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James Francis Cooke

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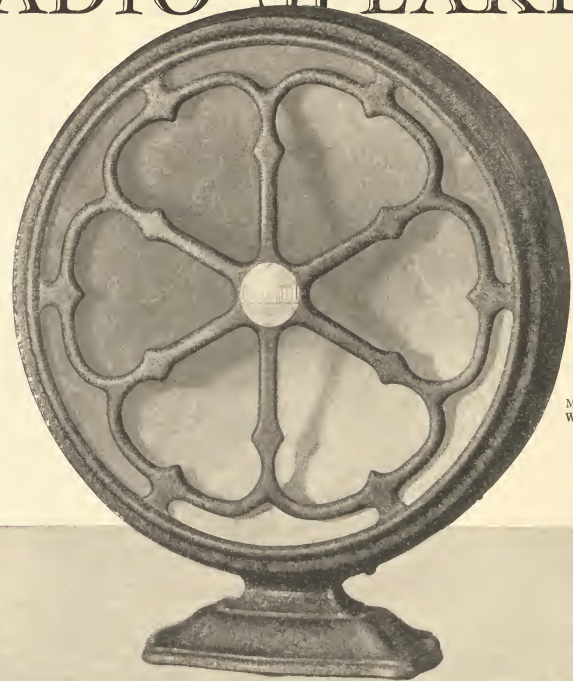
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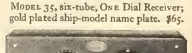
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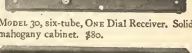
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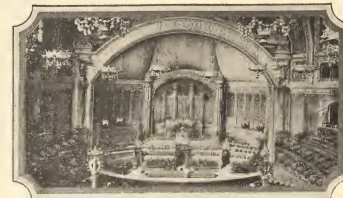
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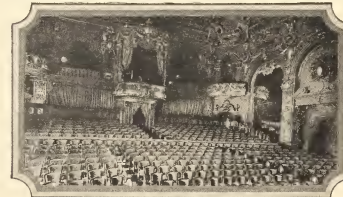


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They have captured articles and features finer than anything our readers have ever known.

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There is nothing too good for our patrons and readers; and, wherever initiative, enterprise and invested resources can take us in our quest, the finest shall be found.

Rejoice! The Argosies are Coming!

SEPTEMBER 1927

The ETUDE MUSIC MAGAZINE

Vol. XLV, No. 9

What Shall I Do With My Music?

An Interview with Dr. HOWARD HANSON

Director of the Eastman School of Music, University of Rochester



HOWARD HANSON, MUS. DOC.

Biographical

Howard Hanson was born in Wahou, Nebraska, in 1896. His musical studies were done mostly in Luther College of Nebraska, The Institute of Musical Art of New York, and then at Northwestern University where he was an assistant teacher of Musical Theory while under the tutelage of Percy Goetschius, Arne Oldberg and Peter C. Lutkin. In the fall of 1916, he became Professor of Theory and Composition in the College of the Pacific at San Jose, California, and, while there, received in 1921 the "Prix de Rome" and that autumn went to the Eternal City for three years of study. Since his return, he has been Director of the Eastman School of Music at Rochester, New York. Dr. Hanson is among the most original composers of American birth, and some of his most successful compositions have been his "Nordic" Symphony, "Pan and the Priest," a symbolic poem, "North and West," the symphonic poem, "Lux Eterna," these for orchestra. "The Lament of Beowulf" is for chorus and orchestra. His compositions have been on the programs of such orchestras as the London Symphony, New York Philharmonic, New York Symphony, Augusteo Orchestra of Rome, Italy, Concertgebouw of Amsterdam, Holland, Chicago Symphony, and many others.

boy. Note how a test runs. The result of the test shows he stands musically about 95.

that the boy, all other things considered, would be acceptable as a professional student, while the girl would probably be just about good enough to get benefit from a few appreciation classes.

"The remarkable thing is that, when the students themselves undergo musical experience, that is, expert instruction and tests, the Seashore Test for the most part correctly foretells (indicates) the rate of their progress. After the student has indicated professional potentialities and has had a fine training toward a definite end, there are a number of very enticing opportunities standing before him. Of course, the biggest field in music will probably always be that of music teaching in what might be called a small private way; but because it is small does not mean that it is not important. Not all students can go to the big schools and the big conservatories. There must be excellent local teachers. The more up to date, the more alert and the better trained these local teachers are, the higher will be the standard of musical progress in America in the future. The vastness of our country, the great lack of Sunday organ positions at \$5.00 a week—

conditions, make it impossible to say just how much the private teacher in a small community may learn.

"We have had, as have all educational institutions, a great many applications for graduates to fill special positions in colleges. Salaries of such positions range from a maximum of \$5,000 per year to \$2,000 per year, the higher salaries much the rarer. In great many instances this is accompanied by other emoluments such as residence and in some cases board in the institution. Very often a teacher with a salary of \$2,000 per year in a college community, apart from a great metropolis, will find that in the end, he has actually saved more money than a teacher with double that income in a large city.

Orchestral Players

"DURING THE LAST few years, the accomplished orchestral player has had very little to do with the question, 'What shall I do with my music?' There has been a very large demand for fine orchestral players. This is due, in very great measure, to the great increase in the excellent orchestras in the 'movies.' 'Stabilizing employment, without the expense and hardship of travel, has been most important in helping thousands of who engage in 'moving picture' work."

"The moving picture organ also has been a development of the last ten years; and with it has come a demand for organists which has in a way changed the whole economic situation in the organ field. In other words, the moving picture demand has affected the income of church organists."

"Here the demand for more accomplished players is mixed with the call for men of especially bright wits, not merely in the way of keyboard cleverness, but in the way of interpreting dramatic scenes in the 'movies' with ingeniously appropriate themes. Moving picture playing is best learned in a special school provided with projection apparatus, a very comprehensive library of suitable music and all the paraphernalia that goes with this new and immensely prosperous industry in America. The organs in moving picture houses are improving all the time; and the time is coming when only the most skilled performers will be able to hold their positions."

In the Field of Opera

"IT IS HARD to make predictions as to what the possibilities of lucrative employment may be. The champion race horse earns all the first prize. The other horses get very little in comparison. It is much the same way in opera. The great stars are paid very large fees. The little

"In most places, the lowest union rate is \$65.00 a week and some special orchestral players who are very efficient are sometimes able to get as high as \$100.00 to \$150.00 a week, depending upon their ability. One other feature of the motion picture orchestral player is this: after the player has been engaged from forty-eight to fifty-two weeks during the year, the picture player has no employment and represents a wonderful advance over the organist when an orchestra player had to scramble for engagements and often needed a long period of unemployment in the summer.—Ed.

"The average organist, playing in a good three-thousand-dollar-a-week hotel will get from \$100.00 to \$200.00 a week, surely an enormous remuneration when one realizes that some of the people who are earning this large income in years gone by, would have occupied Sunday organ positions at \$5.00 a week.—Ed.

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We knew John Wanamaker and we saw enough of him to know that if he had advertisement in mind he was business man enough to realize at a glance that there were dozens of ways in which he might spend money for advertising that would bring far larger and more direct returns than the prodigious sums he spent for music and for art. For this reason, if for no other, we credited him to the greatest extent with practical idealism in bringing music to the people in a most powerful and sensible manner and with a generosity equaled only by the Roman emperors.

John Wanamaker loved music, believed in its civic significance, and looked upon his great stores as a means of spreading musical inspiration and enjoyment in line with his own practical idealism. Let us honor him for his actual accomplishments. These stand alone in American business and art and commerce.

His son, Rodman Wanamaker, has continued the musical work of his father in the great stores, on an even more magnificent scale. He made one of the greatest modern collections of string instruments of the violin family to be found anywhere. These he has placed under the care of Dr. Thaddeus Rich, former Concertmaster of the Philadelphia Orchestra, as curator. No expense has been spared to make the Wanamaker concerts lavish, beyond the imagination. The price of admission is merely a low for music.

The Wanamaker concerts have been an inspiration to scores of other merchants, and the musical public has benefited enormously thereby.

Keep sunny. The world has enough clouds. Bright and happy music is one of the finest tones the Almighty has given us.

CHAPEL BELLS

A THOUSAND chapel bells are calling all over the land. With the opening of the college gates, multitudes of young men and women are returning to their work. Some are serious, others are youths, overjoyed to have the opportunity to study. Others are making the opportunity out of their own ingenuity, their own efforts and their own muscles and brains. All honor to them! In many cases they stand a far better chance to succeed than those who have their way paid for them.

If it were not for self-made men and women, "Who's Who in the World" would be a very lean volume indeed.

Chapel bells each year are calling to greater and greater musical opportunities. It is a joyous sound. It is the reveille of youth awakening to a new world.

OFFICE HOURS

PRACTICAL experience is, after all, the only kind of experience that really counts. Therefore the Editor finds him self continually reverting to those happy days when he was a teacher in fact rather than in print.

Once a pupil came in with a look of great achievement and announced, "This week I have practiced three hours every day."

This pupil had great verbal ambitions and did not hesitate to tell her friends she expected to become a virtuoso of no small consequence. Yet she bragged about "three hours a day."

Had she been employed in any business office as a stenographer she would have worked, as a matter of course, from seven to eight hours a day, and would have thought nothing of it. But sitting at the piano for three hours was an achievement.

Just why should a student, who expects to achieve great things in life, feel that he is entitled to less working hours than nine-tenths of the workers of the world in business life? Why should one brag about three hours at the keyboard, when thousands and thousands of intelligent stenographers work eight hours at the typewriter and in that eight hours in a great many situations are beset with annoyances and difficulties that never suggest themselves to the student comfortably seated in the studio or in the home?

Of course, a great deal depends upon one's physical condition and other educational obligations. Over-practice may become a very serious matter, with a very sensitive, nervous organism. But why shouldn't one who is interested in taking up music as a life-work practice four, five, six, seven and eight hours a day, if he is really enthusiastic about it?

We think a great many students baby themselves, belittle the importance of practice and underestimate their physical ability. Don't be afraid of practice, if you want to win out. After all, work, work, work is the everlasting secret.

Of course, practice should be broken by periods of rest. One should never practice when one is really fatigued; and there is, we admit, a difference in the physical force expended in playing a Kullak Octave Study and in writing a business letter. Yet we believe that the practical student should have "office hours," and that the student should not be stingy with himself about his office time.

The key to the portals of musical success is forged in the laboratory of hard work.

TIN-PAN ALLEY

A SHORT time ago we made a tour of some conservatories in New England. In one we found an equipment of excellent modern pianos by a foremost New England maker. The college head apologized for the more or less run-down appearance of the building, but he said:

"We had our choice between a new building and new pianos, and we couldn't have both."

In another college, with a comparatively new building, we were ushered into what can only be described as a "Tin-Pan Alley." In the first place, the pianos never had been good. They were possibly twelve or thirteen years old. The instruments were variously tuned, or "tuneless," to a degree that would have delighted the wildest musical futurist. Worn with hammering and careless use, they really were a distressing collection of wrecks.

