3	1	4	2	3	1	4	2	3	1
1	2	4	1	3	2	4	1	3	2	4	1
3	1	4	2	3	1	3	1	4	2	3	1
4	2	3	1	4	2	3	1	4	2	3	1
1	3	2	4	1	3	2	4	1	3	2	4
2	3	1	4	2	3	1	4	2	3	1	4
3	2	4	1	3	2	4	1	3	2	4	1
4	2	3	1	4	2	3	1	4	2	3	1
1	2	4	1	3	2	4	1	3	2	4	1
3	1	4	2	3	1	3	1	4	2	3	1
4	2	3	1	4	2	3	1	4	2	3	1
1	3	2	4	1	3	2	4	1	3	2	4
2	3	1	4	2	3	1	4	2	3	1	4
3	2	4	1	3	2	4	1	3	2	4	1
4	2	3	1	4	2	3	1	4	2	3	1
1	2	4	1	3	2	4	1	3	2	4	1
3	1	4	2	3	1	3	1	4	2	3	1
4	2	3	1	4	2	3	1	4	2	3	1
1	3	2	4	1	3	2	4	1	3	2	4
2	3	1	4	2	3	1	4	2	3	1	4
3	2	4	1	3	2	4	1	3	2	4	1
4	2	3	1	4	2	3	1	4	2	3	1
1	2	4	1	3	2	4	1	3	2	4	1
3	1	4	2	3	1	3	1	4	2	3	1
4	2	3	1	4	2	3	1	4	2	3	1
1	3	2	4	1	3	2	4	1	3	2	4
2	3	1	4	2	3	1	4	2	3	1	4
3	2	4	1	3	2	4	1	3	2	4	1
4	2	3	1	4	2	3	1	4	2	3	1
1	2	4	1	3	2	4	1	3	2	4	1
3	1	4	2	3	1	3	1	4	2	3	1
4	2	3	1	4	2	3	1	4	2	3	1
1	3	2	4	1	3	2	4	1	3	2	4
2	3	1	4	2	3	1	4	2	3	1	4
3	2	4	1	3	2	4	1	3	2	4	1
4	2	3	1	4	2	3	1	4	2	3	1
1	2	4	1	3	2	4	1	3	2	4	1
3	1	4	2	3	1	3	1	4	2	3	1
4	2	3	1	4	2	3	1	4	2	3	1
1	3	2	4	1	3	2	4	1	3	2	4
2	3	1	4	2	3	1	4	2	3	1	4
3	2	4	1	3	2	4	1	3	2	4	1
4	2	3	1	4	2	3	1	4	2	3	1
1	2	4	1	3	2	4	1	3	2	4	1
3	1	4	2	3	1	3	1	4	2	3	1
4	2	3	1	4	2	3	1	4	2	3	1

Peculiar Problems in Piano Masterpieces
PRACTICALLY every piano work of Bach's, Beethoven's, and Chopin's, for instance, presents its own peculiar mechanical problems and should be studied with this in view. The Etudes of Chopin are, with all their artistry, technical studies of the highest merit; and for double notes Schumann's "Toccata," Op. 7, must not be overlooked.

Most technical studies should be practiced in all the keys. Pupils, as a rule, are afraid of transpositions until they are told that, although difficult at first, they become very easy in time, certainly add interest and are productive of excellent results. In addition, they are also effective aids to concentration. Very, very few pianists, of course, possess the phenomenal ability to play each and every prelude and fugue of Bach's *Well-Tempered Clavier* in all the keys, as is stated of Tausig. But this is not absolutely necessary, although it would be an accomplishment worthy of calling forth the commendation of the gods. If you are constitutionally and on principle opposed to the use of mechanical exercises, restrict your attention to pieces in which necessary problems are encountered. A judicious combination of the two, however, seems to be by far the better mode of procedure.

Even the simplest little studies should be executed beautifully, for by practicing purely technical work in a truly musical fashion one acquires the habit of endeavoring always to play in a manner to invite attention. Prof. Dreyer's directions as to the playing of exercises consult the works of the eminent French pedagogue, Lidoire Philip.

Rigid attention to mere technical matters will also go a long way toward eliminating stage-fright in that the painstaking preparation precludes the possibility of running up against a snag. By being certain beforehand of being able to do a certain thing one does it without fear or hesitation.

Both teacher and pupil must bear in mind that there are three things necessary for the retention of technique and a repertoire: 1. Systematic Review, 2. Systematic Review, and 3. Systematic Review. As Le Cougney says in the preface to his book *"The Virtuosity"*: "We do not hesitate to affirm that the pupil, however richly gifted and organized, who does not courageously persist in concentrating more or less time daily to finger-gymnastics, will never attain to any other than imperfect results."

Self-Help Questions on Mr. Hansen's Article

1. How may the Sound-Reproducing Machine improve tone?
2. How may the fingering of a difficult cadenza be memorized?
3. How does transposing develop musical ability?
4. What technical exercises may be culled from Schumann's Toccata?
5. How does technical practice eliminate stage-fright?

Let the Pupils Do It

By Lucile Collins

THE same thing done over and over again in the same way gets monotonous, as we all know. So, when I noticed some of my pupils getting careless about doing over their lesson assignments in their note books, I had them write them instead of me.

I found the change seemed to make the assignments "stick" better.

Scientific Grading

By George Coulter

A pupil's stage progress depends upon judicious grading perhaps more than on anything else.

There should be no sudden gulf between one piece and the next but rather an almost imperceptible increase in difficulty. Technical skill does not advance in leaps; the mastery of one piece does not qualify the pupil for the immediate conquest of a more difficult one. Such a course imposes a continuous strain on the student and gives him not enough chance for playing with a free mind and with the exercise of fancy. Indeed it was feared time to rest in his alpine climbing he will scarcely be able to enjoy the scenery.

Many a teacher's perplexity touching a "buck in the mud" pupil may be overcome by looking to this matter, for it may be affirmed that where the grading is deftly done there can be no possible suspension of the pupil's progress. The aim should be never to confuse the pupil. His conceptions of the music before him should always be perfectly clear; he should not be obliged to grapple with strange time divisions, unexpected keys, chromatic chords and conundrums in fingering, in the course of playing a piece, for that would be to miss the point of the music. Yet, if he is to be prepared for the technical features never act as a barrier between player and music. It is entirely a matter of scientific grading.

The "Bel Canto" Legend

By F. R. N. Clico

CARL VAN VECHTEN'S "Red Papers on Musical Subjects," written apparently in some heat, include an essay on the "New Art of Singing" in which he tells a little roughly with the traditional respect for *bel canto*; but he has the veteran Mr. H. T. Finck on his side.

"In Handel's day," says Van Vechten, "a singer was accustomed to stand in one spot on the stage and sing; nothing else was required of him. He was not asked to walk about or to act; even expression in his singing was limited to pathos. The singers of this period, Nicolini, Senesino, Cuzzoni, Faustina, Caffarelli, Farinelli, Careschi, Gizziello and Pachelotti, devoted their study years to the preparation of their voices for the display of a definite variety of florid music. They had nothing else to learn. As a consequence they were expected to sing in the same style. Porpora, Caffarelli's teacher, is said to have devoted six years to the instruction of his pupil before he sent him forth to be 'the greatest singer in the world.' Contemporary critics appear to have been highly pleased with the result, but there is some excuse for H. T. Finck's impatience expressed in 'songs and song-writers.' The favorite of the eighteenth century Italian audiences were artificial male sopranos, like Farinelli, who was frantically applauded for such circus tricks as leading a trumpet in, leading many times, or racing with an orchestra and getting ahead of it; or Caffarelli, who entertained his audiences by singing, in one breath, a chromatic scale of trills up and down two octaves. Caffarelli was a pupil of the famous teacher Porpora, who wrote operas consisting chiefly of monotonous successions of florid arias resembling the music of the modern flute or flutes and violins." All very well for the day, no doubt, but Cuzzoni sing *Isolde*? Could Faustina sing *Milordet*? And what modern roles would be allotted to the Julian Ethelings of the eighteenth century?

Leschetizky and the Invalid

By R. Thur

THE following story of Leschetizky's kindness of heart is told by the Countess Antonie Ponicka. While we are willing to credit Leschetizky's generosity in full to pathological implications. Piano-playing is hardly a cure for consumption. But here is the story.

"The director of the institute (the conservatory at Smolna) one day spoke to him of a young girl, a consumptive, who, it was believed, had not many months to live. Indeed it was feared she would die with the spring roses. This poor child's dearest wish was to become Leschetizky's pupil; but it was not considered advisable to put her under his charge, as in all probability it would be time lost. She was diaphanously white, like a flower reared in the shade, with expressively great blue eyes to which hope lent splendor. Theodore, from a sad and tragic vision, they generally appeared black; but they were really a bluish grey. Small and very deep set, they flashed fire in moments of passion and warmth, and dimmed in a peculiar way under the influence of inspiration, reflecting his thoughts with marvelous exactness. Often they looked upwards with a melancholy expression. His nose was short and broad with the nostrils of a lion; the mouth refined, with the lower lip somewhat prominent. He had very strong jaws, which would easily break nuts, and a large indentation in the chin imparted a curious irregularity to his face. He had a charming smile," said Moscheles, "and in conversation a manner often lovely and inviting confidence; on the other hand his laugh was most disagreeable, loud, discordant and strident—the laugh of a man unused to happiness. His usual expression was one of melancholy. . . . His face would frequently become transfigured, not in the access of sudden inspiration which fluence on music in America and almost immediately various groups began to spring up with the idea of developing a characteristic and distinctive American music. I will not attempt an exhaustive discussion of these various movements, as the subject is very intricate and the various circles of influence often intersect. But I think the following analysis will be found to be fairly comprehensive:

"My Wrist Is Like Jelly"

By R. Dent

"My wrist is like jelly," said the famous pianist de Pucham in trying to express his view of relaxation. How can this much discussed but seldom attained condition be achieved? One good exercise is this: Let the hand dangle from the arm at the side. Rotate the arm so that the hand moves from side to side with such rapidity that the sensation is that you have a ball of fluffy air in the hand. Alternate from the right to the left hand for about five minutes (employing each hand separately for some 30 seconds). Then go to the piano and try the hand condition upon some piece. The results should be most gratifying. The writer remembers seeing Edward MacDowell do this in his studio, many times in the green room before his public recitals.

"With so-called ultra-modern music I have absolutely no sympathy. It seems to me a thing apart, not to be mentioned in the same sentence with true, legitimate musical art. I find nothing in it; it says nothing to me—it is meaningless. I do listen and try to find something in it to arouse feeling and sympathy, but always fail to find these or anything that appeals. It all seems so useless and futile."—Nicolaias Minsky.

Beethoven

By Victor West

PERHAPS the most vivid pen-portrait of Beethoven extant is the following given by Romaine Rolland in his life of the master.

"He was short and thick set, broad shouldered and of athletic build. A big face, ruddy in complexion—toward the end of his life, when his color became yellow, and yellow, especially in the winter after he had been remaining indoors far from the fields. He had a massive and rugged forehead, extremely black and extraordinarily thick hair through which it seemed the comb had never passed, for it was always very rumpled, veritable bristles of Medusa's. His eye shone with prodigious force. It was one of the sickly things one noticed on first encounter, but many were mistaken in the general appearance black; but they were really a bluish grey. Small and very deep set, they flashed fire in moments of passion and warmth, and dimmed in a peculiar way under the influence of inspiration, reflecting his thoughts with marvelous exactness. Often they looked upwards with a melancholy expression. His nose was short and broad with the nostrils of a lion; the mouth refined, with the lower lip somewhat prominent. He had very strong jaws, which would easily break nuts, and a large indentation in the chin imparted a curious irregularity to his face. He had a charming smile," said Moscheles, "and in conversation a manner often lovely and inviting confidence; on the other hand his laugh was most disagreeable, loud, discordant and strident—the laugh of a man unused to happiness. His usual expression was one of melancholy. . . . His face would frequently become transfigured, not in the access of sudden inspiration which fluence on music in America and almost immediately various groups began to spring up with the idea of developing a characteristic and distinctive American music. I will not attempt an exhaustive discussion of these various movements, as the subject is very intricate and the various circles of influence often intersect. But I think the following analysis will be found to be fairly comprehensive:

Architectural Acoustics

Dr. H. T. FLECK, musicologist, says:

"According to Berlioz 'a music hall should in itself be a musical instrument.' It is a popular error, sometimes echoed by college professors, that we understand the chief points of synchronism and relation of sound as applied to halls. The wish is father to the thought, for there are more poor halls than good ones, even in the most modern edifices.

Here are a few of the accidents, some happy and some the reverse, of architectural acoustics.

"Salt Lake City Tabernacle is a miracle of excellence, reflection and synchronism. The Memorial Hall, in Providence, is the opposite. The Strand Theatre, New York, in Boston, was said at a nominal sum because the rumbling echoes made religious services impossible. It has since been partially rebuilt and is now in use as a concert hall, but the rumbling echoes have disappeared in the remodeling. The old Music Hall in Boston would sound a clear C-sharp in response to the sounding of a great A, one of the most interesting of the world's acoustical secrets is reflected to a great distance, are constantly being discovered in circular and fan-shaped halls. When the laws of synchronism are fully discovered we shall be able to demolish buildings or throw down bridges, by the sounding of a single tone, not necessarily very loud, but continuous."

THE ETUDE

How America Can Develop A National Music

By the Eminent American Pianist and Composer

JOHN POWELL

The following discussion of an important subject is taken in part from a lengthy address which Mr. Powell has delivered many times in different parts of the country. Mr. Powell has taken the positive stand that if we desire to create a national school of music in America, it must be founded upon the music of the Anglo-Saxon races which were predominant in America. We know that many of our readers may take exception to Mr. Powell's opinion; but, as in all of our previous journalistic career, we have endeavored to present the last word in which our readers may be informed upon matters in which there is a public interest. All that THE ETUDE editorial policy asks is:

Is the subject one which deserves widespread attention?

Is the writer sincere?

Is the writer an authority of high standing?

ABOUT THIRTY YEARS ago, a very remarkable man came to this country from Bohemia. His name was Antonin Dvořák. Upon studying musical conditions in this country, he saw that the inherent fault in their fundamental content.

As interesting and valuable as the contributions in this field have been, it is already apparent that the Red Indian school can never give us a national American music. We Americans are not Red Indians; we are not even Americans; we are believed to be negro songs. There were other songs which he thought interesting and valuable. There were also the folk-songs—fewer and less valuable, the real negro songs and finally, the popular music of the day. Dvořák insisted that these elements could be used to build up a real American school of composition. He saw his point, and he wrote a very beautiful quartette in E minor, based on such material as I have outlined. He continued this "New World" music, and also other propaganda with the famous "New World Symphony," his masterpiece, and also other compositions, best known of which is the "Humoresque," which is nothing more than a variant of the tune, *Old Folks at Home*.

These ideas of Dvořák exerted a large influence on music in America and almost immediately various groups began to spring up with the idea of developing a characteristic and distinctive American music. I will not attempt an exhaustive discussion of these various movements, as the subject is very intricate and the various circles of influence often intersect. But I think the following analysis will be found to be fairly comprehensive:

Red Indian School

THE ADVOCATES of this school claim that if we wish a distinctive American music it must be based on the music of the Red Indians. They claim that the music of the Indian is filled with beauty and character, and that by proper development it could be freed from manifest limitations and made the vehicle for the expression of a truly national music. The earliest and most important work along this line was accomplished by the "Wa-Wan" movement, led by the enthusiastic and brilliant Arthur Farwell. Under his leadership the "Wa-Wan Press" was founded and many interesting settings of Indian folk-music were published. The movement did not, however, confine itself only to the use of Indian themes. It also brought forth excellent settings of poems of Poe and Whitman in a style which, at that time, was very novel and

We regret exceedingly that our limitations make it possible to give only about one-third of Mr. Powell's original address. His main thought is, however, made clear.

John Powell was born in Richmond, Virginia, September 6th, 1882. In 1901 he received his degree of A. B., upon graduation from the University of Virginia. He then studied with Leschetizky in Vienna, from 1902 to 1907. His debut as a pianist was made in Berlin, in 1908, after which he played with very great success in European capitals. His American debut was made in 1912. Since that time, his prestige as a virtuoso has been expanding yearly. He is recognized as one of the foremost pianists of the world. His work in musical composition has been serious in the extreme, and many critics regard him as the foremost American composer of the time.

rich and varied field for musical development; that it is filled with melodic charm and rhythmic fascination, keen pathos and broad humor. They assert that, in its present state of development, it is unique and characteristic of America, for the primitive African music bears little direct relationship to it. They infer that it is possible to build on this foundation a school of music of character and distinction which can take the same place in America as gypsy music has taken in Hungary and which Moorish music has in Spain.

The accomplishments in this field have not been as valuable as they just considered. We are all familiar with the negro influence upon our popular music, commonly known as "ragtime." But even the works of serious composers in this field have not been uncolored by the lighter and more superficial elements of the negro idiom, as, for instance, MacDowell's "Uncle Remus." Dvořák's "New World Symphony" offers a notable exception. But our settings of the so-called Negro Spirituality, the most valuable and beautiful of which are those of a young Tene, Guion, of Dallas. I must urge all who

are unacquainted with these settings to procure them and study them at the earliest possible moment.

Formerly, myself, made certain contributions to this field in my "Sonata Virginesque" for violin and piano, my piano suite "In the South" and more recently in my "Rhapsodie Nègre" for piano and orchestra. In my own case, however, the expression was purely objective and was frankly intended to be character music. I do not consider that this school has much of value to contribute to a national American music. When the negro music is analyzed, we see at once that that part of it which is purely negro is almost as meagre and monotonous as the Indian music. Many of the so-called negro songs are now known to be not folk-songs at all, but the compositions of white men, as, for example, the Stephen Foster songs. And the negro music which has now been discovered, are merely negro adaptations of white camp-meeting and revival tunes of the last century. Most of these spirituals, which are, in fact, a mixture of the religious and the secular, and the harmonic structure their Caucasian origin.

Stephen Foster School

THE ADVOCATES of this school claim that in the Stephen Foster songs, and other songs of the same period, they have a wealth of material of great beauty and distinction; that these songs are intimately associated with our historical development and lie very near the heart of our people. There has been more talk about this in this field, and the only examples that I can give of compositions influenced by Stephen Foster are "The Danz" of Gottschalk, the Largo of Dvořák's "New World Symphony," "Humoresque" and Percy Grainger's "Tribute to Stephen Foster" and "Colonial Song." As much as I love and admire these songs, I feel that they are too closely identified with a particular period and a particular condition of society to be of more than superficial assistance in developing a national music. The innate spirit of the Stephen Foster melody has far more in common with the German folk-song than with the Anglo-Saxon. In fact, so striking is their resemblance to German folk-music that many serious critics—I do not agree with them—claim that Stephen Foster was of their ancestry, but that he got them from an old German and merely purveyed them to the public.

Popular Music School

THE ADVOCATES of this school claim that in our popular music we have a mass of material absolutely unique and characteristic of America; that nowhere else in the world can be found comparable material of such vigor and life; that all the newness, vigor, irreverence and hurly-burly of American life are truly

JOHN POWELL

DEPARTMENT OF BANDS AND ORCHESTRAS

Some Economic Aspects of the Present Orchestral Situation

By ADOLF WEIDIG

EIGHT OR ten minutes of time allotted to the topic in question is, of course, entirely inadequate, because these facts bear within them the seed of a psychological study which, developed, might add greatly to the understanding of our present-day orchestral problems.

Our modern orchestra is simply a conglomerate of many groups, each of them of different tone qualities which can be united or individualized at the discretion of the composer.

Individual groups found their inception in the desire to imitate or, better, to take the place of human voices, and every family of instruments was originally planned in four types representing soprano, alto, tenor and bass qualities.

Of the four sizes of flutes, piccolo, regular flute, and flute in G (a sort of tenor flute) are represented in modern orchestras. The G flute is a most valuable re-discovery. The bass flute is obsolete, but specimens can be found in several museums, notably the British Museum. The family of oboes is practically intact today, consisting of obé, obé d'amour (rather rare but used by Bach, Strauss and others), English horn, bass-oboe or Heckelphone; the latter is seldom obtainable and a bassoon is used as a substitute.

There are six clarinets, all still in use at some time, ranging from the piercing tones of the one pitched in E flat to the most mellow-toned bass-clarinet. Clarinets are comparatively new, having taken the place of the clarin. Saxophones, although invented by Sax about 1845, have received important consideration only within the last twenty-five years. The legitimate and illegitimate use is known to all.

The French horns have for their forefathers the *coro di caccia* or hunting horn, but their use as truly orchestral instruments does not become apparent until after Bach's and Handel's times.

The Favored Instruments

TRUMPETS HAVE been favored instruments ever since the beginning of time, indulged in wars for pasture or for furtherance of culture and civilization. Trumpets have always been built in various sizes, from the stout clarinet to the bass trumpet. The noble family of trombones has lost only one of its members, the soprano. The alto, tenor and bass trombones are still with us, all the dignity acquired through hundreds of years of distinguished service and unchanged exterior.

The most important four-voiced group is represented by the strings. The history of their development is too well known to deserve special mention.

Large orchestral bodies are by no means the achievement of our present era. A hundred years before Bach's time, the Italian opera composers, Monteverdi, Legrenzi and others, employed orchestras in their operas which, in point of numbers, equaled at least our average symphony orchestras of today. For instance, Monteverdi in his Opera Orfeo asks for about forty players of fifteen different instruments, many of them apportioned into groups of two and four, treated more or less independently. Our modern combinations can hardly boast of greater varieties or numbers.

But these conditions prevailed when all the trades and consequently all the Arts flourished. Then came the longest and

most devastating war of all time—the Thirty Years' War, caused, apparently, by the divergence of opinion concerning religious principles. (All sides were probably trying to make the world safer for one thing or another.) This war was so successful that, by the time it had exhausted itself, it had also wiped out all economic values. Europe was a chaos of abject poverty. Such a condition reacted naturally against everything which made life worth living. This included music, of course.

We find that during the latter half of the seventeenth century no music of consequence was written or produced, outside of that needed for religious services. People were satisfied if they possessed the means of mere subsistence. But slowly the world recovered from the ravages of that war. Composers were given commissions by the wealthier class (notably the rulers of small principalities, or Lords and Earls of larger realms) to write music for their own amusements, the latter superimposed by his lordship's pocket-book and by whatever particular instruments and sound colors were fancied by him.

Pan-American Music

THE ARMY and Navy Orchestras have independently earned fame throughout the United States and now have, as a complement to the Republic to the South, combined for a series of concerts at which the music from the Pan-American lands will be played exclusively. This new musical group will consist of seventy-five musicians, and its repertoire will in great part consist of selections never before played in the United States. The music will be held under the auspices of the Pan-American Union, in its Hall of

the Americas, Washington, D. C., and will be broadcast over the Navy Department Radio Station NAA, which has been especially equipped for broadcasting musical programs. NAA was the first broadcasting station on the air, so its wave length of 435 meters is the most favorable one for successful reception. The above photograph was taken at the Pan-American Union and shows Lieutenant Charles Benter, conductor of the Navy musical group, and Captain William J. Stannard, leader of the Army Organization.