The playing of the students was a distressing collection of wrecks. To the condition of the instruments, notwithstanding the fact that the teacher who had to do with the poor instruments was a very well equipped and enthusiastic person. Moral: Pinch the piano and there shall be trouble.

There should be frequent tuning, also occasional tone and action regulation. Your radio, your player piano, your talking machine needs it, so does your auto—why not the piano?

New and then a student with huge talent and industry can triumph despite a poor instrument. Nevertheless, a fine instrument is the student's greatest encouragement.

Three Classes of Students

ON THE OTHER hand, anyone with a fair degree of talent should be encouraged to take up music as a special study in special classes, as long as he has the ability to get pleasure out of it. To my mind, students entering a conservatory should be roughly divided into three classes; first, those who are what one might call "listening" students. They come to lectures on appreciation. They play to a moderate extent and want to become acquainted with the literature of the art. Of course, anyone with this great desire should be admitted to such classes as well as those who indicate thorough psychological tests, such as the Seashore Tests, special musical capacity above the average. These people should take up music as an avocation. They are missionaries of musical joy throughout their entire lives and are the backbone of musical culture in all countries.

"It is just as important to have one million good listeners as it is to have one thousand good professionals. The latter are the few who are the backbone of the music business."

"The third class would include what might be called those who are destined to become professional students. They have passed the Seashore Tests with a high average mark, and also have passed rudimentary tests in musicianship. Personally, I value very highly such a test as the Seashore Test. Dr. Hazel M. Stanton has prepared for us a booklet upon this subject and I would like to show you the difference between two charts.

"Chart No. 1, shown on this page, is a picture of the talent of an eleven-year-old

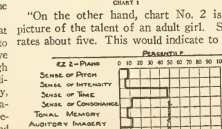
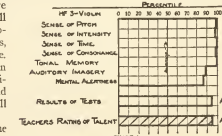


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ones must content themselves with a slender income. This is due, in a large measure, to the very limited opportunities for employment. However, considering the enormous advance in musical interests in other directions, it is only reasonable to suppose that opera, despite the great expense of the management and the production, is sure to become more popular in America.

"Opera must be seen. People will not be content to hear opera over the radio and through the phonograph alone. But these features are among the best advertisements of opera. There will be a time, without doubt, when Italy will have enormous opera companies, as in Germany and France. Just now there are comparatively few operators to run what might be called the operatic trade.

"In the first place, the opera singer should be a fine musician. He should have an advanced type of physical training (ball training when possible), so that his body may be strong and lithe. He should have ample dramatic training; and last, but not least, he should have a specific training in singing under a conductor who knows the operatic traditions.

"We have so many very capable singers in America; but very few of them have been able to make the bridge to the operatic stage. It has been my conviction that our next step in America, leading toward greater opera, will very likely be through a higher form of light opera, such, for instance, as is 'The Student Prince,' 'Countess Maritza,' 'The Vagabond King,' 'The Chocolate Soldier,' or such a work as the unfortunately ill-fated 'Deep River,' by Mr. W. Frank Hawley. The production of many of these works and their like has resulted in fortunes for the producers.

"Wherever there is a practical economic demand, the demand for artists always increases. These opera companies are tending to take the taste of the general public.

"The field of radio, gramophone, and also the talking machine, is so much a matter of the individual performer that it is difficult even to intimate what the possibilities are. Some of the concert singers are said to have earned as high as forty thousand or fifty thousand dollars per year. The field is broader than that of opera, of course. Concert pianists and violinists have, in some instances, lived to see themselves become millionaires, not in francs or marks, but in actual United States dollars.

The Teacher's Field Greatest

"IT IS THE TEACHER, nevertheless, who has the greatest field in musical art. He is the missionary to the great public. He deals first of all with an art which is of vital importance in training the mind, developing the imagination, quickening perception, establishing coordination of the muscles and nerves.

"In the University of Rochester, music is permitted even of credits in certain cases for the Bachelor of Arts degree in Latin or Greek. Music develops accuracy and a sense of beauty interdependence. One of the things we have discovered here is that the students who pass our Seashore Tests and become students of first rank in our musical department in our musical work, also rank among the very first students in the other branches of intellectual work in the University. It is very difficult for anyone living music to get the maximum from it without performing it. Americans must learn this more and more. There is an enormous advantage in hearing the finest music of the world, through the radio, and through the talking machine and player piano. These are all very vital features in modern musical education. Nevertheless, to get the real fun out of music, to have the adventure of new fields, just as one reads a new book or plays a new game, one must have the ability to perform. This is not emphasized enough in America. It is not understood as it should be; and many very good American citizens go through life without the facilities for getting the best out of music merely because their parents have neglected to give them a musical training.

"It is very easy to show a man that playing a game of golf and merely standing around and watching it are two very different things. But it is hard to show that same man that the great joys in music come from playing it and not merely watching the other fellow do it.

"America is now on the threshold of its greatest musical experience. It has become as much a part of life of the average man as his bread and butter. We have come to a day in our national history when few men and women are willing to admit musical illiteracy. It is my firm conviction that this will lead to greater happiness and civic content in the future."

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The Evolution of the Staff

By ERNEST M. IBBOTSON

As time went on, different other lines were added; some were red, some were yellow, some were green, and so forth until as many as eleven lines were in the staff.

Ex. 3

With so many lines it was hard to tell quickly what the right note was. To make clear the letter "F" was put on the fourth line from the bottom, and the letter "C" was put on the fourth line from the top (do so). The form of these letters gradually changed until the letter "F" became our bass clef sign "f", and the letter "C" became our treble clef sign "c".

My country, 'tis of thee,

All of the music in those days was sung with or without an accompaniment. The instruments used would look very queer to us. They did not have pianos or violins as we do now.

A good many years later, a line was drawn over the words, too, so a better idea was had of what the right notes were. A singer would start on any note that suited his voice and to him more or less a guess as to what the following notes were.

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Launching the Musical Artist

How Great Pianists, Violinists and Singers are Presented to the Public

By C. E. LE MASSENA

The following article by Mr. Le Massena indicates some of the methods employed in launching the artist to the public. One baker of a young singer once said to the Editor of THE ETUDE MUSIC MAGAZINE, "It costs more to launch a singer than it costs to launch a steam yacht." In many cases it may be true. Of course, the singer is worth far more to the world than the steam yacht, which merely gives selfish pleasure to a few wealthy owners.

It is possible for the young artist to build a reputation without some of the methods which Mr. Le Massena describes. This, however, takes time; and in America we must work miracles in minutes.

The author of this article is a musician who is also a professional promoter of the publicity of artists. The old-fashioned press-agent, with his repertory of tricks and fakes, has given way to the promoter who employs legitimate methods. In this field, Mr. Le Massena has been engaged at times by a long list of noted musicians, including Mme. Galli-Curci, Frieda Hempel, Paderewski, Damrosch, Dolmancy and many others.

Mr. Le Massena is the composer of a very delightful opera which has been given frequently by professional and amateur groups and has been heard over the leading radio broadcasting stations. Over five thousand copies of this opera, "Pandora," have been sold.

Space in newspapers is at a premium with only a modicum available for music. Publicity material for artists, therefore, must be a highly-synthesized product condensed to a minimum.

It is striking that this material be correct, energetic, new, magnetic, gracefully presented. Sensationalism is a matter of psychological moment rather than of general practice. The one thing that unfailingly arouses interest is human nature. Plastic sentences and pictured idealism are dull because human beings like to see men and women as they are—not as someone imagines them.

There are two kinds of publicity. The one betrays confidence—fictitious creations that eventually sentence one to the editorial blacklist—and that means failure. The other is built on fact, embodies news value, avoids sham, bars extravagance. Nothing costs editorial ire more than an attempt to put one over.

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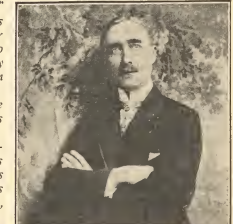
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C. E. LE MASSENA

This does not apply to trade papers with which the artist is only figuratively concerned.

SYNDICATES

THERE are two highly valuable—newspaper and picture—but both equally useful and immeasurably profitable. They are channels and difficult channels, however, because everybody rushes them. Syndicate editors are targets for press agents and offices are swamped with "stuff" from every imaginable source. Due to this plethora of non-descript material editors are put on the defensive and it is impossible to catch them off guard.

There is always a chance of placing anything of real news value, and it is right here that a clever press man can show his ability. It's his business to know what news is coming that they will hold aloof until he has acceptable copy to present. Nothing is more detrimental to an artist's standing than the constant circulation of absurd or glaring "piffle" that smacks of rank publicity. Selling a name to an editor is half the battle and sooner or later good stuff will receive his "O. K." for publicity is really a form of mental science—an act wherein one mentally exerts a persuasive influence over another materiality.

GENERAL MAGAZINES

CIRCULATION is the chief requisite for publicity, and magazines provide an extensive distribution. Entrances of this type are not for all, but reserved for the particular. Biographies and memoirs are the most acceptable forms. Sometimes a discussion of a pertinent subject is in order. The selection of media must be made judiciously, otherwise time, money, energy and patience are wasted in sending out MSS. without sufficient knowledge of requirements.

It is best to discuss the proposition with one of the editorial staff before submitting an article, because music material is accepted only occasionally and must be exactly what is wanted; consequently, this class of matter ought not go by mail unless to out-of-town publications following correspondence thereto. Most magazines either have their own staff writers or place orders for such articles as they may need them. Hence it is an occasion for rejoicing when you do land something.

PHOTOGRAPHS, REPRINTS

PICTORIAL publicity is the most effective and valued kind. In point of "boost" nothing equals having one's picture

For Mastering Scale-Like Passages

By E. H. NICKELSEN

How often does one come upon a passage in a piece or study, which is not so different from a scale and yet has about it something that makes it tricky for the fingers.

To overcome such a difficulty the following method is suggested, using as an example for study.

The original passage is

Ex. 1.

As a preliminary exercise practice the following, which is made up of repetitions of pairs of notes taken from this passage and fingered exactly as it will be when taken as a whole.

Ex. 2.

This method will promote dexterity and cleanness of execution and brilliancy to the touch, and improve tone color.

Ex. 3.

Now use the notes with four in a group, etc.

Ex. 4.

Then with five notes in a group

Ex. 5.

Damrosch and the New York Symphony

By A. R. THUR

THE FACT that Walter Damrosch has recently resigned from his post as conductor of the New York Symphony Society, in which he has succeeded his own father, gives special interest to his book, "My Musical Life." The Symphony book, he tells us, had a difficult beginning, owing to rivalry between Leopold Damrosch and his great contemporary, Theodore Thomas.