LIEUTENANT CHARLES BENTER AND CAPTAIN WILLIAM J. STANNARD

The Era of Miniature Music
ALL COMPOSERS from Bach, Handel, Lully, Rameau, Haydn, Mozart, even to Beethoven, were graciously permitted to add a few wind instruments to that indispensable foundation of strings. Wind instruments were individualized and mass effects, such as had been known and which we know today, were impossible. But the silver lining to this cloud was the development of chamber music and the creation of what might be called miniature music, untroubled during any era. Just consider the number of string quartets written during this period: Haydn, eighty-three; Mozart, over thirty; Beethoven, and Schubert, each eighteen! as well as numberless quartets by composers such as Boccherini, Grétry and Dittersdorf.

It is a truth that the production of chamber music increases at the rate at which the wealth of the world decreases, and the positive proof of this truth lies in its "symmetrical inversion." As the world's wealth increases the production of chamber music decreases.

During the nineteenth century less and less of this music is written, and at the beginning of the twentieth it has almost



ADOLF WEIDIG

become a lost art. There is so much money in the world that would sums are spent for the pomp and circumstance of the opera and the large orchestras. There had been, of course, more of less bloody misunderstanding among peoples during the eighteenth and nineteenth centuries, but none of great magnitude nor consequence.

The French Revolution did not destroy values; it only shifted them. The Napoleonic wars were less destructive than constructive. Napoleon knew that an amused people is a contented people and therefore fostered, sheltered and encouraged art in all its various manifestations. So prosperity grew and grew. The musician made greater demands for living values; these were granted. Composers nestled on new specimens of instruments, these were new instruments, with few exceptions, were improved—and the result? The magnificent tonal edifice of a Berlioz, a Wagner and a Strauss became possible.

The Composer's Hobby Horse

ALL COMPOSERS of the last fifty years indulged in the sport of toyating and playing with that expensive apparatus, the modern orchestra. It cost most of them a large amount of money, but all sports are expensive, and, if they earned enough money for a living with teaching and playing or conducting, or if they were fortunate enough to have rich uncles, aunts or parents, or if they married rich ladies, at all events, they certainly had their fun. They gladly spent their own and other people's money for the production of the children of their imagination, even though such offspring turned out to be hopeless cripples. Chamber music became a Cinderella sitting in her lonely abode, patiently waiting for her Prince Charming. And he came, but he proved to be the prince of the lowest regions. Europe plunged itself into that most destructive cataclysm whose pernicious effects will remain with us for generations to come.

Again this war wiped out all real and economic values and left a Europe with both victor and vanquished confused and senseless. In this time of blood and decay

(Continued on page 393)

The Teachers' Round Table

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

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

The Needs of Several Young Pupils

- (1) I have a small daughter who has finished the *First Grade Book*. I have put her in the *Student's Book*. I continue in it?
- (2) Another pupil who has finished the *First Book* has the piece so well that I have started him on *Mathews' Second Grade Book*. What do you think that too difficult? What ought he to take next?
- (3) Another pupil is in the third grade of *Mathews' course*. What shall she take next?
- (4) This pupil worries me more than all the others. She is ten years old, small for her age. During the two years that she has studied *Mathews' Book* I felt that she was not ready for the second grade, so gave her *Corny's Two Easy and Progressive Lessons*. Her mother is disappointed at her lack of progress, and so am I. Please tell me if there is and give her something, and if so, what I shall do for her.
- (5) Please outline the best course of study for the five young ones.

Mrs. R. W. L.

- (1) If your daughter is doing so well with the *Student's Book*, why not keep on with it?
- (2) If *Mathews' book* seems too rapidly progressive, supplement it by other studies, for example, *Gullitt's School of Velocity for Beginners*, Op. 141, or *Burgmüller's Op. 100*.
- (3) I should think this pupil to be about ready for Heller's Op. 47. *Mathews' Graded Course* is undoubtedly one of the best of such collections.

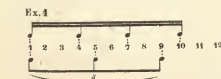
(4) Sometimes a pupil plods along with discouraging slowness, but later suddenly wakes up to a new interest in the subject. So, unless the pupil seems willfully neglectful of her work or is quite lacking of musical insight, I should try to keep her on the right track, and see that she progresses in the right direction, if not steadily. For studies, try Loeschhorn's Op. 65. There are three books in this series, and she may now be ready for the second.

(5) An answer to this question demands more space than is here available. You will find full information as to the materials for these grades in the *Guide to Your Teachers* which may be obtained from the publishers free of cost.

Three Notes Against Four

In Chopin's *Pavane*, Op. 40, how should the entire time be carried out exactly? How should the three notes of each beat (bass clef) be played against the four notes (treble clef) which have time in every possible way, but do not succeed in keeping correct? M. C.

First, you should ascertain the exact relation between the two rhythms. Divide each beat into twelve parts. Each sixteenth note then has three, and each triplet eighth has four of these parts, as follows:



From this you discover that the first sixteenth note is sounded directly with the first eighth note; that the second sixteenth is followed quickly by the second eighth

note; that the third sixteenth stands alone; and that the third eighth comes immediately before the fourth sixteenth note.

Let us illustrate these relationships as follows:



Play this exercise slowly many times, using only the second finger of each hand. Each time sound the notes on the proper syllables of the above sentence. Speak *will* and *today* quickly, pausing slightly on the word *stop*.

After you can perform this exercise easily at a slow tempo, apply it to scale practice, using only the second fingers, as before, thus:



The right hand should play up and down four octaves while the left is playing up and down three. Practice at first very slowly, speaking the entire sentence during each beat. Then apply the regular scale coming to the same performance. When the rhythm is thoroughly mastered, omit the sentence and gradually quicken the tempo until you are playing at the speed of the *Fantaisie Impromptu*. Be sure, however, that you accent each beat distinctly throughout. Any or all of the scales may be similarly treated.

In applying the process to the *Fantaisie Impromptu*, you should first practice the part for each hand by itself, clearly accenting each beat. When this can be done easily at a moderately fast tempo, pick the hands together, still retaining the beat accent. If you have mastered the scales as above described, there should be no difficulty in making this practical application of the rhythm which you have already learned in relation to the scales.

School Credits

Please explain how can give school credits to my piano pupils. I D.

School credits for work done by outside teachers are now granted in many towns. Each community, however, has its own conditions for giving such credits, which may be ascertained by application to the school board. If your town authorities do not recognize such work, you should do all in your power to bring them into line. Agitate the matter through the local music clubs and by interesting members of the school committee. It is by just such solicitation that credits have been obtained in towns where they are now granted.

Slow But Sure

A correspondent who signs herself *Discouraged* writes of a friend who is a girl whom she has thoroughly grounded in

the fundamentals but who seems unable to play with any degree of rapidity. She says:

I have tried playing one hand while she plays the other. She does that fairly well, with a good deal of effort; but when she tries to play the two hands together, her time she absolutely cannot do it.

I have given her finger exercises which have helped a little, but even so she cannot get one of these studies up to a metronome tempo. She seems to be so tired, and I am so discouraged at having to give her a piece over and over so many times. Her mother says that she is slow in all her movements.

I should not worry too much over the pupil, for slowness, if accompanied with accuracy, is a fault on the right side, and is much easier to deal with than nervous rush which is often well-nigh incurable. If the pupil is careful and thorough in her work you should feel devoutly thankful, even if she is not a speedster. Evidently she belongs to the middle ages, not to our modern times.

Having so good a preparation, she needs now to develop facility. This can be done through sight-reading, especially in connection with the second finger where she has each lesson period reading duties in her and keeping her strictly up to time, even if she misses many notes. You may begin with easy music, such as *First Steps*, or *You and I* by George L. Spaulding, or *In the Greenwood* by M. Billore. Have her play alternately the primo and the secondo, encourage her to play with her second finger where she should use the thumb. Oh, you tell me how to remedy this fault?

It will be well, besides, to assign some solo sight-reading for work, for which purpose I suggest the *Sight-Reading Album*, two volumes, selected by Charles W. Landon.

Outside of this work I must not hurry her too much. Let her have new music to practice and forget about the metronome marks. Then, occasionally, review a piece or study which she has had several months before, which is easy for her and which she likes. We will hope that she may now be inspired to play it at a more brisk tempo!

Lack of Concentration

I have a pupil, a girl of twelve, who is beginning her fourth grade. She has musical ability, but lacks concentration. She has had several teachers before, and I believe they had the same trouble. I should say that she does not seem able to concentrate on her work (or, I should say, she does not try), but watches the clock for fear of practicing too long. Her mother is very anxious for her to play and she keeps on but finds it hard to keep her at her practice. The trouble is, she believes that her mother has been too indulgent with her. She is twelve, and is old enough to control herself. I have suggested to her how to deal with the problem, but she is not willing to try. I am sure that all my other pupils?

M. W.

Can you not appeal to this pupil's imagination and thus make her more inclined to her? Give her a piece to study that has a programmatic title, such as a Merikanto's *Summer Evening*, or Jensen's *The Mill*. Before she starts to work on it, let her make up a story to go along with it, making up a little story as you go along and suggesting



its events as illustrated in the music. Tell her to remember the story while she is practicing and to find other ways in which the music develops it.

You may apply this idea to everything that she studies, except, perhaps, purely technical exercises. Let her invent a name for each study or piece that has only a vague title and then make up a story to fit it.

This habit ought to break up what is now merely a dull routine. Let her feel that she is playing an interesting game, that she is discovering the story hidden in the piece just as she would solve a crossword puzzle. Perhaps the stories may be trivial; but surely it is better to give some meaning to the music than none at all. And even she has found out that her practice may become something better than a dull grind, her imagination may be appealed to on higher grounds and she may be led to appreciate the beauties of harmony, melody and form in her music.

Use of the Thumb

I have a pupil who seems bright, but I cannot get her to use thumb often enough. She insists on playing with the second finger where she should use the thumb. Oh, you tell me how to remedy this fault? I know of a few methods I could try, but she is very sensitive and will not work willingly if it is too impractical.

If I believed in preexistence, we might suspect that your pupil had lived in the days before Bach, when the thumb was taboo in clavier playing!

Try having her practice finger exercises in which she is to play with the thumb. An exercise like the following, for instance, should be played through every key, chromatically upward:



In this way she will get accustomed to sounding even the black keys with the thumb. Meanwhile, have her mark a figure 1 with a blue pencil under or over each note which is to be played with the thumb in a new piece, and go over the piece carefully with her before she practices it to see that she carries out your instructions. The great point is in having her start right, since it is far easier to prevent than to cure a mistake.

"As a rule, around innovations in any branch of art there exists during the life-time of the innovator an impassioned debate among a few fanatical admirers and friends, and a great multitude of opponents. In the long run it is time alone that decides whether the former or the latter be right—A. GOLDENWEISS."

CHOPIN'S FIRST HOME

A DELIGHTFUL glimpse of the home into which Chopin was born is given in "Chopin, the Child and the Lad," by Uminska and Kennedy.

The "flat" in a small town on the Mazovian plains, say these authors, was "a little suite of rooms in the long, low annex of Countess Skarbka's manor-house, and was separated by a hall from the major kitchen and dining room. The Chopins' three rooms had, as was then the habit, beamed ceilings and whitewashed walls. They were furnished with solid, old-fashioned mahogany furniture. In the one-windowed front room in which Nicholas Chopin, the new-born baby's father, was wont to sit and study, there were also bookshelves, containing his collection of books, from which he was never willingly separated. The next room, which had two windows, was the largest of all and served as a drawing room. In one corner of it stood a high-backed chaise longue.

"The third room, which was at the back of the house, had a window looking out on a flower bed, and further, the river Utrata (Utrata means 'loss'), which flowed almost under the windows of the house.

"In the corner of each of these rooms stood a tall, white-washed brick stove, heated with pinewood logs, which, burning, gave forth a smell of resin, that mingled with the smell of the roses and lavender and dried rose leaves with which, according to prevailing fashion, the sofa cushions were stuffed. White muslin curtains covered the windows and on the broad eels stood Fuchsia, Pelargonium and Geranium plants."

"It is well to remember that to be successful one must play, direct, or compose up to the public. It is the greatest nonsense to imagine that success depends on playing down to the public."—JOWE PHILLIPS SCOTCH.

"HIS OWN BOSS"

JAMES JUPP has written a book. It is called "The Gaiety Stage Door," and James Jupp kept the door of this famous London playhouse for thirty years. He has many strange stories to tell including one about a street-singer who attracted the mighty George Edwards, then at his prime as a producer of musical comedies. Edwards sent for the man who had a fine but untrained baritone voice.

"He (Edwards) put several questions to him in a delicate manner, as to why he was singing in the street, if he had any parents, and so forth. Then he made an offer for which any right-minded young man would have been everlastingly grateful. It was that he should be put under a master and be thoroughly trained for opera, comic opera, or musical comedy or whichever his voice proved to be most suitable for. He would be clothed and have board and lodging found for him, and during the time he was studying (perhaps two or three years) he would be paid five pounds (\$25) a week. At the end of his studies he was to enter into a contract with Mr. Edwards, who would put him on the stage in London, and if he (Mr. Edwards) were of any judgment, he would be assured of a very successful career."

To this generous offer, says Jupp, the man made the following reply: "Do you know what I take in as much as \$100 a week at this game? Sometimes more? And I am my own boss. I sing when and where I like, and not at all if I don't feel in the mood. Study! My study! No thanks."

THE ETUDE

"A SMALL ORCHESTRA OF SOLOISTS"

WE HAVE seen symphony orchestras in the course of a century or so as well up from the twenty or thirty players of Haydn's time to the immensity of the modern symphony orchestra. George Dyson in his book "The New Music" suggests the return to smaller orchestras in a novel way:

"It is just possible that we are feeling our way towards that ideal combination, a small orchestra of soloists, in which every performer will be an aristocrat, to his own and music's great advantage," says Dyson.

"Nobody knows yet what to do, still less what may eventually be done, with such a medium. There are few composers who can handle as many as a dozen instruments with sustained yet orderly independence. But no one ever did know what to do with new possibilities."

"Slowly, clumsily, and with but a partial dawning of comprehension, music has gradually embraced the resources of its resources. It is to imagine the new Bach, as it were, consummately applying the interpretative gifts of a selected few to the evolution of new forms of beauty. There was never a time when players of such perfection awaited the composer of genius. The old Bach was sometimes constrained to enroll an instrumental chorus to support his many soloists. We have seen what that may lead, and the new Bach will, it is hoped, be spared such temptations."

"This music will in many respects be penitence. It will of itself tend to the devastating effect of unsuitable instruments in indiscriminating hands. But the vast concourse of music-lovers wants to listen, not to play. And now that difficulties of reproduction and circulation are for the most part solved, it is theoretically possible for new works to reach, in substantial purity, the ear of the true amateur, whoever, and wherever he may be."

"Music, when soft voices die,
Vibrates in the memory."—SWINBURNE.

AUER'S 40-YEAR-OLD PUPIL

THE difficulties of Jewish music students in Russia under the old order are told by Leopold Auer in "My Long Life in Music." When he was teaching at the St. Petersburg Conservatoire, young Jascha Heifetz was admitted without question, but his parents and little sisters were barred from the city on racial grounds.

Finally, however, "Someone hit upon the happy idea," says Auer, "of suggesting that I admit Jascha's father, a violinist of forty, into my own class, and thus solve the problem. This I did, and as a result the law was obeyed while at the same time the Heifetz family was not separated, for it was not legally permissible for the wife and children of a Conservatoire pupil to be separated from the husband and father."

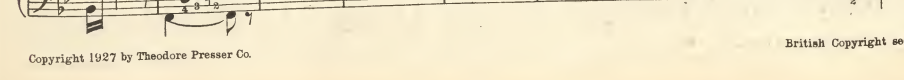
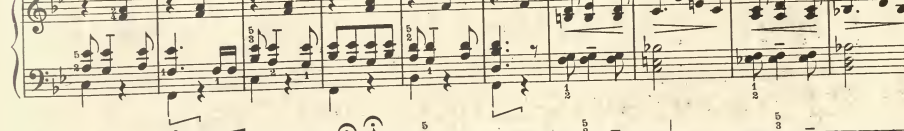
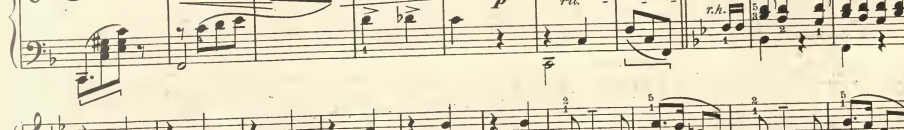
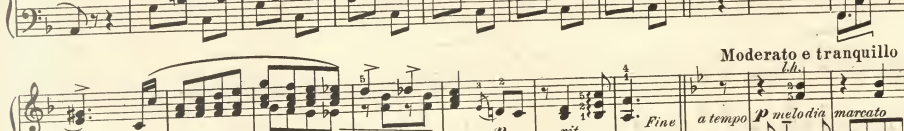
"However, since the students were without exception expected to attend the obligatory classes in solfeggio, piano and harmony, and since Papa Heifetz most certainly did not attend any of them, and did not play at the examinations, I had to battle continually with the management on his account."

"It was not until the advent of Glazounov, my first director, who knew the true inwardness of the situation, that I had no further trouble in seeing that the boy remained in his parents' care until the summer of 1917, when the family was able to go to America."

THE ETUDE

In modern *interezno* style. Very tuneful. Grade 3 1/2.

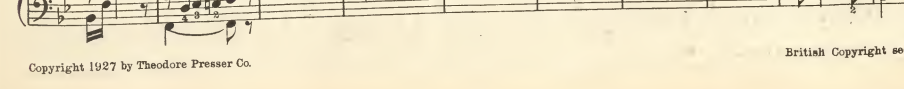
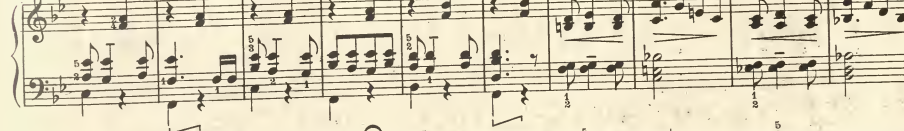
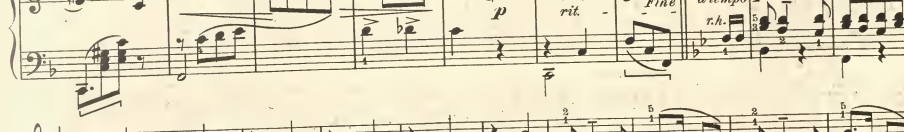
Andante



SPRIT OF HAPPINESS

ARTHUR L. BROWN, Op. 81

Allegretto e giocoso M.M. ♩ = 108



THE HARSHNESS OF MODERN MUSIC

The Musical Scrap Book

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

Conducted by A. S. GARBETT

IF MODERN music is ugly, at times, and bitter with acid discord, this is because it interprets the spirit of our times, says H. E. Wortham, an English critic who writes quite cheerfully on the theme in his "Musical Odyssey."

"The harshness of the greatest modern music is not to be denied," he declares, "and, in so far as it springs from new uses of the scale and unfamiliar harmonic idioms, will wear off with time. But we cannot thus account for it all. There is assuredly a deeper reason. Though music stands apart from the sphere of daily life, the musician is always subject to the spiritual stresses and struggles of the society in which he lives, and reflects them more clearly in that his work will be a nature more sensitive than that of the ordinary man. Thus when we find composers of genius giving utterance to strains that are positively painful in their harsh intensity, it is the wiser course not to condemn such as the eccentricity of talent striving

after originality, but to accept them as the truest echo we can offer today of the music of the spheres."

"That echo sounds differently to every age. We do not hear it as did the Victorians. Parry, who was doing good work only a decade ago, is already the voice of a past time. Sir Edward Elgar, still happy in the full tide of life and strength, is beginning to appear remote. In them there is not that undercurrent of mental restlessness of excitement and disillusion which is characteristic of today. It can be seen in a hundred ways, but it can be seen most powerfully perhaps in the 'Planets,' a work at once huge, as the modern world is huge, but also mystical in its beauty and scope. We have seen the future historian of our defunct civilization wishes to gain an insight into the way European peoples of today reacted to the imperponderable things of the spirit, he will not be able to do better than to turn to Holst's masterpiece."

CHILDHOOD OF GOTTSCHALK

GOTTSCHALK, first of American piano virtuos, learned to play the piano as early as in his fourth year, according to Marguerite F. Aylmer, quoted by Octavia Hensel in the latter's "Life and Letters of Louis Moreau Gottschalk."

"His early childhood was passed in a poetic and wild retirement, far from the noise of cities, or the realities of the world of men. On the romantic shores of Lake Pontchartrain he drew his first inspirations from the wisest and most beneficial of all teachers—Nature."

"At the age of four, he sought an outlet for his wonderful inspiration, for by no other name can it be called (on the piano); and not infrequently at that tender age, his mother would be awakened in the long still nights by faint sweet melodies from below, and descended to find the child fingering the 'beautiful cold keys' with

a marvelous, rapid look on his little face. "The first rap he ever heard," was 'Robert le Diable,' and upon his return from the theater he sat down and played the principal airs with a miraculous exactitude. Long years after, when the child had grown to a world-famous man, he says, speaking of the death of Meyerbeer, 'I will not attempt to tell you of my grief; to understand it, you must have been habituated, like myself, from infancy, to something little short of worship for this great genius, whose chef-d'oeuvre, 'Robert le Diable,' filled my early years with ineffable joy."

Gottschalk (1829-69) was of Anglo-French descent, and was musically educated in Paris. He is best known by his compositions "The Last Hope" and "Dying Poet," but deserves to be known also by his transcriptions of Creole music and typical Creole compositions.

WHEN CALVE WAS LATE

EMMA CALVE's book, "My Life," contains many revealing incidents culled from her varied career, including one that shows how even a great singer can learn a lesson in promptitude.

"At the last general rehearsal before the first night of 'Sappho' (an opera specially written for Calvé by Massenet), I had the misfortune of arriving at the theater ten minutes late. The company was waiting, and Massenet, excited and nervous as usual, was decidedly out of patience. He greeted me angrily, disregarding the presence of my comrades and the members of the chorus and orchestra."

"Mademoiselle Calvé," he said, 'an artist worthy of the name would never keep her fellow workers waiting!' "I was extremely angry. Turning away, I walked off the stage and started to

leave the building. On my way out, I had a change of heart. It took all my courage, but I decided to go back!

"My friends," I said, 'the master is right. I am at fault. Forgive me! I am ready to rehearse my part, if I am permitted to do so.'"

"The chorus and the orchestra applauded. Massenet embraced me, was forgiven, but it had been a painful lesson. Since then, I have never been a minute late for even the most unimportant engagements."

Being late at rehearsals is a serious business, and orchestra conductors are usually very strict on this matter with and playing at high pitch, so that any slight interruption or mishap may throw them off their balance and spoil the music.

VALSE ETUDE IN CHROMATIC STYLE

FREDERICK A. WILLIAMS

Two voices in the same hand, one moving chromatically. Very effective. Grade 4.

Allegro

M. M. ♩ = 72

Copyright 1927 by Theodore Presser Co.

CAMILLE
DANSE DE BALLET

Real piano music; requiring a chryselline quality of touch. Grade 4

Tempo rubato M. M. ♩ = 136

CARL WILHELM KERN, Op. 563

Copyright 1926 by Theodore Presser Co.

British Copyright secured

THE ETUDE

A real military march.

Vivo M.M. $\text{♩} = 120$

TROOPS ON PARADE

MARCH
SECONDO

RICHARD KRENTZLIN, Op. 121

TRIO

cresc. *fine* *D.S.* *marcato* *ff*

D.S. (of Trio)

* From here go back to % and play to *Fine*; then play *Trio*.
 ** From here go back to % of *Trio*; then back to % (of 1st Part) and play to *Fine*.
 Copyright 1927 by Theodore Presser Co.