"Orchestral conditions were had compared with today," says Walter Damrosch. "There was no such thing as a permanent orchestra. The musicians of the Symphony Society, for instance, played just as preceded by a public rehearsal. They also officiated at four concerts of the extent of their efforts in that direction. living by teaching, playing in theaters, and dances, and some of them even at political and military processions and mass meetings.

If a better 'job' came along than the symphony one, they would simply send my father a substitute. Small wonder that occasionally their lips gave out and the first horn or trumpet would break on an important note during a symphony concert. "And yet in spite of these disheartening conditions, my father succeeded in fusing the orchestral players with such emotional intensity, and imparting so lofty an interpretation to them, that the audience of that day were often roused to the greatest enthusiasm; and I would tuck my arm very proudly into the first horn or trumpet and the single sale we knew that the subscription to the concert was not more than eight hundred dollars and the single sale at the box office had not reached the hundred dollar mark." The tide was turned in 1879, we learn, with a performance of Berlioz' "Dante and Faust," which proved the salvation of the Symphony Society.

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produced. That is the reason out-door display enjoys such a vogue in commercial advertising since the eye is quicker than the mind to grasp and more apt to retain the impression for a longer time. An illustrated article has more potency than one carrying no pictures.

Even a photograph with a mere caption is more desirable from a publicity angle than twice as much reading space. Rotogravure and picture pages in the daily press are eagerly sought and are at a high premium. These are excellent mediums to cultivate, but the subjects must possess news value. Original photos are costly and not essential for distribution except in special cases. Reprints are inexpensive and well suited to publicity purposes. Black, glossy prints produce the best results; therefore, sittings should be made with clear, well-defined poses. Many photographers are guilty of such desecration of their art and insist on creating an "art study" which is wholly unsuited for publicity.

LOCAL ADVERTISING

SHEETS, Cards, Cut Mats. One and three sheet posters, as used on theatrical billboards, are part of the equipment of every artist. These, with window cards and cuts, are usually handled by managers, but a certain number of half-tones and newspaper cuts, except a quantity of mats, are always needed in a publicity office. Some papers accept mats, others cuts, while class magazines often use fine screen cuts, but the best and largest publicity medium to have good prints or originals and to do their own engraving. One of the details of press service is to know the various requirements in this line.

DISBURSEMENTS

IT IS NOT good practice to send press material whenever one takes the notion or because it is a self-appointed editor. If possible, it should be scheduled so as to guard against overruns. Too much material to clog the wheels or close the slide gates. There are two sorts of press news—one breaks quickly and demands fast action; the other involves a systematic building-up process. The former has to be executed on the "run," often dispatched by messenger, telegraph or special delivery. The latter is the more difficult to handle because it lacks the spontaneity of the other.

Items about activities, dates, engagements, programs, roles—whatever is of current interest—should go out weekly, even daily, if important, and on time to catch the editions for which they are intended. In the case of dailies, this is a matter of strict attention and promptness, for to be late with such notices is to prove one's inefficiency. One must know also whether such copy is suitable for the "music" editor or "news" editor and that it is directed accordingly. Musical papers may be supplied with a variety of material at frequent intervals, provided one carries advertisement; otherwise, it might prove "unacceptable."

FEATURES

FEATURE STORIES are always saleable, if of feature quality. These are of the intimate order dealing mostly with the private life or affairs of the subject. Sensation and scandal are to be avoided, even though it does the columns of certain journals catering to such tastes.

On occasions, a publicity "stunt" may be staged legitimately and to good purpose, but it must be adroitly concealed. Such material makes good "first page" copy. Stolen jewels, divorce, marriage, finance, arrivals and departures, purchase of property, contracts, appraisances, social functions—things that pertain to personality rather than to art—these generally prove good copy. Local representatives of out-of-town papers are almost unanimously agreeable persons looking for suitable material, and are valuable co-operators, especially for tours.

Press clippings as visual evidence of press service are desirable. There is no way, however, of locating all that gets into print, although a fair percentage can be gathered together for the assistance of future press-clipping agencies. Some papers will return "marked" copies if requested.

FOREIGN PRESS

CERTAIN foreign papers have representatives in the United States who are glad to receive news concerning artists going to or returning from foreign parts—particularly useful for Canada, Europe, Mexico and Cuba. Press material for the Orient or remote parts requires special treatment because of a set publicity policy that maintains in some localities. The foreign language press in American cities furnishes a convenient medium for publicity when it concerns those of like nationality. Serbian, Polish, Jewish, Russian and so forth. English copy can be used for such, as well as for most foreign states, there being few cases when items need to be translated into another tongue.

CRITICISMS AND NOTES

THE CULLING of essential portions of critical reviews is a delicate operation, for it is not always clear what specific words are best to lift. Brief, pithy, forceful clauses and catchy, graceful phrases are perhaps most effective for reproduction. They take up less space, can be set in a large type and more readily attract the eye.

Sometimes it is wise to reprint an entire notice if given by a prominent critic or if enumerating points that do not lend themselves to curtailment. Key words may be pressed to prominence in bold-face type or italics. Press notices, when reproduced, should be set off by a striking picture with the maximum of white space. A single sentence often proves of greater value than a voluminous exposition. To alter or delete so as to transform a poor notice into a good one is both dishonest and unwise.

TOURS AND CAMPAIGNS

NO PART of a season's publicity work is more important than that pertaining to tours. It is aimed to stimulate ticket buying, also to induce repeat engagements. The signed contract is not the end of the campaign. Adequate publicity is an expected accessory to every engagement. Campaigns should be launched far in advance of schedules and each point covered thoroughly right up to the performance date.

ANNOTATIONS

MOST auditors are mentally unprepared to listen. They bring their attention to a concert, but these do not enchain spontaneously. Therefore, it is necessary to acquaint them with what they are to hear. Program notes serve that purpose as nothing else does or can. By this means, the auditor grasps the significance of each act or song, receives greater emotional pleasure and carries away a more complete impression.

THE IDEAL idea of what he has heard. He is a human being, not a machine. He possesses mentality, intellectuality and emotion. But these faculties lie dormant unless stirred into activity through impulse. It's up to the artist to supply that impulse. Wordbooks are apt to prove a hindrance rather than a help, for, instead of listening to the singer, those who receive them invariably follow the translations in a vain attempt to get at the meaning.

BOOKS AND COMPOSITIONS

THE PUBLICATION of books is publicity of an uncertain type. Rarely do books by artists add a career because, unless invariably, they are memoirs, autobiographies or teaching methods written at the close of a musical life. Hence, few books can be utilized as propaganda material. Compositions and songs, however, have an appreciable public value.

A good composer who plays his own works or sings his own songs finds them helpful in creating name value, and as these begin to find their way on programs of contemporaries, this value is enhanced proportionately. A musical work of class performed by a recognized organization is a decided boost to the composer, but such works are scarce, so publicity of this sort is too ephemeral to be counted.

Radio furnishes an excellent medium for wide publicity which artists and managers have been slow to recognize, but towards which they are now showing a decided partiality.

THE ETUDE

THE ETUDE

Leschetizky's Vital Ideals

By Leschetizky's Most Famous Vorbereiter

MARIE PRENTNER

AUTHOR OF "THE MODERN PIANIST," A TEXT BOOK ON LESCHETIZKY'S METHODS



IN THE BRILLIANT rooms of the Villa Leschetizky, in the Karl-Ludwigstrasse at Vienna, it was formerly usual in the autumn for a great number of pupils from all parts of the world to assemble around the celebrated teacher, Theodor Leschetizky. Eleven years have passed since he has gone, "round the corner," as he used to express himself with the familiarity of his spirit, who is still alive was proved on the twenty-sixth of September, this year, by those disciples who joined together to do homage at the master's grave in the Vienna Central-friedhof, both in their own names and in those of all the others who were prevented from coming by the great distance of their homes beyond land and ocean barriers.

Molding Delicate Hands

LESCHETIZKY believed that it is one of the most pleasing tasks to mold children's hands and children's minds technically and musically. In this opinion I myself fully share. Children as pupils always had a great attraction for me; it may be that my partiality was somewhat owing to the charming incident which led to my appointment as Leschetizky's assistant.

At that time I had as my first pupils two little Polish girls, cousins, and they were nine years of age, one fair haired with blue eyes; the other with dark eyes and black hair. The two pretty little girls at once became my greatest favorites and were extremely diligent. After two years of eager study it occurred to me to ask Leschetizky to see in my opinion due to his ever-ready ability to illustrate, by his own performance, his remarks and criticisms of the pupils' rendering of the work. Thus, the instruction of the master was combined with the execution of the artist. (I lay the greatest stress on the importance of this method of teaching and have therefore myself adopted it.)

Aural Representation

AS I FORMERLY noticed with Leschetizky's pupils and have since observed with my own, there is nothing more inspiring to the phantasy and sense of musical beauty than the vivid representation to the ear. This brings the desired goal within the scope of nearest consideration and renders mounting of dry scholastic instruction superfluous. Hearing especially difficult passages played (the elocution of that language of all languages, music) awakens in the pupil the dormant talent and leads to progress with surprising rapidity.

The older Leschetizky grew the more he interested himself in signs of precocious talent. Quite a number of such miniature pianists were often grouped around his two pianos at his celebrated "Klassen-abende." Some dull remark or some unkind situation on the part of one of these sweet and very clever little musical "radpoles" often decided the success, even as to the performances of the grown-ups. Then the cheerful temper of the master lasted for the whole evening and he would relate tales of his youth, of his friendships and meetings with other great artists, such as Anton Rubinstein, Lisbiele and the Swedish Nightingale, Jenny Lind.

At her first appearance in Vienna, Jenny Lind was received with the greatest triumph, and, after the performances, on leaving the "Kärntnertheater" (our present opera house) her carriage was drawn home not by horses, but by the enthusiastic students. Often, till two o'clock in the morning, she had to appear over and over again on the balcony to thank the acclaiming crowds for their endless ovations.

On one of these occasions Leschetizky

was holding up a big branch of blooming lilacs, which he had broken off for her on his way, when suddenly he felt himself lifted up by her excited admirers. Holding on to a pillar he was lucky enough to be able to throw the fragrant blossoms at Jenny Lind's feet. She forthwith picked them up and gracefully bowed her thanks. This was his first meeting with the celebrated singer, and it remained unforgettable in his memory.

Each of my little girls had prepared no less than eleven pieces, although I thought two or three would be sufficient. The Professor, however, so severe, was so delighted that, at the end of each piece, he asked, "What else have you got? Go on playing!" till all the twenty-two pieces had been played. Leschetizky's pleasure and appreciation were really touching. He exclaimed, "To-day is class-day. Your pupils must play! The others must hear them! The performance of these two children reminds me of my own childhood."

Leschetizky himself had been a wonderful child-pianist under the tuition of Karl Czerny. At the close of the class I was very happy by the charming way in which he offered me the appointment as his assistant. On the following day, my door bell rang over and over again and each time a new pupil stood before me, saying, "Professor Leschetizky sends me to have lessons with you." From that time on I had principally to do with grown-up pupils, careless and ambitious, to whom I could devote all my energies and in whom I could infuse my own enthusiasm.

Effects of the War

BUT THE war brought a change. The musical salons in my villa in Vienna, which had been so frequented, had to be given up. Art in Vienna was at a stand-

still. In fact, the hardships of daily life were so great that my sister, a very successful sculptress, and I were fain to remove from Vienna to Gmunden and Tramsen. The lovely lake surrounded by beautiful mountains, the pure air from the Alps, after the city, so neglected since the war, was a welcome change.

The intercourse with a particularly intellectual and art-loving school, which had assembled round the court of Cumberland, soon led us to feel that we had here found a second home. All my pupils from abroad had left Austria on account of the war. A few advanced pupils from Vienna had followed me to Gmunden and some pupils from Gmunden presented themselves.

To my surprise, children, also, were brought to me as hopeful scholars. First of all, a very wealthy lady brought me her eldest son, a pretty little Tommy. He knew nothing to play to me; he only knew the names and the values of the notes. His original interest in learning to play the piano had been thoroughly knocked out of him during his one year's instruction in London. His mother, an Austrian, had just returned from London. After her exasperation there, she despaired of her boy having any talent for music. So she begged me to give him a month's trial.

Tommy's First Lesson

THE case was really alarming to me, for, except his notes, he knew next to nothing. I looked at his delicate little hand and his soft, pretty fingers in the form of a third (right hand) on the keyboard, showing him with my own hand exactly how the fingers are to be held, the point of the thumb resting on the edge of the key C and the third finger well curved in the middle of the key E. The fingers which are not occupied are to be held well curved above. In the same position I made him strike the keys D and F and G, and so forth, in form of the ascending scale.

He had to count aloud and to strike the first four thirds as high as possible, the next four thirds as piano as possible. As a preparatory exercise for the legato, the hand should now move quickly close to the keyboard from third to third ascending and then (four keys D and F and four thirds piano) descending.

Ex. 1



These exercises and all the following exercises should then immediately be played

Music and Poetry in Autumn

By RENA IDELLA CARVER

1. In AutumnSöchting
2. Autumn IdylP. Renard
3. In AutumnMoszkowski

The next group is given over to Hallows' pranks and all the gaiety and witchery of dainty and boisterous figures of the masquerade, as well as the awe-inspiring appearances of ghosts and witches, enter into the music.

1. Jack o' LanternsBartlett
2. ClownChaminade
3. PierretteChaminade
4. Paladin (from Masquerade)Laurens
5. Witches' DanceMacDowell

"Then lift up the head with a song!
And lift up the hands with a song!
To the Ancient Giver of all,
The spirit in gratitude lift!
For the joy and the promise of spring,
For the bay and the clover sweet,
The barley, the rye, and the oats,
The rice and the corn and the wheat,
The cotton and sugar and fruit,
The flowers and the fine honeycomb,
The country so fair and so free,
The blessings and glory of home,
Thanksgiving! Thanksgiving! Thanksgiv-
ing! Joyfully, gratefully call
To God, the Preserver of men,
The bountiful Father of all."

1. The Joy of AutumnMacDowell
2. From Puritan DaysMacDowell
3. In AutumnMacDowell
4. A. D. 1620MacDowell
5. Of Br'er RabbitMacDowell
6. By Smoldering EmbersMacDowell

Edward Fitzgerald's "Old Song" gives a scene of late Autumn.

"'Tis a dail sight
To see the year, dying,
When Winter winds
Set yellow woods sighing,
Sighing, O sighing."

When such a time cometh,
I do retire
Into an old room
Beside a bright fire,
Oh, pile a bright fire!

I never look out
Nor attend to the blast,
For all to be seen
Is the leaves falling fast,
Falling, falling!

1. Flying LeavesC. McEllen
2. Falling PetalsP. Jackson
3. Autumn LeavesZimmerman
4. By the FiresideSchumann

Other lists to select from are given below.

- Witches' RevelSchytte
- A TaleMacDowell
- GhostsSchytte
- In the Hall of the Mountain KingAlf. Söulst
- Joyous PeasantSchumann
- March of the PilgrimsKroeger
- Autumn Leaves WaltzZimmerman
- Witches' DanceConcone
- The Black Forest ClockC. Heins
- Autumn Days MarchC. Lindsay
- SparkeMoszkowski
- Marche FantastiqueG. L. Spaulding
- The GoblerG. L. Spaulding
- The Tale of a BearB. R. Anthony
- Arrival of the BrowniesH. Engelmann
- Four Leaf CloverC. Lindsay
- An Autumn AfternoonG. Merkel
- The Jolly HuntsmanG. Merkel
- Grand GamesRogers
- Prelude and Fugue, No. 1 (with Hymn of Thanksgiving)Mendelssohn
- ColumbineSilver
- March of the DwarfsGrieg
- Autumn LeafHarris
- Indian SummerC. Lindsay
- Red Leaves (An Autumn Impression)C. Anclife
- An Autumn MoodW. M. Felton
- Falling PetalsC. Schneider

with the left hand in contrary movement. Then these thirds were practiced staccato. For this the fingers are placed in position on the keys and, after giving a quick stroke down, not only the fingers but the whole hand, throwing itself upward from the wrist, drops quickly back again to be ready in position for the next third. Again four thirds as loudly as possible and four thirds as softly as possible. This exercise is also executed in another kind of staccato.

In this the hand, well raised above the keyboard and the fingers already in position, is dropped suddenly to strike the keys and then quickly and classically jerked upwards from the wrist. The same exercise is also practiced with another fingering, with the second and fourth and the third and fifth in the different modes of touch and color, *forte* and *piano* later *fortissimo* and *pianissimo*.

The variety which is attained by the change to different touch and tone is an attraction for the child and keeps his attention alive. I have tested this by experience in various cases among my younger pupils. Moreover, in a few weeks of steady work, the exercises are to be practiced in octaves, first *piano*, then *crescendo*, then *forte*.

In the same way as the thirds, the sixths should be practiced with the fingering: thumb and fifth, loud and soft, long and short. The sequence of thirds and sixths then are to be played separately, note after the other very slowly, *forte* and *piano*, legato, staccato and non legato with first and third, second and fourth and third and fifth.

Ex. 3 Right Hand

Ex. 4 Right Hand

Ex. 5 Right Hand

These exercises are to be transposed into the different keys.

After the sequences of thirds and sixths, the finger exercises develop a full sound and then at rest in legato and non legato and then from the wrist, staccato, *forte* and *piano*. As soon as the stretch of octaves is attained, moreover, in a few weeks of steady work, the exercises are to be practiced in octaves, first *piano*, then *crescendo*, then *forte*.

Ex. 4 Right Hand

Special exercises for the thumb as a

Self-Test Questions on Miss Prentner's Article

1. What position of the hand should be taught the child? *Put the hand in position as in Vienna?*
2. What are the effects of the war on artists in Vienna?
3. Why should variety of touch be stressed with young pupils?

preparation for the scales are excellent practice for the little hands:

Ex. 5 Right Hand

Then follow the scales, especially the chords, first, each finger separately, then in connection, while some of the keys are held down. In most of the chords the position of the hand is turned slightly outwards. The fingers should first be prepared on the keys in the position rest in connection, without striking. Then being raised from the wrist and still retaining their position they should immediately descend and only then strike the chord. By doing this great accuracy in striking chords is soon acquired.

After this the arpeggios should be practiced. These exercises all together correctly executed develop a full sound and variety of tone not savoring of childish performance. As these finger exercises will prove so effectual it is not necessary to practice them for long at a time. Half an hour daily will be quite sufficient.

At the same time I began from the very first lessons with the charming little compositions of Garlitz, Heller (edited by Louis Klee with appropriate titles and verses), Reinhold, and so forth. These pieces must already be played with expression and also with discreet use of the pedal, as it is my object to bring out all the beauties inherent in these little compositions. I cannot but admire the talent of the composer who can bring so much taste, grace and effect within the narrow compass of child literature.

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How to Get Up a Little Musical Pageant in Your Town

By

LENA MARTIN SMITH

Illustration by Wm. S. Nordenheim

As a School Music Supervisor, it has been my duty and pleasure to direct the musical programs of a small town school—cantatas, operettas, glee clubs, choruses, and pageants. Pageantry is still so new to the average small town that it is not exactly defined

the folks from Storyland and to make interest them in the Rules. If the Make Believe folks approve, the children will soon be following.

We really built the pageant around our characters as well as following the story. Our general outline was as follows.

SCENE I. (10 min.) In Heathland. Father Health and Mother Health, Their Fairy and her 12 Fairy helpers and 12 Nymph helpers.

SCENE II. (15 min.) Make Believe Storyland. Cinderellas and Princes. Witches and Peter Pumpkins. Red Riding Hoods and Peter Pans. Goldlocks and Boy Blues. Orphan Annes and Raggedy Men. Woman of the Shoe and Children. (Folk Dancing)

SCENE III. (10 min.) Bible Storyland. (Pantomime) Parable of the Wise and Foolish Virgins. Story of Joseph sold into Bondage.

SCENE IV. Natural Storyland (interpretation and musical games). Peter Rabbit and Bunnies. Puss in Boots and Kittens. Three Bears.

SCENE V. The Party in Heathland. The arrival of guests followed by eight short episodes demonstrating eight Health Rules.

For one and one-half hours these children in costume presented the story. Less than fifteen minutes was given to talking or speaking the dramatic parts. The other hour and fifteen minutes was a continuous picture of rhythm, interpretation and other action to musical accompaniment.

We use piano music entirely. After selecting the number, from THE ETUDE, of the selections needed for one program, I assemble them under one cover. The selections for "In Heathland" were as follows:

1. *Melody of Peace*.....Johnson Used for Introduction or Overture.
2. *A Fairy Dream*.....Haechele Fairy entrance and exits.
3. *Moonlight Revels*.....Andri Vivace Movement, Entrance of Peter Pans.
4. *Large Movement, Entrance of Red Riding Hoods.*

Interpreted among these were the standard melodies for the folk dances and the closing number was a *Sandman Song*. Sometimes the entire selection from THE ETUDE was used; more often but one or two movements were chosen.

The director and pianist were so placed as to be out of the view of the audience; so the program was indeed a children's performance. They soon learned their musical cues (splendid ear training) and endeavored to enter into the spirit of the play as suggested by the music. At one of the rehearsals, the twenty-four Nymphs and Fairies were seated in a side room apparently unconscious of what was going on. A teacher entered and said, "Why, isn't there someone here to tell you when to go on the stage?"

A chorus answered, "Oh no, we know our music!"