International Copyright secured

TROOPS ON PARADE

MARCH
PRIMO

RICHARD KRENTZLIN, Op. 121

Vivo M.M. $\text{♩} = 120$

TRIO

cresc. *fine* *D.S.* *marcato* *ff*

D.S. (of Trio)

* From here go back to % and play to *Fine*; then play *Trio*.
 ** From here go back to % of *Trio*; then back to % (of 1st Part) and play to *Fine*.

ZINGARESCA

SECONDO

GEORG EGGELING, Op. 218

In Hungarian style; tense and fiery.

Vivace M.M. ♩ = 144

Copyright 1927 by Theodore Presser Co. * From here go back to the beginning and play to *Fine*, then play *Trio*. International Copyright secured

ZINGARESCA

PRIMO

GEORG EGGELING, Op. 218

Vivace M.M. ♩ = 144

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

Allegretto con civetteria M. M. $\text{♩} = 76$

A RAG BAG

HENRY F. GILBERT, Op. 19, No. 6

THE ETUDE

mf

dim.

p

f

dim.

a tempo

rit.

molto

f marcato

quasi accel.

cresc.

accel.

f

rit. molto

a tempo

THE ETUDE

p

morendo

quasi ritard

al Fine

IN OLD VIENNA STYLE

"Old Vienna!" one of the most lovable places; the home of beautiful folk songs. Grade 2½

HANS PROTIWINSKY

Andante affetuoso M. M. $\text{♩} = 126$

p

pp

p

mf

As from a distance

pp

dolcissimo

una corda

rit.

An idealized waltz movement; requiring grace and freedom. Grade 4.

FASCINATION

VALSE DE SALON

MINER WALDEN GALLUP, Op. 6

Poco moderato e tempo rubato M.M. $\text{♩} = 60$

con grazioso
p
Ped. simile
a tempo
un poco rit.
a tempo
un poco rit.
Fine
mp un poco più mosso e delicato
poco
a
poco
cresc.
f
con brio
pp
sempre tempo rubato
rall. e dim.
poco
a
poco
cresc.
f
ff
mf

mf meno mosso e molto sostenuto
cresc.
f marcato
mf
poco
cresc.
f
con espress.
dim. e rall.
p
sostenuto
mf
D.C.

REEL

JAMES H. ROGERS

Very characteristic; to be played in a crisp detached manner. Grade 2½.

Lively, rollicking M.M. $\text{♩} = 138$

mf non legato
f
p
Fine
pp
sempre piano
D.C.

ALLEGRETTO

from SONATA, Op. 14, No. 1

L. van BEETHOVEN

Allegretto M.M. ♩ = 60

p cresc. sf mf p poco rit. a tempo cresc. sf p pp cresc.

Maggiore

THE ETUDE

THE ETUDE

p cresc. poco rit. p decresc. pp

CODA

* From here go back to the beginning and play as far as the *Maggiore* (Major); then play *Coda*

THE BIG BASS SINGER

WALTER ROLFE

A little musical joke. Grade 14

Moderato M.M. ♩ = 126

mf Basso calando rall. a tempo D.C.

British Copyright secured

THE CIRCUS PARADE

THE ETUDE

FRANK H. GREY

A lively little characteristic march, with a comic suggestion of the "whole-tone" scale in the *Trio*. Grade 2½.

Tempo di Marcia M.M. ♩ = 126

Copyright 1927 by Theodore Presser Co.

IMPROMPTU SERENADE

British Copyright secured

TH. LACK, Op. 226

A graceful drawing-room piece, requiring a delicate and accurate finger action. Grade 5.

Allegretto M.M. ♩ = 69

Copyright 1903 by Schott Frères à Bruxelles

THE ETUDE

Copyright 1903 by Schott Frères à Bruxelles

I AM A PIRATE

THE ETUDE

A fine "bass clef" piece, full of go and vigor. Grade 24.

Boldly M. M. ♩=120

RICHARD J. PITCHER

THE ETUDE

CANTIQUE D'AMOUR

MAY 1927

Page 373

HENRY TOLHURST

One of Mr. Tolhurst's many "good ones." Exemplifying the "sing tone."

Allegretto M. M. ♩=84

VIOLIN

PIANO

VESPER RECESSIONAL

GEORGE S. SCHULER

Moderato M. M. $\text{♩} = 108$

Manual

Pedal

Sw. *mf*

Gt. to Ped. *V*

rit.

a tempo

Sw. *mf*

rit.

Gt. *ff*

a tempo

Gt. to Ped. *V*

meno mosso

rit.

molto rit.

Sw. *mf*

Gt. to Ped. off

a tempo

molto

rit.

Gt. to Ped. *V*

ff

rit.

molto

rit.

Fine

Fine

THE ETUDE

THE ETUDE
TRIO

Ch. or Sw. *Sw.*

rit.

Full Sw.

Gt.

Sw. *molto rit.*

D.S.

THE SANDMAN

The Sandman is coming
So shut your eyes tight,
Or sand hell be throwing
In your eyes to night.

ORA HART WEDDLE

An interesting Grade 1 piece.

Andante M. M. $\text{♩} = 76$

mf

a tempo

ritard.

Fine

D.C.

BE NEAR ME FATHER

RAYMOND HAZLITT

WILLIAM M. FELTON

Moderato tranquillo

Be near me in the morn-ing When ling'ring shadows flee, When o'er the hill-top the sun-rise I stall see; The road is hard to journey, Be near, be near me, I can-not find the path-way, Be thou my bea-con guide I cannot find the path-way, Be near me at my side.

Allº agitato Swift-ly breaks the tem-pest O'er val-ley dark and drear. Be near me Fa-ther, be near me O then throughout the ag-es, When tears are wiped a-way, O then throughout the ag-es Be near me Fa-ther, With Thee I will not fear, With Thee I will not

li the hour of parting, The sol-enn mo-ment of loss, When at the brink I fal-ter Up-hold me by the cross. Be near me, be near me, be near me. When twi-light round me deep-ens, When dark-ness comes a-pace Be near me Fa-ther, I ask to see Thy face; And as I cross the por-tals Be near, Be near me, O then throughout the ag-es, When tears are wiped a-way, O then throughout the ag-es Be near me Lord I pray, I can-not find the pathway, Be near me, at my side.

DREAM GARDEN

LILY STRICKLAND

THE ETUDE

With simplicity

mf I know a sweet scent - ed
There in that beau - ti - ful

mf *con Ped.* *cresc.*

gar - den, O - ver the hills and a - way; Where flow - ers bloom and
gar - den, Dreams an en - chant - ed glade; Wait - ing for night to

cresc.

birds sing, All thru' the sum - mer day.. I wish I could take you
bring you, There in that fra - grant shade. I wish I could take you

cresc.

with me, Far off in the dis - tant blue: For Love is the name of my
with me, Un - der the star - lit skies: For Love is the name of my

ten. *f* *dolce*

gar - den, It's flow - ers my thoughts of you. I wish I could take you there
gar - den, It's stars are your shin - ing eyes. I wish I could take you there

rall. *mf* *dolce e grazioso*

THE ETUDE

MAY 1927

Page 379

with me, Far off in the won - der - ful blue, A - way on the beams of

f *accol.*

sun - light, To the land of our dreams come true! I wish I could show you the

f *accol.*

flow - ers, That bloom by the crys - tal streams: I wish you could gath - er the

poco rall. *poco allarg.*

fra - grance, Of my beau - ti - ful gar - den of dreams, I wish you could gath - er the

poco rall. *poco allarg.*

fra - grance of my beau - ti - ful gar - den of dreams.

rall. *D. C.*

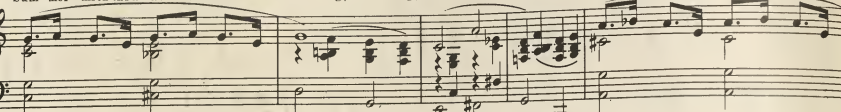
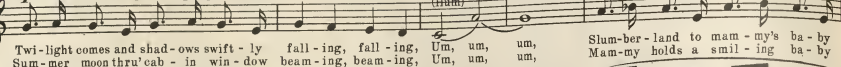
PICKANINNY SANDMAN

THE ETUDE
Lyric and Music by
SARAH TALBERT

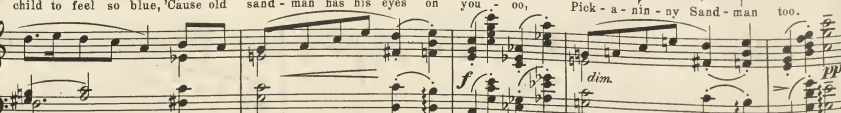
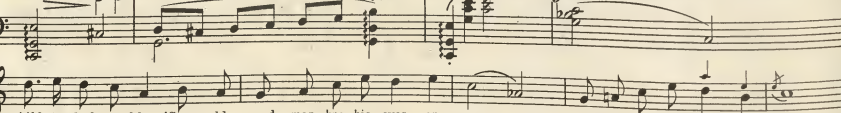
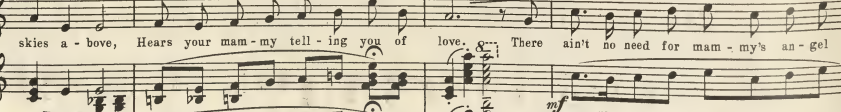
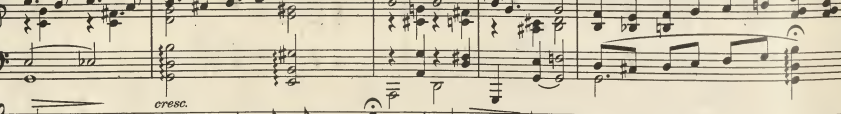
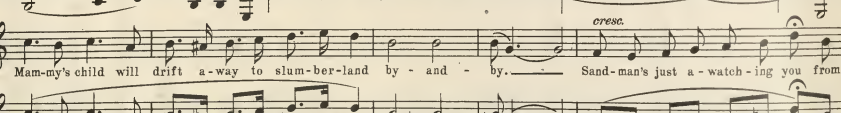
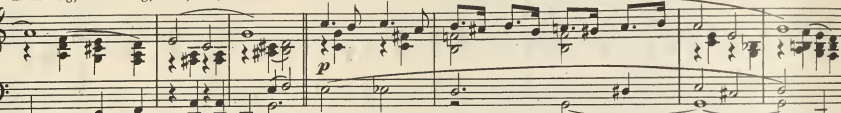
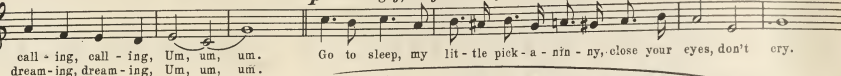
Slowly, with great tenderness



mp With a soothing, swinging rhythm



p Crooningly, very tenderly



Educational Study Notes on Music in this Etude By EDGAR ALDEN BARRELL

Spirit of Happiness, by A. L. Brown.

An unusual and excellent title for a very charming piece. It is not to be played faster than the indicated section there is much effective in the B-flat section.

Value Etude, by Frederick A. Williams. The right-hand quarter notes must be played with the eighth notes as being played.

Camille, by C. W. Kern. This piece is by the well-known composer, Carl Wilhelm Kern. It is an excellent material for teaching a recital.

Reel, by James H. Rogers. The "Reel" is an old English word meaning a rolling or whirling. It is akin to the Scotch reel, but particularly devoted to the dance.

Allegretto, from Sonata Op. 14, No. 1, by Le Van Beethoven. The tonality scheme of this allegretto is: E major, minor, E major.

Troops on Parade, by Richard Krentalin. This piece—which is really a sacred exercise—is a very much simpler than the second and the very much simpler than the first.

Zingarelli, by Georg Egeling. A sketch of Herr Egeling's life and activities recently appeared in these columns. The work "Zingarelli" is, of course, Italian and means "Gypsy Dance."