The Nature Story scene was especially good as an interpretation of character supported by music. The Bunnies leaped around in a lively manner, stopping here and there to nibble grass. The Kittens entered softly and dreamily, wandering slowly and surely. Then came the Three Bears on all fours stepping rhythmically and awkwardly to the heavy bass melody of the Lobster Quadrille. The Bears (boys from the fifth) could not repress the growl that they thought should accompany bear journeys.

The Pageant seems to awaken children to the meaning of music in other forms than that of the voice. With the pianist for Assistant, each small group is taken to the stage for a fifteen-minute practice about twice a week. By spending two hours of each afternoon, and having but three hours of other assembly rehearsal, we have been getting good results from the five weeks of time devoted to it.

The children lose little of their regular school work. They develop a listening attitude, learn to respond with the dance, learn co-operation, responsibility and self-confidence, all the time in a musical atmosphere; and, in the aggregate, this makes the performance a much worthwhile thing in the school music work.

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The children lose little of

The Swinging Forearm

By JOSEPH E. LAYTON

THE following thumb and forearm exercises have been used with marked success that the writer feels justified in giving others the opportunity to test their merits.

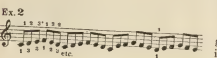
Taking into consideration the fact that the pupil has a strong tendency to turn the wrist in scale and arpeggio playing, a thing in itself both unsightly and detrimental to velocity, begin by placing the thumb of the right hand on any convenient key (for example, C, third space). Holding the hand and arm in a perfectly relaxed condition and using only enough weight to depress the key, proceed with a backward and forward forearm motion, exaggerating the position of the wrist inward, the thumb serving as a sort of pivot on which the whole forearm swings. Now repeat the process with the left hand one octave lower. In this exercise all the joints of the thumb are brought freely into play.

Next, with the third finger of the right hand on C, and the hand turned inward, extend the thumb under until it is above the next key, D. Strike D at the same time swinging the forearm over as far as possible and repeating this a number of times. The same exercise applies to the left hand, the only difference being that you begin with the thumb on C (second space in bass clef) passing the third finger over to D. This exercise is merely to get "the feel," so to speak, of the swinging forearm while playing two keys. Special care should be taken at this point to exaggerate the position of the hand inward, in order to prevent any turning of the wrist, also that the thumb remains under the hand each time the third finger returns to C.

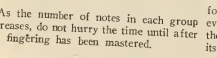
This preliminary accomplished, any regular set of exercises may be employed. First study the following exercises, preparatory to the scale. Use first the fingering nearest the notes, ascending and descending, and then the other fingering given.



Each exercise must be studied also with the left hand, playing the notes one octave lower than written.

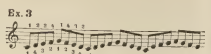


This will be continued through four groups descending, the same as in ascending. Each group will be fingered in similar manner to the first one of No. 6. Follow this with No. 7.

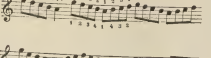


Number 7 will be played in its four positions ascending and descending, the same as in No. 6.

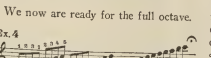
After the principle is mastered, the hand will gradually assume a natural position. These exercises are not recommended for beginners. Carefully practiced, however, this system of exercises can be of its use.



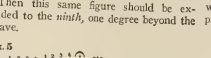
We now are ready for the full octave.



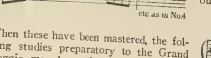
Then this same figure should be extended to the ninth, one degree beyond the octave.



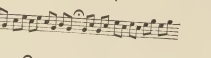
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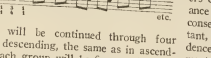
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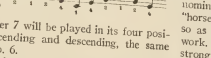
When these have been mastered, the following studies preparatory to the Grand Arpeggio may be undertaken.



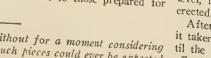
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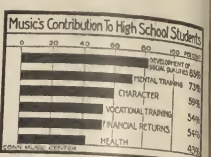


What High School Principals Think of the Advantage of Music

"THE Conn Music Center," conducted by the well-known firm of manufacturers at Elkhart, Indiana, has made an extensive survey of the advantages of music in high schools.

The principals of 772 high schools were questioned and 645 described the advantages of music as represented in the following chart:

Altogether this indicates a most unusual appreciation of the practical significance of music entirely apart from the delight in having a musical education.



Melodic and Harmonic Accents

By LULU D. HOPKINS

When learning a piece of music, you should identify melody and harmonic motion according to correct laws of expression and taste. In order to bring out the melody, it is necessary to give special melodic accents where such would be required rhythmically. Form the habit of looking for notes of special melodic importance in order to accent such notes.

When studying a composition also watch for notes of special harmonic importance. This means a trained ability

to recognize the key or keys of the composition, the principal chords, synopses, resolutions and so forth. You should understand leading tones, suspensions and the difference generally between consonance and dissonance in your music. Melodic and harmonic accents, however, should not be indulged in to such an extent as to interfere with the rhythm of the composition. Study your pieces from each of the various stand-points. If this is done intelligently, it will be a great help towards correct expression and artistic results.

Expression in Hand Independence

By HAZEL HAWKINS-DAVIDSON

THOUGH SOME of the most beautiful effects in playing are obtained by bringing out the melody, while the accompaniment

is left in the background, it is exceedingly difficult to acquire this ability. A pupil stumbled over the following measures for several lessons, though various ways had been suggested for their mastery. Finally she was told to play the accented notes very loudly and the other notes softly—merely touching the keys. When this was accomplished she was asked to play the piano parts so they could be heard faintly. This brought the desired results and she has found a new way to practice. Sometimes, when it is not so clearly marked as this, one has to hunt for the melody.

A Temporary Stage for Studios

By MARCELAITE C. KAISER

FOR helping pupils acquire poise and fluency in public performance, there is no advantage comparable to that of actually having them play on a stage. Most teachers can afford to hire a hall for performance purposes only once a year, and as a consequence, pupils remain shy and hesitant, and all of their lives lack the confidence necessary for successful entertainment. This could have been avoided if at the price of having a stage have been enjoyed the use of the studio.

Any carpenter will erect a temporary platform in the smallest studio for a very "home" and must not touch the side walls, so as not to damage the paper or woodwork. A capable carpenter can make it strong enough (and still have it movable) to a recital to be given in a hall, if previous wishes his pupils to have a teacher of playing alone and often on a raised level he will do well to have the stage erected three months before the event.

After the recital is over the stage, if taken down and placed out may have till the following year. Of view into the hall affords the pupils a prolonged period of practice and enables him to acquire the

ease of manner necessary in facing an audience gracefully and without embarrassment. It is unquestionably the most effective method within a teacher's means for helping pupils cultivate repose and a truly professional attitude.

Use a little imagination with children and they respond at once. I have seen pre-arranged pupils who play all the minor scales and then to which major scale each one is required. Use frequent transposition. The minor scales will not be forgotten.

When playing octaves on the white keys, it is better to place the fingers half way between the black keys and the white keys and the front of the black keys, or to place them on, or almost on, the edge of the white keys. I mean what position is best for the average hand (adult), not the small hand that can scarcely stretch an octave and not the big hand that can easily reach one or two keys beyond.

G. C. D.

A TEMPORARY STUDIO STAGE

THE ETUDE



The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.
PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

that matter, it is well to keep the fingers considerably over on the keys. There are several reasons for this: the fingers are nearer to the black keys when these are needed, and they are less in danger of slipping off the edge when playing. Also, it is a principle of mechanics that less force is required to press down the key an inch or two in from its outer edge than on the very edge itself, since in the former position the fingers are nearer the pivot on which the key-lever works.

Five-Finger Position

What is meant by the expression: "Beginners' pieces should be in finger position" so that they may be easily transposed?"

By "five-finger position" is meant that position of the hand in which the five fingers are placed on consecutive notes of the scale. Thus in the scales of C and D-flat major the fingers fall as follows:



If a pupil is taught—as he should be—to play five-finger exercises with this position in every major scale, it of course becomes an easy matter to transpose any musical figure or phrase which is confined to this position from one key to another, simply by applying the same fingering to each new group of scale-tons.

But while the five-finger position does, as I have shown, facilitate transposition, it is so limited in scope that the beginner should not be long restricted to it. The sooner the beginner is made acquainted with the whole sweep of the keyboard (with, at least, the octave scale) the better. So I should take the statement which you quote with a grain of salt.

Young Beginners

I am anxious to know if I could study some method whereby I could teach little tots who are not going to school. At present there are three little ones whom I could be teaching if I could make the work simple enough.

Three books which might give you a start in musical kindergarten work occur to me. They are: *Musical Kindergarten Method*, by Daniel Batchelder and Charles W. Landon; *The First Months in Pianoforte Instruction*, by Rudolph Palme; *Half Year Lessons in Music*, by Mrs. Hermann Kotschmar. Then, for music, you may use John William's *Tiny Tunes for Tiny Tots*, or for slightly more advanced pupils, the same writer's *First Year at the Piano*. From these materials and your own previous experience you ought to be able to build up a method for yourself.

Studies and Pieces

Miss E. O. B. asks if it is well to have a pupil work on more than one book of studies at a time. She cites the case of a parent who wishes her daughter to study from collections, rather than from

single pieces of sheet music, on account of the expense.

In answer I would advise but one book of studies at a time, since it is apt to confuse a pupil to mingle too many kinds of technical work. It is well, however, to alternate studies of an interpretative character with those that are purely technical. After Bargmüller's Op. 100, for instance, you might give E. Biehl's Op. 7, Book 2; or, somewhat harder, Berens' *School of Velocity*, Op. 61, Bk. 1, both of which stress pure technique.

If your patron wants to economize on sheet music, there are excellent collections of pieces, such as *The Very First Pieces for the Pianoforte*, *Standard First Pieces*, both of grades I-II, *Sources of the Masters and Albums for the Pianoforte*, the last two being by George L. Spaulding (Grades I-II). All of these collections are published by the Presser Company.

If your pupil takes the *ETUDE* you will probably find in it many good teaching pieces to fit her capacity.

Pedals and Octaves for Small Pupils

1. Should a child in the second grade use the pedals occasionally, if he has to sit on the edge of the stool to reach them (the stool being raised to the proper height) and not use lessons. My teacher is exact in my opinion. While I am continuing with her, I will use the pedals as much as I feel material to use and how to go about building up along this line.



(1) I should prefer to wait before teaching a child the use of the pedals rather than to cause him to assume an awkward position such as you describe. It is possible to purchase an attachment to the pedal which will bring it within the child's reach. When I was a small boy I used to place a wooden box on the pedal so that, by stepping on it, the pedal was depressed—although I am doubtful about recommending this device! Perhaps other teachers will make suggestions along this line.

(2) I should also avoid such exercises as you quote, as far as possible, until the child grows to them, and make it necessary for him to jump from one note to another (which was not intended), and thus very likely will tend to stiffen his wrist. Choose music for the pupil in which such passages are infrequent, at least, and then adapt them to the small hand by omitting or altering the offending notes.

The Well-Tempered Clavichord

In what order should the preludes and fugues of Bach's "Well-Tempered Clavichord" be studied?"

Any attempt at grading these preludes and fugues is necessarily inaccurate, since difficult passages are sprinkled through nearly all of them.

Let us first examine the preludes, which do not always correspond in difficulty with their respective fugues. Simpler of all is number 1 of volume I. In studying others in this volume, I sug-

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS BELONGING TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAMES AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

gest the following order: 5, 15, 6, 17, 2, 8, 21, 3, 22. In volume 2 the preludes may be studied in the following order: 12, 2, 6, 7, 10, 15, 24.

For the fugues, a good one with which to start, on account of its attractive theme, is number 5 of volume I. Next, number 2 and 1 of the same volume may well be studied, after which the following order will be followed: volume 2, numbers 15, 5, 12; volume 1, numbers 21, 9, 11, 6, 15, 17, 3, 4, 8.

In the above partial list I have placed only those preludes and fugues that are most straightforward and generally useful in their technique. Having mastered these, the student should be well prepared to choose others for himself.

Acquiring Technique

I have studied piano for a number of years and have emerged as a musician, but which I must say I feel and play musically (I am also studying the "cello"). But to say misfortune I have never acquired the technique which I must say I feel and play musically (I am also studying the "cello"). But to say misfortune I have never acquired the technique which I must say I feel and play musically (I am also studying the "cello").

M. B.

We may divide the whole field of piano technique into two classes:

1. Work on "stock materials," such as the common five-finger exercises, scales, chords and arpeggios.
2. Work on special problems, such as the new progressions in modern music.

Inasmuch as a large percentage of piano music is made up from the materials in Class I, it behooves us to see that this material is kept well under the fingers. Hence a certain portion of one's practice—perhaps from an eighth to a quarter of it—should be rigidly devoted to such drill. Preferably, too, this work should come at the very beginning of each day's practice period. In my own teaching I invariably assign each pupil a technical stunt at each lesson—such as the major scales in thirds, with certain prescribed rhythms.

For a compendium of this work I suggest James Francis Cooke's *Mastering the Scales and Arpeggios*. Then, under Class 2, mark out certain sections in the piece you are studying—say of two or three measures each—which present peculiar difficulties, and follow out a practice scheme with each of these marked passages. It is said of a prominent virtuoso that he kept on his piano fifty pieces of paper, one of which he moved to one side for each repetition of a passage, until all were transferred from one spot to the other. So do not be afraid to repeat a passage thirty, forty or fifty times, if necessary, to get it perfectly.

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PAGANINI CALUMNIES

THE FRENCH historian, FÉLIX, once wrote a biography of Paganini in which he quoted a letter written at his request by the great violinist in person, refuting many of the wild tales told of him. Here is a brief quotation from Paganini's letter:

"They have represented me in prison, but they are ignorant of the cause of my incarceration. However, they know as much of that as I do myself and those who concocted the anecdote. There are many stories in reference to this, which would supply them with as many subjects for their pencils; for example, it is stated that, having found a rival in my mistress' apartment, I stabbed him honorably in the back, while he was unable to defend himself. Others assert that, in the madness of jealousy, I slew my mistress; but they do not state how I effected my bloody purpose. Some assert I used a dagger—others that, desirous of witnessing her agony, I used poison. Each has settled it in accordance with his own fancy."

"I will relate what happened to me at Padua, nearly fifteen years ago. I had played at a concert with great success. The next day, seated at the table d'hôte, my entrance in the room had passed unobserved. One of the guests spoke of the great effect I had produced the previous evening. His neighbor concurred in what he said, and added, 'There is nothing surprising in Paganini's performance—he acquired his talent while confined in a dungeon during eight years, having only his violin to soften the rigors of his confinement. He was condemned for having, coward-like, stabbed one of my friends who was his rival.'"

Paganini goes on to relate with evident relief the confusion of this gossip monger when he introduced himself and asked for further details of his "crime."

CARUSO AT REHEARSAL

Most singers save their voices as much as possible at rehearsals, but occasionally the spell of the music is too powerful and they have to let themselves go. In her "Confessions of an Opera Singer," Kathleen Howard tells how Caruso sang at a rehearsal in a way that thrilled her. She had been singing in opera at Covent Garden, just before the Italian season, and tells how "one day as I was up in my dressing-room, preparing for rehearsal, I heard a golden drone below me, rising and falling on half breath—Caruso at room rehearsal. Words cannot describe the beauty of it; but it gave me a sense of pleasure. A day or two later I was at the Opera House on some errand and chanced to hear the rehearsal of 'Pagliacci.' Caruso was strutting about the stage, beautifully dressed, as usual, with a pale grey Derby hat, gloves of wash-leather and light-colored cane. The time had come for his famous solo. "He stood near the footlights with his eyes on the conductor, as we usually do when running over a familiar rôle with an unfamiliar conductor. He began softly, with his wonderful effortless stream of tone, so characteristic and so impossible of imitation. As the music worked on his emotions, always just below the surface with this great artist, his voice thrilled, stronger and stronger in spite of him, till suddenly in full flood it poured out in lush, luscious stream—and one thought God anew for such a voice."

The air from "Pagliacci" here referred to was doubtless "Vesti la giubba" for which Caruso was specially famous. "Whether a business man himself finds in music a source of pleasure and recreation is a personal matter."—GEORGE EASTMAN.

The Musical Scrap Book

Conducted by
A. S. CARBETT

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

WAS HANDEL'S FATHER RIGHT?

Most of us know that the father of Handel was sternly opposed to a musical life for his son, George Frederick, and it is easy to condemn him on this account. The old man roundly declared that music was "an elegant art and a fine amusement; yet, if considered as having for its subject nothing better than mere pleasure and entertainment."

In his life of Handel, however, Abby Williams points out that "no doubt old Handel was not far wrong in this condemning music from the point of view of knowing nothing of the great side of the art. At that time the town musicians were often of a low class, who subsisted largely by 'bumping before the doors' of the inhabitants. Organists had careers were, with few exceptions, poorly paid and therefore thought but little of, for the efforts of the art would scarcely have had effect as yet in a town so far from Thuringia as Halle."

THIS TENOR WAS FIERCE

In her "Confessions of an Opera Singer," Kathleen Howard tells an amusing story of an opera tenor who sang *Just to Carmem* on her own benefit-night in Metz. She had borrowed him from a neighboring theater but he would not come in time for rehearsal, she says, "and I did not see him until I turned my head in the first recitative and saw him making a man living in the great side of the art. At that time the town musicians were often of a low class, who subsisted largely by 'bumping before the doors' of the inhabitants. Organists had careers were, with few exceptions, poorly paid and therefore thought but little of, for the efforts of the art would scarcely have had effect as yet in a town so far from Thuringia as Halle."

I stood this as long as I could and told him all the warms, till finally I said 'time I want to!' At this he lost his

THE RHYTHMIC LIFE

"The whole of a man's life stands in need of a right rhythm," declared Plato, and Frank Howes in "The Rhythmic Life," Psychology and Music" tells us that Plato's rhythm in the ideal state, because he believed that each of them had a definite moral effect that was undesirable, this moral being an expression of meanness. We think here a modern equivalent of forms of jazz music, on the ground that their rhythms are irritants, too intoxicating and morbid, but most commentators on Plato and classical writers agree in treating these ideals of Plato as fanciful. "None the less, the healthfulness of some rhythms has been rather remarkably con-

German opera was not yet invented, and in Italian opera one would see only the fashionable amusements of the wealthy, carried out by foreign hirelings. The father, wishing to raise his son in the social scale, did all in his power to quench this terrible (musical) trait in his character. Since music was taught in the grammar schools, the boy was not allowed to attend them. He was prevented from going to any place where music was performed. All instruments were banished from the house, and the boy was forbidden to touch them or to enter any house where such kind of furniture was in use. The case appeared so desperate that some suggested cutting off his fingers."

"But . . . the boy was at any rate bound to hear music. Chorales were played every evening on the tower of the Liebfrauen Church; the chorale and cantata would be heard by him when attending divine worship; and the father could not stop the music which at Halle. . . . choirs and church musicians."

temper and left the stage. I was surprised, but supposed he was nervous. From then on, things went from bad to worse. Everything Caruso said to *Just to Carmem* was saying to him. I tried to whisper that I meant nothing by it—that that was the way I played it, but he grew blacker and blacker. "Finally in the last act I struck him with my fan, my usual business to make and caught my wrist and shouted, 'Was nicht Ihnen denn ein? (What's the matter with you?)' I was frightfully upset and, at last I lay on the floor, and he stood over me; he deliberately threw his head dagger at my face, and I, a corpse, rushed to the door to avoid being hurt. He shouted for half an hour before his wife knew it was all jealousy. He had been most popular up to now and could not bear to share a performance with any one."

BERLIOZ, THE ROMANTICIST

Hector Berlioz is one of the very few musicians who ever achieved fame without beginning the study of music in his childhood. If he had any musical training at all it was very rudimentary. As Arthur Ware Locke points out in his study of "Music, and the Romantic Movement in France," his training was more literary than musical.

"Before Berlioz went to Paris in 1821, at the age of eighteen," says Locke, "there had been little in these early years of his life, spent in the quiet surroundings of the village of La Cote Saint-André, to awaken in his mind the modern ideas of the outside world of literature and philosophy. But Berlioz was born a romanticist, and even in that little quiet corner of France, and in the midst of the domestic respectability which surrounded his early education, he managed to develop an outlook on nature and life and literature which was, to an extraordinary degree, anticipatory of his later conscious romanticism."

Even the spiritless pastoral fiction of Florian's "Estelle et Némorin," which he found in his father's library, set his boyish imagination on fire, and he pictured himself as the Nemorin for a real Estelle, the Estelle Fourrier who was his childhood's sweetheart."

"He reacted in a similarly poetic manner to any experiences of an emotional nature. He tells in his 'Autobiography' of his translating the death scene of Dido in the 'Aeneid,' the agony of the dying queen, the cries of her sister, the honor of that scene struck pity even to the hearts of the immortals; all rose so vividly before me that my lips trembled, my words came more and more indistinctly, and, at the line, 'Quaesivit cuncta lumen aeneumque reperta,' I stopped dead. Then my father's delicate feet stepped in. Apparently noticing nothing, he said idly, 'That will do for today, my boy; I am tired.' And I tore away to give vent to my Virgilian misery unmoiled."

TWO PIANIST-CONDUCTORS

Von Bülow and Anton Rubinstein were both celebrated pianists who became famous also as conductors. Leopold Auer who knew them both gives an interesting comparison of their conducting in "My Long Life in Music."