A Rag Bag, by Henry F. Gilbert. The very noted American composer, Henry F. Gilbert, was born in 1861 in Somerville, Massachusetts, and lives at present in the neighboring city of Cambridge.

The Circus Parade, by Frank H. Grey. This piece is from the suite "Circus Days," of which two numbers have been appearing in this Etude.

Impromptu Serenade, by Theodore Lack. Marie Theodore Lack was born in Quimper, France, in 1846; he died in Paris, November, 1921.

Old Vienna Style, by Hans Protiwinsky. The "Viennese" style of music is a very much simpler than the second and the very much simpler than the first.

Tripple Waltz, by M. W. Gallup. The first theme of this composition (F-G-B-flat) is an interesting material with which to work.

Princess Grand. The piano of the day is the small Grand. Shown above is our most popular model—the Princess Grand.

Ivers & Pond PIANOS are built today as in 1880, in all types but in only one quality—the highest, by the same interests, with the same artistic ideals.

How to Buy Where no dealer sells IVERS & POND pianos we quote lowest prices and ship from the factory to your home in the most remote village in the United States.

Ivers & Pond Piano Co. 141 Boylston Street Boston, Mass.

Please mention THE ETUDE when addressing our advertisers.

THE PRINCESS GRAND

The piano of the day is the small Grand. Shown above is our most popular model—the Princess Grand.

Ivers & Pond PIANOS are built today as in 1880, in all types but in only one quality—the highest, by the same interests, with the same artistic ideals.

How to Buy Where no dealer sells IVERS & POND pianos we quote lowest prices and ship from the factory to your home in the most remote village in the United States.



The Princess Grand

The piano of the day is the small Grand. Shown above is our most popular model—the Princess Grand. In thousands of homes from Maine to California, its dainty Colonial lines, exquisite finish, delightful tone and touch are endearing it to discriminating owners.

Ivers & Pond PIANOS

are built today as in 1880, in all types but in only one quality—the highest, by the same interests, with the same artistic ideals. Some 600 leading Educational Institutions and 75,000 homes now use them. Our catalogue showing latest style tendencies in Uprights, Grands and Players mailed on request.

How to Buy

Where no dealer sells IVERS & POND pianos we quote lowest prices and ship from the factory to your home in the most remote village in the United States. Free payment plan. Liberal allowance for old pianos in exchange. Every intending buyer should have our new catalogue. Write for it now.

Ivers & Pond Piano Co.
141 Boylston Street Boston, Mass.

FOR SOME time past, much attention has been directed toward the phenomenon of "Jazz." This Evening devoted considerable space, editorially as well as in contributed articles, to discover if possible what the jazz means and whether it is leading. Perhaps the most significant statement, reflected in various forms, has been that the thing that matters is not so much the jazz music as the jazz mind that prompts its production and consumption.

In other words, jazz is simply a phenomenon attending a state of mind, or, perhaps, rather, a state of nerves. The great public demand for jazz, more thrills and ever more and more. Jazz does not necessarily supply the thrills, but it serves as a mild and in the main harmless outlet for the state of mind that is in a noisy and more-or-less primitive way, thus saving the machine from more baneful consequences. Everything about our mode of life stimulates more or less, sometimes in one direction, sometimes in another, but the dance with its attendant (or, perhaps, more properly, provocative) jazz serves as a sedative to over-wrought nerves.

Such, or some such explanation of the jazz-eraze is advanced for our consideration. Perhaps the diagnosis is correct. Unfortunately the attack is too violent to have any great staying qualities. Given a new thrill, jazz will more than likely go the way of its antecedents, and a few decades back, "Rag-time" and other still more ancient epiphenomena. The wise point of view is one which refuses to become excited or alarmed about it, but considers it as one of the frequent re-occurring phases of musical crowd-psychology.

A more serious matter is the fundamental mass-feeling which underlies such a movement. Is this morbid and threatening? Again it is too violent to have any great staying qualities. The fact is that, for the first time in history, music is becoming a truly democratic art. It is no longer to say, the truly democratic art, but I must not forget the "movies." For unnumbered centuries, music was an aristocratic perquisite, fostered by the rich and the noble, and by the great ecclesiastical establishments. Such is the weight and momentum of tradition that even a century after Romanism had become the ruling gospel, we are only now beginning to approximate any universal interest in musical matters. There is still much of circus-methods about the whole business of popularizing music, and taste is still in large part crude or entirely absent. Yet, there is no denying that music of a kind, due to exploitation in many ways, has entered into nearly every life.

Naturally such an awakening, for it is scarcely less, has resulted in turning up much long-buried soul, and in the many elements which, for the time being, are distasteful, not so say noisome, but whose very decay brings them into the realm of the useful and worth-while. It is well to remember that Folk-song has long since established its honorable place high up in the category of the musically good. But what is Folk-song and Folk-music but popular music, the People's music (the composer being long since forgotten) for it has grown out of the soil without the intervention of a guiding Master's hand. It is perhaps not wise to push the analogy far, but one cannot help but feel that, in view of the peculiar psychological conditions of our time, jazz (or whatever name the latter popular-music wave may bear) is only a natural phenomenon and not in any real sense harmful.

The Organ Particular Affected

PROBABLY no profession has been more shaken up in the whirlwind of progress than that of the organist. This statement may be questioned, but it is

The Organist's Etude

Edited by
By J. LAWRENCE ERB

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

Whither Are We Drifting?

THE question whether it can be refuted. Even the religious ministry has scarcely understood the critical analysis or faced the violent readjustments through which the forward-facing organist has passed and is passing. In most other professions, the practitioner serves one master; but the organist, in the main, serves two, his art and the particular institution to which his art is tributary.

Due to its cumbersome size and consequent cost, the organ is seldom a home-instrument, the private property of an individual and under his exclusive control. True, some wealthy amateurs are the fortunate possessors of organs of greater or less artistic excellence, but, in the great majority of cases, these persons are not themselves organists. True, also, many organists are rightly in sole and undisputed charge of the instruments upon which they perform; yet almost invariably these institutional instruments are, by the very terms of their existence, destined to a definite and more or less limited function. Consequently most organists lead professionally a sort of *hyphenated existence*. We think of them as church-organists, or college-organists, or "movie"-organists. Even those fortunate wanderers, the recital-organists, must cast a doubly hyphenated existence.

Now it does not follow that the condition described is necessarily a total liability, nor, for that matter, a liability at all, for, if truth were told, the organist often tends to a too-great diversity of interests. This makes for versatility and musicianship. It is true, but often also finish. More serious is the lack of community of interest in the profession, which arises from the condition mentioned. For the institutional and extremely useful organization of organists has, for a generation past, done valiant service. But, due to its traditions, it has confined itself almost exclusively to the realm of the organ in the church. The result has been highly valuable to the church-organist and the teacher or church-organist, but a large and conspicuous portion of the profession has found in it little of direct value. As a consequence, other competing organizations have arisen to divide into the realm of the useful and worth-while. It is well to remember that Folk-song has long since established its honorable place high up in the category of the musically good. But what is Folk-song and Folk-music but popular music, the People's music (the composer being long since forgotten) for it has grown out of the soil without the intervention of a guiding Master's hand. It is perhaps not wise to push the analogy far, but one cannot help but feel that, in view of the peculiar psychological conditions of our time, jazz (or whatever name the latter popular-music wave may bear) is only a natural phenomenon and not in any real sense harmful.

Selecting a Special Field

BEARING in mind, then, the hyphenated nature of the organist's profession and the dissimilar character of its various phases, it is interesting to understand the "why" of the unsettled conditions among organists and to consider how organ playing may and should develop in the immediate future. Assuming that the present tendencies will continue with little change for some years to come, it seems likely that the organist will naturally select that phase of their work which is congenial to them and should focus their attention more particularly upon it. The violinist may have the mental equipment to carry up activities in

question of a career. No person has a right to plan for a life-work without considering whether or not it will support him, will pay the butcher and the doctor, the baker and the haberdasher, the landlord and the garage-man.

The "movie" organist is undoubtedly the best paid at the present time—when he has a position. Those engaged in providing entertainment, amusement, recreation, represent in their various phases the most highly paid people in our social organization, also those having the least stable ties. The "star" of today may be the "down-and-out" of tomorrow, through no fault of his own, but simply because the public taste has changed. But what he lacks, his luster commands the universal gaze. Hence, the "movies" have enlisted the services of a large proportion of the ambitious organists, especially of the younger generation.

The Recital Organist, like the virtuoso in any direction, is an object of envy because he occupies the center of the stage whenever he appears. The spot-light plays upon him, and his name is seen in the public prints. He becomes to some extent a public idol and is regarded with the awe that a "Big Name" invariably inspires. However, he, too, suffers from the fickleness of public taste, though his hold is more certain and the permanence of his position more secure than that of the "movie" organist. He, too, receives large fees, and pays heavily for advertising and managerial services. Both "movie" and recital playing are genuine, if somewhat artificial, careers, in that they are capable of providing a livelihood or more for their practitioners.

The Church Organist is in a different class. His career is one of security. His department has contained discussions centering about the remuneration of church musicians, especially organists. Fresh interest in the subject has been kindled by the action of the Philadelphia Organists who, a few months ago, after much deliberation, announced the opinion that the church organist is entitled to a salary. It is the duty of the minister. On this basis, the church which pays its minister \$5,000 a year should pay its organist \$2,000. Note, however, that this report was made to indicate what should be the standard of salaries for church-organists, not what is. In actuality this falls in almost every case far below the indicated percentage.

Church-Organ Playing As a Career

NOW WHAT does all this mean when we turn into terms of the career of a church-organist? It is a favorite saying that our clergymen are underpaid. Nobody seems to dispute it. What, then, would say about the organist as a career? The answer is, of course, that, as at present, considerably less. Obviously, from the standpoint of a living-wage, there is scarcely to be found such a thing as a career as a church organist. He (or she) who aspires to serve the church must realize in advance that such service must be distinctly a side-issue (or an altruistic venture).

It is a matter of indifference to the organist how truly anxious he is to do fine things for the church, the economic impossibility of the situation balks him every time. He must be content with the compensation of churches is the compensation sufficient to command even a major portion of the organist's time, to say nothing of the time he must devote to his entire range of the ministry of music, as does the clergyman to the ministry of religion. Yet there is probably no one thing which is more essential to the success of a high-grade group of religious activity than music in its every phase, demanding specialized and efficient talent of a high order.

THE ETUDE

THE ETUDE

At first blush it seems easy enough to adjust the status of the church musician: let the church pay what it can or will and get the best talent available at the price, and let the musician give what he can or will afford under the arrangement. Such, in fact, is, to a considerable extent, the scheme as it works today. But few seem to be satisfied with the situation, and small wonder. In these days when education has been taken over by the schools and charity by the charity organizations, when the Bible School (or whatever you call it in any particular parish) is conducted by lay experts (more or less) and the business of the parish is run by a Board of Trustees, it would seem as though the traditional functions of the musician had been pretty well narrowed down to preaching a sermon or two each week and to officiating at public worship. Such a program might appear to the observer as scarcely enough to occupy the full time and energy of a trained scholar. Soap judgment might well decide that the minister is a part-time job, the same as the musician's. The two do not appear upon him, and his name is seen in the public prints. He becomes to some extent a public idol and is regarded with the awe that a "Big Name" invariably inspires. However, he, too, suffers from the fickleness of public taste, though his hold is more certain and the permanence of his position more secure than that of the "movie" organist. He, too, receives large fees, and pays heavily for advertising and managerial services. Both "movie" and recital playing are genuine, if somewhat artificial, careers, in that they are capable of providing a livelihood or more for their practitioners.