Of Von Bülow he says that "as a virtuoso he did not reach the heights he scaled as a conductor, for in the latter capacity, aside from his technique as an orchestral leader, he was magnetic and carried the audience with him from the very first measure. I have always suspected that he felt more authoritative, more in control, with the baton in hand. It is certain, at any rate, that as a pianist he never reached the same enthusiasm in the public as he was the first great piano virtuoso who was at the same time as great a musician as a conductor, and when he fronted the orchestra he could call forth effects hitherto unknown."

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

"There is no greater harmonizing influence than music—particularly choral music."—GENERAL COLEMAN DUPONT.

THE ETUDE

A dainty bit of etoaco to writing; requiring swiftness and accuracy. Grade 84.

Allegretto M.M. ♩ = 108

ARABESQUE INTERMEZZO

EDMUND PARLOW

MARCH CARILLON

A strong composition in modern style, one of the best of its kind ever written in this country. See Dr. Hanson's interview on another page of this issue.

THE ETUDE
HOWARD HANSON
Grade 5

Tempo alla Marcia

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THE ETUDE

1st Ped.

2nd Ped. only

A dainty little waltz, Grade 24
Andante M.M. ♩ = 72

ROCKING SO GENTLY

GEORGE F. HAMER

1st Ped.

2nd Ped. only

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KARI AND PER
DANSE NORWEGIENNE

A rollicking and highly characteristic *Norwegian Dance*, true to nature, by an accomplished modern writer. Grade 5.

Andantino (quasi moderato) M.M. $\text{♩} = 98$

TRYGVE TORJUSSEN

1

con Ped.

Poco più animato

Fine

f marcato

molto rit.

Allegro M.M. = 120

Copyright 1927 by Theodore Presser Co.

AWAY WE GO

CHARLES HUERTER

An ideal teaching piece. Grade 2.

Allegretto moderato M.M. ♩ = 108

5

p *mp* *cresc.*

1 2

mf *Fine* *f* *p* *f*

p *mf* *cresc.* *rit.* *f D.C.*

ten. 5 1

PILGRIMS' CHORUS

from "TANNHAEUSER"

SECONDO

Arr. by Preston Ware Orem

See Mr. Blart's very interesting analysis of the "Tannhauser Overture" on another page of this issue.

Andante maestoso M.M. ♩ = 63

THE ETUDE

R. WAGNER

The musical score for the Pilgrims' Chorus, Second Movement, is written for piano. It begins with a treble staff and a bass staff. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The tempo is marked 'Andante maestoso' with a metronome marking of 63. The score includes various musical notations such as notes, rests, and accidentals. Dynamic markings include 'p molto sostenuto' and 'poco cresc.'.

a / The right hand above the left.
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THE ETUDE

PILGRIMS' CHORUS

from "TANNHAEUSER"

PRIMO

Arr. by Preston Ware Orem

Andante maestoso M.M. ♩ = 63

R. WAGNER

The musical score for the Pilgrims' Chorus, First Movement, is written for piano. It begins with a treble staff and a bass staff. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The tempo is marked 'Andante maestoso' with a metronome marking of 63. The score includes various musical notations such as notes, rests, and accidentals. Dynamic markings include 'p molto sostenuto' and 'poco cresc.'.

SECONDO

THE ETUDE

PROCESSIONAL MARCH

SECONDO

FREDERICK KEATS

A real Processional; four steps to the measure.
Good for indoor marching.

Maestoso moderato M.M. ♩ = 96

THE ETUDE

PRIMO

PROCESSIONAL MARCH

PRIMO

FREDERICK KEATS

Maestoso moderato M.M. ♩ = 96

A light and seasonable drawing-room piece. Grade 3 1/2.

À SEPTEMBRE
DANSE GRACIEUSE

A. H. PRESTON

Moderato (Not too fast) M.M. ♩ = 72

Teneramente

non legato

Ped. simile

Più vivo

Fine

Ped. simile

TRIO
Con espress.

D.S. rit.

a tempo

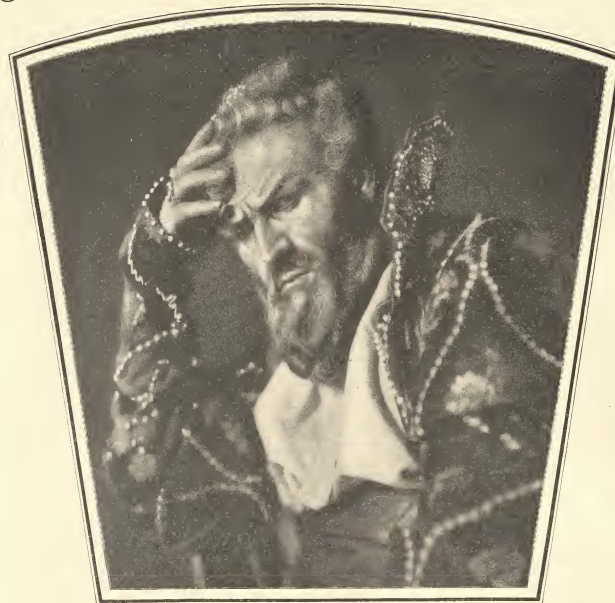
poco rit.

a tempo

molto rall.

D.C.

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"Bravo! Bravo! Baldwin!!"

"I HAVE chosen the Baldwin in preference to all others," says Chaliapin; "Bravo, Bravo, Baldwin." "The wonderful voice and artistry of this famous basso demands nothing less than the rare tone color, the rich sonorous volume and the sparkling brilliancy of this truly great piano, at recital appearances or in the privacy of his own studio. "Instantly it responds to every artistic require-

ment of the great artists who use it. "You, too, can have this piano in your own home. Its possession means the enjoyment of finer music, the cultivation of higher music ideals and the pride which goes with the ownership of Chaliapin's own choice. "Grands, Uprights and Welte-Mignon (licensee) Reproducing Models—from \$850 up. Convenient terms may be arranged with any Baldwin dealer.

THE BALDWIN PIANO COMPANY • CINCINNATI

Baldwin



OAK GROVE BAND, HOOD RIVER, ORE.
THESE ARE BOYS AND GIRLS OF
FARMERS AND FRUIT GROWERS.



THE MAGNOLIA PETROLEUM COMPANY
REFINERY BAND IN WORKING
CLOTHES AT NOON CONCERT.
FIDM, BEACON, TEX.



THIS SAXOPHONE BAND IS A GREAT
ASSET TO THE CHURCH WITH WHICH
IT IS AFFILIATED. ALL GIRLS BUT THE
DRUMMER.



THE SINAI COMMUNITY BAND OF SINAI,
OHIO. ITS MEMBERS ARE YOUNG
FARM PEOPLE WHO ENJOY
MUSICAL RECREATION.

HARK! HARK!

What's that I hear?
The Band! The Band!
The village band is out on parade.
Up go the window shades. Out come
the citizens with their flags. Kiddies
stumble out in front of their taller elders.
Attention all! Mark time as the martial
strains draw nearer! Then off go the hats,
as the cheering crowd follows the boys
down Main Street.
So we find the village band of to-day,
the outward and visible sign of the public
spirited good fellowship that every loyal
citizen of the community inwardly enjoys.
There is a thrill of romance—emotion—
animation in the call of the trumpet and
the roll of the drum. The same martial
voice that in days gone by stirred gallant
warriors to greater deeds of valor now
quickens the heart and warms the blood
of a music-loving nation. Handed down
through the regal splendor of the days of
old the village band still reveals the tradi-
tions of a gay and lusty past.

Bands of Medieval Days

BEHIND the modern village band lies
a story as romantic as that of the
bloody courts of France. In fact, the
history of the development of wind instru-
ment music is so closely interwoven with
the political and social state of Central
Europe in the Middle Ages that it is
almost impossible to sketch the one without
touching upon the other. Before the 12th
century, music of a popular kind was
almost entirely in the hands of the wander-
ing or "troupe" musicians. They associated
with actors, acrobats and others of the
lower social strata, and led a free and
unsettled life. Their lawless existence at-
tracted many of unstable character, and
their numbers grew until they became a
menace and provocation to the general
public for their repression. "Roving Men" were
considered "Shadows," and they could not
inherit property, recover debts, nor partake
of any Christian sacrament.

The First Band Organization

IT WAS NOT a breach of etiquette,
however, to allow these wandering
village bands into the homes even of
high estate, to learn from them the ancient
times they had preserved. They played
dance tunes, song melodies and marches,
and but for their great deal of the music
of the day would have been hopelessly
lost and forgotten. But there was another
class of musicians in those days (13th
century)—those players who were settled
in towns—the village bandmen of their
day. These men, fearing to be classed
with the wandering vagabonds, combined
for their mutual protection. They or-
ganized a Court of Musicians, obtained
an imperial charter and had a special
set of laws.

In those days the number of musicians
who could play was regulated by the im-
portance of the occasion or the rank of
the family. An alderman could employ
only a reduced number, and if more than
six bandmen played at a citizen's wedding
they were subject to a heavy fine. Their
instrumentation was poor, yet they were
the first attempts from which our modern
village bands originated.

To-day, it is estimated that in America
alone over 20,000 musicians are playing
in village, town and city bands. There are
every class and kind and size of
bands, providing music for the folks in
every nook and corner of the land.

They Lead the March of Progress

YES. The village band is one of the
noblest of American institutions. It is
doing its work for community better-
ment. And no town is too far to have
a real band of its own. For, given half
a welcome, music is persistent, indomitable,

always the victor. It seems to delight
particularly in conquering where every
fortification is erected against it.
There is a town in New Mexico
(Artesia to be exact) that boasts a total
population of 500 souls and a successful
band of twenty members. Another town
of 1500 population (Hardin, Montana) has
a band of a hundred and twenty-five
players, and there is an almost endless
list of towns of two thousand to three
thousand inhabitants, whose bands are
carrying home the trophies from the state
contests every year.

Even the "R.F.D.'s" have caught the
spirit of the march, and the farmers are or-
ganizing their own little cross-roads bands.
Just as they have found organization
pleasant and beneficial in their buying and
selling operations; just as they have found
organization advantageous in the manage-
ment of their cross-roads schools and
churches; so they are finding organization
most delightful in the business of making
money.

Little farm community bands are spring-
ing up here and there all over this great
agricultural country of ours. The county
agents are helping them. Everyone is
helping. And, naturally enough, the pa-
tient, hard-working farmer is making a
whirlwind success of his band.

But, though village bands have done
more for music throughout the world and
have given more pleasure and delight to a
greater number of persons than even sym-
phony orchestras, this form of total art
is yet in its infancy—and the reason for
this lack of development is easily under-
stood. Communities which can boast of a
band think of it as a military band
whose sole function is to lead in parades
and to create a great volume of sound
carrying sharp, rhythmic effects over
great distances to which thousands of
paraders may march with the spirit of the
occasion. The parade or military band is
a necessity and is useful in its place;
and for that reason its instrumentation is
so devised as to secure the maximum vol-
ume of sound. As a by-product, so to
speak, these bands, which, by the way,
are usually the only music-making organi-
zations in the community, function also in
giving concerts.