The Church Organist is in a different class. His career is one of security. His department has contained discussions centering about the remuneration of church musicians, especially organists. Fresh interest in the subject has been kindled by the action of the Philadelphia Organists who, a few months ago, after much deliberation, announced the opinion that the church organist is entitled to a salary. It is the duty of the minister. On this basis, the church which pays its minister \$5,000 a year should pay its organist \$2,000. Note, however, that this report was made to indicate what should be the standard of salaries for church-organists, not what is. In actuality this falls in almost every case far below the indicated percentage.

However the picture is not so hopeless as might appear at a casual glance. Many a church has awakened, at least in part, to a realization of the power and place of music and has honestly tried to secure competent musical leadership. In many churches success has crowned the efforts of those co-operating to develop the musical resources for worship purposes, primarily, though not without a thought, too, of the social advantages involved.

Says Mary Ann Perkins: "Sally Hobbs has broke her engagement with Theophilus Jenkins since he has sent to the conservatory of music to study pipe-organ. She

Borrowed Hymn-Tunes

NO PROBLEM that confronts the minister and organist alike, stir up more difference of opinion than that of the "borrowing" and "adaptation" of hymn-tunes from other sources. Those who are especially prone of custom invariably quote Luther, with his pronouncement to the effect that "the Devil should not have all the good tunes in the church, too, in all its branches, offers ample justification for taking over music from all sorts of outside relationships. Moreover, the established fact that music is, in itself, never laid morally, apart from its associations, serves to bolster up the argument of a high order.

The "Musical Minister"

FRANKLY, it is not easy to find a person qualified to serve as musical director (some prefer the title, "Musical Minister") in a church with high ideals. He must not only be a good performer on the organ, but he must play the service with taste and sympathetic understanding. It may sound well among his professional brethren to poke fun at much of the worship-music of the day, but a more discriminating attitude, well incited with understanding, is needed in one who must be a Musical Minister. Even the musically "light-weight" Gospel Hymn has its uses, though to the musician these may not always be apparent.

The Musical Minister must be a good organizer and "mixer," for it is his business to attract and harness to the service of his parish the wary and the diffident, the blasé and the over-lazy, as well as the musically enthusiastic or the religiously devoted. He must, of course, know his business as a choir-director, including a wide acquaintance with varied literature of religious music of all kinds, and he must have more than a smattering of knowledge about the human voice, its use and abuse. For he must discover, conserve and develop singers as a matter of course, and that does not come by the grace of heaven. He needs to be somewhat adept in the handling of group-singing; some knowledge and experience of pedagogy would not come amiss, and, especially, he must be a successful applied-psychologist among a wide range of humans of all types and ages. He cannot be ignorant of the oneness of God, and at least in their simpler uses. In other words, he, like the clergyman, must be "all things to all men."

For such a person there is a career as a church-musician. In a small, lucky college or university, where the college boys and girls are coming along and snaps him up first; for the college, too, calls for some such list of qualifications in the men who serve it. A person properly qualified can usually find a position, though it is no easy matter to begin the development of a scheme of musical ministry, either within the church or without it. If he has been an all-around man settling down, so that he has located in a community of sufficient size and resources to justify the hope of a career, the working-out of the scheme is simply a matter of time and staying on the job. Some organists change too frequently to become properly rooted anywhere. Others, having acquired a position, are content to "hunker down the job." But the church organist who has the equipment and is willing to work in co-operation with others, and who has within him the possibilities of growth, has undoubtedly the opportunity for a career of real success and not a little distinction.

Says Theophilus who wrote her that he never to pedal his organ and she had no use for peddlers' nohow."

Musical.

For appropriating a good tune wherever it may occur. The student hymnists are full of practical examples of borrowing, and some, by reason of long and honorable service, are not even identified as to previous affiliations. The stock argument against borrowing is the one last mentioned for it, namely, that while music is essentially and intrinsically stamped by its associations, emphasis stamped by its associations. With the rapid uncovering of old compositions by historians and other researchers and the revival of the compositions so

(Continued on Page 39)



It's time to graduate —to a Brambach

EVEN with all her book lore, her training is incomplete. . . her chance for happiness and popularity is lessened . . . if she cannot play the piano.

Begin her musical training now by placing a beautiful piano in your home. She'll thank you in later years for your thoughtfulness.

Perhaps you have hesitated about buying a piano because you thought a fine piano was beyond your means. If so, delay no longer. Go to your dealer's and ask him to show you the Brambach Baby Grand.

There you will find a compact, beautifully proportioned piano that is priced surprisingly low . . . a small grand with the responsiveness and tonal excellence of far more costly instruments.

Send coupon below for the interesting booklet, "Genius Deserts the Artie" and for a paper pattern showing the exact space requirements of this beautiful Baby Grand.

EASY TO OWN ONE
Because of enormous price reduction, the Brambach Baby Grand is moderate in price—within the means of all. Ask your dealer to show you this fine instrument and to tell you exactly how to own one.

BRAMBACH
BABY GRAND
\$675

Established 1823

Name
Address

BRAMBACH
PIANO COMPANY
Mark F. Campbell, Pres.
625 West 51st St., New York City
You will receive the without charge the descriptive paper pattern and the interesting booklet, "Genius Deserts the Artie."

GIO. PAOLO MAGGINI a fac-simile of whose labels appears below, is one of the great outstanding names on the roll of honor of the famous violin makers of Italy, who developed the violin as we know it today.

Maggini belonged to the Brescian school of violin making, the founder of which was Gasparo da Salo, of Brescia, who is generally accepted as being the founder of the Italian school of violin making. Gasparo da Salo was Maggini's teacher in the art of violin making.

Maggini's first work betrays somewhat of the crudeness of da Salo's, but later on he improved wonderfully, as he had an opportunity of studying the wonderful finish of the violins of the makers of Cremona, and under Italian city of the art of violin making was brought to its highest point.

Gio. Paolo Maggini in Brescia.

A well-known authority says of the influence of Maggini on the art of violin making, "Maggini exercised a very powerful influence in the early history of violin building. He found the violin in an undeveloped state and left it practically as we have it to-day. He also gave us the modern violin and violoncello. Through the century and a half of violin making following his career, the principles laid down by him—his model, *f* holes and varnish—are manifest in the work of any of the Italian makers, including in that of Joseph Guarnerius del Gesu."

The work of Maggini may be divided into three periods. In the first period it shows something of the roughness of his teacher, da Salo. The corners, *f* holes, edges and scrolls were rather crudely designed and finished, and the wood cut into the slab as regards the backs, sides, bellies and heads.

In his second period Maggini abandoned his habit of cutting the wood on the slab and made his purfling lines, heightening the edges and finished his violins much more carefully.

Third Period

His third period is marked by a much more finished and elegant style, with a high type of artistry shining in every line of his violins. This change is believed to have been brought about by his close study of the work of the Cremona makers, whose fame was beginning to fill the land.

Maggini was one of the first violin makers to use corner blocks, and one of the chief characteristics of his violins is his use of double purfling, although a few of his violins were made with single purfling.

Maggini violins are distinguished by their large size, making them somewhat hard to play at first, until the player becomes accustomed to them. They measure in length of body 14-16 inches, which is 9-16 of an inch larger than usual violin measurements. The width of the body is, at the top, 6-14 inches, and across the lower portion of the body, 8-9-16 inches.

There is an immense number of violins in existence bearing Maggini labels, but of these all but an extremely small number are counterfeits. Genuine Maggini scales are extremely rare, one authority estimating that there are only fifty in existence in the entire world, of which only four are in the United States. However, as is the case with the violin makers of Cremona makers, the number in existence is more or less conjectural.

One peculiarity of Maggini is that he never dated his violin labels, as will be seen by the fac-simile which heads this article. In this he differed from the great majority of other Italian makers who invariably put the date on the label of each violin as it was finished. Maggini placed

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"

Gio. Paolo Maggini

his labels near the center of the instrument.

The tone of the best specimens of Maggini is somewhat dark and somber, but rich, sympathetic and of good volume. Genuine Maggini's quite valuable account of their rarity and beautiful tone.

Very little is known of this great maker's early life, as the art of violin making in the middle ages was considered hardly of sufficient importance to attract the attention of historians. A document has been found showing that he was born in 1581, and that at the age of twenty-one he was still a pupil of da Salo. It has also been traced that his father, during his son's early life, moved to Brescia from Botticino, a village distant about one hour's ride.

Maggini died in 1631 or 1632, possibly of the plague, which was ravaging Brescia at that time and which, no doubt, accounted for the fact that no record of his death was made.

An Important Bowing

A READER of the Violinist's Etude, who has kindly seen to recognize the importance of fundamental bowings, writes:

"Will you kindly give me a good exercise, the best you know, to develop control of the bow? I have been advised that straight bow strokes on the open strings, one minute to each bow stroke, is good for control. I should like a good exercise that I could use daily in addition to my regular study of the violin."

The long bow strokes mentioned by our correspondent are known as "minute bowings." Casorti in his work on bowing gives an exercise consisting of forty whole notes, which it is expected will take four minutes to play, one minute to each whole note. However, it is extremely difficult to do a stroke lasting a full minute—sixty slow counts to each stroke. Very few achieve such low control as to be able to keep a steady tone going with such an extremely slow motion of the bow. It is like "slow motion" work in the movies, more interesting than it is practiced.

First Practice

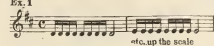
THE VIOLINIST STUDENT should not attempt such slow motion at first. At first he should practice counting 8 slowly to each stroke, then 12, then 16, then 24. This will give the required bowing control. The first few weeks of this work can be done on the open strings, after which it is a good idea to use the notes of the scales for the purpose. All the major and minor scales should be studied in this manner, thus accomplishing two purposes, the sustained bowing and the correct intonation and fingering of the scales. The sustained bowing in this manner is of the greatest and most fundamental importance.

It is so important to master all bow strokes required in violin playing that it is rather hard to single out one particular, all-important bowing exercise for our correspondent in addition to the "minute bowing." However, I am inclined to believe that the following exercise is the most necessary for daily practice by the student until he

Some of the imitation Maggini bears the labels, "Pietro Maggini" or "Santo Maggini," but such great violins were not made by him. Maggini's Pietro died in infancy, and he never had a son named Santo.

Many readers write to the Violinist's Etude giving copies of the labels in their possession. The violinist with a written description of the appearance and quality of the violin, and ask if they are genuine. Of course, it is impossible to decide whether or not an old Italian violin is genuine without seeing it; so our readers are advised to submit such violins to an expert who must actually see the violin before pronouncing it genuine or counterfeit. However, the extreme rarity and value of Maggini violins make it almost impossible of luck for a genuine specimen to be offered for sale at a small price. Real Maggini violins are practically all in the hands of professional violinists, dealers in old violins and rich collectors.

completely masters it, since it lies at the very root and foundation of bow technique.



etc., up to the scale

This study involves wrist bowing, or hand bowing from the wrist as it should be called, alternating with full bow exercise. In the above example, the eight sixteenth notes of the first measure are played with short strokes at the frog, entirely from the wrist, with the forearm and elbow still. The half-note is then played with the whole bow, which brings the bow to the point. The sixteenth notes in the second measure are played at the point of the bow from the wrist, followed by the half-note with full bow, back to the frog. This process is kept up between frog and point, always playing eight sixteenth notes with the wrist, alternating with frog and point with full bow strokes between. Do this on the scale, both ascending and descending.

This exercise could also be adapted so as to give practice on wrist bowing in the middle of the bow, by using half bows from frog to middle, or point to middle, with wrist strokes at each end of the half bows.

A Difficulty

STUDENTS often find the greatest difficulty in getting a free motion of the wrist, but it is of such extreme importance in getting a good technical command of the bow, that I should consider it time well spent if a pupil should spend a dozen minutes with a first-rate teacher devoting the entire time to learning wrist stroke. I have known no end of violin students who have played all their lives but who never succeeded in doing this wrist stroke correctly.

It is like an auto without springs; the going is sure, but the ride is rather "bumpy." There are two aids in achieving the wrist stroke: one is to have someone hold the

player's forearm close to the wrist while he is trying to learn the wrist stroke; another is to rest the elbow on the edge of a bookcase or other article of furniture convenient to hand. This prevents motion of the whole arm.

In the above exercise, after a few weeks' preliminary work on open strings, the notes of the scale can be used instead of the open strings. All such work should be without music, so that the student can watch his own performance, and see that everything is going right.

Analysis of a Beautiful Tone

By James A. Harrison

Part II

The Bow

AS THE TONE is produced by the drawing of the bow hair across the strings, a careful study of this movement is important in the search of a beautiful tone. The violinist on the bow hair addresses the string and pulls it until the tone is too much. The string then springs back into place, as again caught by the bow hair and pulled. In this way the vibrations of the string occur.

A beautiful, singing tone must be free from any suspicion of horse hair making contact with gut, steel or aluminum. The tone and drooping its beauty is a racking monotony of high pitched nervous tension. It nevertheless is an essential to expressive playing, if used with discretion. It should be regarded as a luxury, to be used only occasionally. In this way it will earn and keep the respect of the player and his audience. It is particularly effective in double stops and a weird effect can be produced on a trill with a very violent shaking of the left hand. An ordinary use, however, the *vibrato* is intended as an emphasizing effect, particularly in passages requiring such emotions as anger, great joy or extreme passion.

The *vibrato* is the element that introduces into the tone of the player the greater part of his individuality. No two sets of muscles vibrate in exactly the same way and no two players vibrate on the same notes. Each musician gets his own conception of the story of any piece of music and this is the decisive factor that influences him when using accentuation of expression.

The student's first aim in his studies should be a beautiful tone. This is more important than great technical ability. It is far more pleasing to hear the simplest player with a purity of expression and perfection of tone than to hear an exhibition of amazing technique marred by a weak tone and occasional scratching.

The Painful Practicer

By H. E. S.

WE ALL know the "painful practicer." In some distorted position, with strained fingers and scraping bow, he stands and grinds out notes for hours as an organ man grinds out tunes. When the ordeal is at an end, he turns off his violin with a vague notion—if he thinks at all—that he has accomplished one solitary thing. There is just one recourse for such a person. He should forbid his body to practice until his mind agrees to practice with it. He should stand in front of his

The Old Violins of Cremona

THE MOST beautiful tribute to the old Italian violins of Cremona to be found in any language was written by Oliver Wendell Holmes, one of America's most famous poets. It is found in the "Autocrat of the Breakfast Table," and is a masterpiece of poetic ideas expressed in prose.

"Violins, too—the sweetest of instruments—the divine Stradivari! Played on by ancient *maestros* until the bow-hand lost its power and the flying fingers stiffened. Dequeathed to the passionate young virtuosi who had no other music but their own love, and cry their inarticulate longings, and scream his untold agonies, and wail his monotonous despair. Passed from his hand to the cold virtuoso, who for the sake of his case for a generation till, when his

finger pressure, the *portamento*, and the *vibrato*.

Perfect intonation is acknowledged to be the most difficult part of violin study that can be taught. There are no keys, the student cannot to guide him where his fingers should touch the strings; and, for the learner especially, the work of the left hand is more laborious than that of his fellow student on the piano, corset or guitar—as examples. The surest and quickest road to correct intonation I have yet encountered is Siegfried Elkerhard's "Violin Intonation." This work contains a series of original and novel exercises and argumentative text that will put the student on the royal road to success.

One essential factor in the development of correct intonation is the practice of keeping the disengaged fingers on the strings as much as possible. This is impossible if the *vibrato* is used continuously, which is one reason why the latter practice is apt to breed faulty intonation.

Pressure and Tone

FIRM PRESSURE on the strings is essential to obtaining a good deep tone, although cases arise when this pressure is

The choice of fingering is more or less a matter of individual selection. A good rule is to keep on one string as long as possible. Two well-known examples of this are Beethoven's *Cavatina* and Bach-Wilhelm's *Air for the G String*.

The Vibrato

ALTHOUGH too much *vibrato* mars the tone and droops its beauty in a racking monotony of high pitched nervous tension, it nevertheless is an essential to expressive playing, if used with discretion. It should be regarded as a luxury, to be used only occasionally. In this way it will earn and keep the respect of the player and his audience. It is particularly effective in double stops and a weird effect can be produced on a trill with a very violent shaking of the left hand. An ordinary use, however, the *vibrato* is intended as an emphasizing effect, particularly in passages requiring such emotions as anger, great joy or extreme passion.

The *vibrato* is the element that introduces into the tone of the player the greater part of his individuality. No two sets of muscles vibrate in exactly the same way and no two players vibrate on the same notes. Each musician gets his own conception of the story of any piece of music and this is the decisive factor that influences him when using accentuation of expression.

The student's first aim in his studies should be a beautiful tone. This is more important than great technical ability. It is far more pleasing to hear the simplest player with a purity of expression and perfection of tone than to hear an exhibition of amazing technique marred by a weak tone and occasional scratching.

There is just one recourse for such a person. He should forbid his body to practice until his mind agrees to practice with it. He should stand in front of his

music rack with violin poised and bow ready, and remain so, without playing a note, until he can feel his thoughts forming clear directions to urge his fingers forward. Having begun, he should continue playing only so long as his mind is alert. If a single note is mechanical he should stop his bow until he can recall his thoughts to the music again. These grumblers who become emotionally over-wrought while they play. I have never yet heard of one who becomes absent-minded over his music.

MAY 1927 Page 389

ANNOUNCEMENT

The old established firm of

GITTELSON & HOWARD

dealers in Rare, Old and Modern
Violins, has been reorganized
under the firm name of

W. R. FORD COMPANY, Inc.

Successors to Gittelson & Howard

The new firm will include as members
Mr. W. R. Ford, Mr. Lionel Gittelson
and Mr. Frank W. Howard.

On May 1, 1927, new quarters will be
occupied at 150 West 57th Street, New
York City, next door to Carnegie Hall.

It is easy for a—

violinist to learn to play a banjo because it has
the same fingering and tuned only a fifth lower.
The banjo is the most popular of instruments and
the Vega is the most popular of banjos.

Vega and Vegaophone Banjos have an irreproachable
reputation for the highest qualities. They
have been the choice of the finest
orchestras. Profit by their
experience and buy a Vega.

Write for catalogue today!

THE VEGA CO.

159-65 Columbus Ave.
BOSTON, MASS.

Profit-Free Offer Violin Bow!

To introduce our line to new customers we offer
For a limited time only (without profit)
A Violin Bow Worth all of \$6.00 for only \$2.95
(plus postage). This is a fine quality bow, made
of the best wood, and is worth \$2.00 or
more return it and your money will be refunded.
On the other hand, if you wish to keep it, we will
give you a special price of \$2.95 (plus postage).
Only one bow to a customer. No cash advance.
We will send you absolutely free
our newly illustrated 88 page Violin Catalog
which should be of great interest to you as a
teacher. Send for your choice of above two bows
and receive the catalog free. No cash advance.
We will send you absolutely free
our newly illustrated 88 page Violin Catalog
which should be of great interest to you as a
teacher. Send for your choice of above two bows
and receive the catalog free. No cash advance.

W. K. LEWIS & SONS, New and Old Violins
MADE IN AMERICA, FRANCE, ITALY, ENGLAND
267 South Wabash Ave., Chicago, Ill.
Note: Teachers—Please order bows
and with your letter.

On Credit

VIOLINS

Deep, Mellow, Soulful
We make them of High-grade Violins
instrumentation of the finest quality, and
guarantee by the greatest artists of
the world. No cash advance.
GUSTAV V. HENNING
—Established 1888—New York, N.Y.

RUGUST GEMÜNDER & SONS

Makers of the World Famous
"GEMÜNDER ART" VIOLINS
The Violins With the Soulful Tone
Illustrated catalog free
REAL and RARE OLD VIOLINS
Violins sent for two weeks' trial
Send for our chart and we will fix individual
125-127 West 43rd St., Dept. E, New York

Read The "Amplifier"

Ask The Violin World, a Bi-Monthly
\$3.00 per year, Single Copies 15c

THEODORE PRESSER CO., Phila., Pa.

MUSIC STUDY
EXALTS LIFE

THE WORLD'S MOST COMPLETE STOCK OF MUSIC PUBLICATIONS

Everything in Standard,
Classical, Educational,
Sacred and Popular Music
Publications.

THEODORE PRESSER CO.

1710-1712-1714 CHESTNUT STREET, PHILADELPHIA, PA.

UNEQUALLED SERVICE TO MUSIC TEACHERS EVERYWHERE
NEW TEACHERS CHEERFULLY FURNISHED DESIRED INFORMATION

Mail Order Service to All
Parts of the World.

COURTESY—DESPATCH
ECONOMY—COURTESY

Music You Should Possess

If You Play the Piano
Melody of Love—Piano Solo by Engelmann. Pr. 50c
Pianists of average ability never tire of this beautiful piece.

Iris—Piano Solo by Runard. Pr. 40c
A very popular intermezzo, easy to play and full of swing.

Sea Gardens—Piano Solo by Cooke. Pr. 35c
Very effective, yet requires only fair ability to play.

Salute Boy's Dream—Piano Solo by Le Haché. Pr. 50c
The salute boy hears the music of his home, the church with its organ and chimps, yet the rolling sea waves are ever present.

Moon Dawn—Piano Solo by Friend. Pr. 45c
A popular composition. A broad, cantabile theme given by the left hand and some unique ornaments played by the right are outstanding features.

If You Sing
OK Carolina—Song by Cooke. Pr. 50c
Galli-Corti made this simple plantation song famous. High or Low voice obtainable.

Glow Trail—Song by Galloway. Pr. 40c
A great lullaby number, although frequently used by other singers. High or Low.

Sleepy Hollow Tune—Song by Keatts. Pr. 45c
A beautiful, languorous melody. Medium or Low voice.

By the Waters of Minnetonka—Song by Lieurance. Pr. 60c
A world famous song. Published for High or Low voice with concert accompaniment and with easier accompaniment. Same voice and accompaniment desired.

When I Survey the Wondrous Cross—Sacred Song by Hope. Pr. 50c
America has not seen as good a sacred song in years. High, Medium or Low.

I Heard the Voice of Jesus Say—Sacred Song by Rathbun. Pr. 50c
An effective song for the average church singer. High or Low.

If You Play the Violin
Adoration—Violin and Piano by Borowski. Pr. 55c
America's most popular standard number for the violin.

Romance in A—Violin and Piano by Lieurance. Pr. 50c
A strong theme enhanced by an excellent accompaniment.

If You Play the Cello
Adoration—Cello and Piano by Borowski. Pr. 50c
By the Waters of Minnetonka—Cello and P. Pr. 60c

If You Play the Flute
Sioux Indian Fantasia—Flute & P. Lieurance. Pr. 50c

If You Play the Saxophone
A Dorian Song for Saxophone by Clay Smith. Pr. 50c
Melody Saxophone Book, Pr. 50 cents
Saxophone Book, Pr. 50 cents
Saxophone Book, Pr. 50 cents
Saxophone Book, Pr. 50 cents

DO NOT HESITATE
TO ORDER ANY
PIECE OF MUSIC
IF IT IS AVAIL-
ABLE ANYWHERE
WE CAN SUPPLY IT.

ANYONE who has been playing the piano three or four years will get much entertainment and pleasure with the piano solos here named. These numbers seem to increase in popularity all the time. Space does not permit naming solos for beginners or for the proficient pianist's recital and concert needs, but catalogs showing portions of such compositions may be had for the asking.

THESE are songs of great general appeal. Many leading singers program them and yet they are not too difficult for anybody to sing. Portions of nearly 100 other fine songs are shown in the free booklet, "Excerpts from Excellent Songs."

If every home had someone in it who could play or sing the world would be benefited greatly. Make it a point to advise all your parent friends to give their children music.

Tell us
your musical
activities and
we will send
free valuable and
helpful catalogs of
great interest to you.