Rise of the Concert Band

THIS BASIC PURPOSE in assem-
bling a band will soon become a thing
of the past. What smaller cities and towns
now want is the concert band with an
instrumentation that is pliable, effective
and capable of rendering a satisfactory
performance of every type of music. I,
personally, believe that the concert band
of the future will be the equal if not the
superior of the orchestra.

The Song of Industry

BUT MUSIC has another
mission in life than to en-
tertain us. The "Village"
Band, dressed in overall, plays
an important part in industry.
The hard heads of big business
are learning that a good band,
made up from the roll of fac-
tory workers, will cut down
turnover; increase the efficiency
and production of the em-
ployees, because happiness and
efficiency are synonymous; make
the relationship between em-
ployer and employee one of

Music of the People, for the People, by the People

Bands for Everybody
By ROBERT L. SHEPHERD



WHEN THIS PICTURE WAS TAKEN
(PA.) CORNET BAND "HAD NO RIGHT TO
THE EXTREME RIGHT WOULD HAVE HIS NAME SHINING IN ELEC-
TRIC LIGHTS ON BROADWAY, LONDON AND IN PARIS. HE IS NONE
OTHER THAN PAUL SPENCER, ILLINOIS ORCHESTRA LEADER.

mutual understanding; secure better
relationship between individual employ-
ment and the morale of em-
ployees; give a wholesome outlet for ex-
pression of the individual by counterbal-
ancing the more useless recreational activities
of the average working man or woman, and
carry the constructive influence for good
into the home and from there to the com-
munity.

A large amount of the world's work has
ceased to be a creative effort and has be-
come a soulless drudgery. It has, there-
fore, become a vital necessity to intro-
duce into the life of industrial workers a recrea-
tional program centering about these
things which give every individual a
chance, at least in a small degree, to ex-
press himself. This is a matter not only
of human interest but also of actual busi-
ness importance, because anything that
makes for happiness and a contented mind
automatically increases efficiency and pro-
ductive power.

In the textile industry of the South, the
largest single industry in America, one
enormous operator reduced labor turnover
from twenty per cent to three and a half
per cent through his co-operative plan
which featured music among the em-
ployees. Practically every mill in this
industry has its own band, provided and
financed by the mill management. Two
years ago the city of Los Angeles boasted
thirty-eight choral bodies, eight orchestras
and twelve bands among its industrial
organizations. To-day those numbers are

doubled, and another year will see them
doubled again.
Labor is the greatest single factor in
all industry. Reduction in its turnover
means, in addition to the obvious savings
in clerical expense, the tremendous savings
of cost of instructing, wear and tear
on machinery and tools in strange hands,
retarded production, spoiled work, extra
labor force necessary to balance in experi-
ence, increased accident ratio and de-
creased organization morale.

The benefits of music in industry do
not end with the walls of the factory.
The individual worker carries the gospel
of music and its exhilarating effects into
his home, and then its power for good
spreads into the community.

Less Fiddle, More Horns

FREDERICK STOCK, director of the
widely famed Chicago Symphony Or-
chestra, is another who sees a brilliant
future for the village band.

"The time will come, in America's de-
velopment," he says, "when every com-
munity, large or small, will have a good
band of its own and will not depend upon
the itinerant musician to supply something
which should be part of every citizen's
life. There are too many pianists and
violinists in the world today who can play
Tchaikovsky concertos very well in-
stead of music that the people want. There
is no room for them in the concert world,
so they resort to teaching as a profession
and bring out more pianists and violinists.
This talent might be turned into a profitable and

useful direction by a training school for
players of band instruments. There is no
other way of producing good bands and
good band music in America."

The Iowa Band Law

IN FACT, the importance of the Vil-
lage Band is in many states beginning
to be taken seriously. "There is no rea-
son," they say, "why so pertinent an in-
fluence for good should not be sponsored
and provided for by those who will actu-
ally benefit by its existence." Public
Libraries, Public Schools and other com-
munity benefits are maintained out of tax
funds. The Village Band, a leader among
all cultural agents, should come under the
same class.

Iowa was the first to respond to this
broad attitude, and to Major George W.
Landers, of Clarinda, goes the credit for
the establishment of the Iowa state tax
law which makes it possible for towns
with a population under forty thousand
to maintain band organizations for the
benefit of the public at the expense of
the taxpayers. By the terms of this law
a petition signed by ten per cent of the
voters may be filed with the town council
and then the question submitted to the
voters as to whether a tax shall be levied
each year to furnish a band fund. At the
next general municipal election, if a ma-
jority of the votes are cast in favor of
the proposition, the council will then
authorize the levy for the support. By
similar action the levy may at any time
be discontinued.

Clarinda was the first town to vote
under the new state law to put their band
on a permanent foundation. The tax
provided by law shall not exceed two mills
on the dollar; so, while the people of a
community may receive the benefit of good
music furnished by their own band, they
will hardly notice the amount they are
called upon to pay for its support. The
wisdom of the law is attested by the fact
that, out of the first hundred towns to
vote, ninety-eight voted to use the tax for
a local band.

Clarinda has fifty men and boys, also
a few girls, who are playing band instru-
ments and who are members of the two
bands which are now receiving the town's
support.

The Village School Band

BUT the particular "Village Bands"
that are engaging the attention of the
public today are those that parade the
campus or march down the shady avenue
from the grade and high schools.

There are literally hundreds of these
boys' bands in nearly every state. Schools
in many states are giving proper credit now
for instrumental music study either in or
out of school. For the first time in their
country boys are taking a real interest in
music. And music is giving to this
younger generation a cultural
advantage that will never
be measured.

Too few of us realize, as we
listen from the curbstone to
the music of the boys' bands as
they march down the street,
that something vastly more im-
portant is going on in the con-
sciousness of those boys than
the mere matter of making
music. A vital process of char-
acter development is taking
place. A man is in the mak-
ing—a citizen of the world

whose life will reflect to all mankind the
elevating influence of an early training in
music.

Making music is probably one of the
most effective moral factors in the life of
a boy; and it is one of the most human.
Blowing a horn comes more natural to
him than listening to sermonizing. Give
the boy a trumpet, a violin or drums and
place him in a midst of companion
youths with trumpets, violins and drums,
and he will be surrounded by an atmos-
phere which is one of the greatest means
of salvation from the temptations of the
adolescent.

The inception and development of a
band is a greater achievement in the ag-
gregate than is the organization of a symphonic
group with its maintenance of high
standards; because, while the latter mu-
sicians are contributing to sublime art,
these boys are formulating sublime char-
acter. And which is more important: a
human being or a Debussy Suite? Assum-
ing that the Debussy Suite possesses a
soul, it is an article already made. A
boy is a man in the making; and these
childhood influences will determine the
status of his soul.

Count on the Girls

GIRLS, TOO, have taken an unprece-
dented interest in the "Village
Band." In towns where the student body
is not sufficient to produce enough boy
players to make up the roster the girls
will slip in and do their part. And in the
larger towns there are exclusive girls'
bands. Now if you think these bands do
not make real music—well, you will get
the surprise of your life when you hear
them play.

Great Publicity Value

MANY OF THESE bands are fos-
tered by the local Chambers of
Commerce or the business men of the
town, because these men know that a
band is the biggest advertisement, the
biggest booster a town can have. The
old Village Band in many cases has gone
to pieces because the "fellows wouldn't
practice" or the first cornet moved away.
But along come the boys, full of ambition,
out for big glory and little pay, and once
again the crowd gathers every Thursday
House Square.

Besides playing for all the local, and
often state, functions, these School Bands
have their State, Regimental and National
contests where they compete step by step
for the final honors; and the winner
proudly carries home the Silver Cup.
Sometimes at the National Contest as
many as two thousand young musicians
will join in a final concert led by John
Philip Sousa or some other noted per-
sonage. And, gentle reader, if you think
that isn't impressive then you're immune
to thrill.

The Band Goes to Meeting

EVEN THE CHURCHES have caught
the toot-your-own-horn spirit of the
day and are organizing bands and or-
chestras. Here especially the young ladies
take an active hand. In many congrega-
tions the band has become a distinct unit
of administrative affairs.

The Deaf have Ears

STRANGER STILL, the Illinois School
for the Deaf has one of the finest
bands of its size that ever trooped a
concert tour. Every one of its twenty-two
members, including the director, is stone
deaf-born so. And yet they play to-
gether with a precision and tonal perfec-
tion that has absolutely bewildered some
of the foremost band leaders and instruc-
tors of the country.

How did they learn to play? Well!
First, to teach them rhythm, the teacher
(Continued on page 701)



SQUAMISH RESERVE INDIAN BAND,
NORTH VANCOUVER, B. C., CANADA.
ONE OF THE FINEST INDIAN
BANDS IN CANADA.



OLD FELLOWS HOME BAND OF LEX-
INGTON, KENTUCKY. THE HOME
BAND OF THE OLD FELLOWS HOME.
ALSO HAS A GIRLS' ORCHESTRA.
E. O. KIDD, DIRECTOR.



BELVIDERE, TENN. IN ITSELF HAS A
POPULATION OF ONLY 100, BUT
THE YOUNG MEN HAVE A PRO-
FEROUS BAND.



CASPIAN MUNICIPAL BAND, CASPIAN,
MICHIGAN. ALL MICHAEL'S UPPER
PENINSULA KNOWS THIS EXCEL-
LENT BAND.

WURLITZER

TREASURE CHEST OF MUSIC

NOW the supreme home entertainer—the wondrous Wurlitzer Treasure Chest of Music!—The Piano that plays for you—and at a price the world has been waiting for.

Press a button and Presto!—you dream with the songs of long ago—drill to the splendor of a symphony—or dance to the strains of modern Jazz!—and more, for here is the whole world's Treasure Chest of Music, OPEN to you!

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G. N. BENSON

p *pespessivo* *mf* *a tempo* *f* *rit.* *p* *mf* *dim.* *f* *brillante* *Pod. simile* *DC* *allegromente* *TRIO* *mf*

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* From here go back to the beginning and play to ♯; then play Trio.

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ff *8* *12* *grandioso* *mf* *p* *mf* *a tempo* *mf* *dim.* *f* *p* *mf* *pp* *8*

VIVIAN CAPRICE

THE ETUDE

A very taking modern intermezzo, Grade 4.

Allegretto grazioso M.M. ♩ = 126

R. S. STOUGHTON

mf

ff

piu accel.

Fino

rall. sf

Allegro brillante

THE ETUDE

TRIO

meno mosso

rall. * D.S.

stacc.

D. S. al Fine

HEARTY LAUGHTER CAPRICE

M. PALOVERDE

Either hand in the compass of six tones, Grade 1.

Moderato M.M. ♩ = 108

mf

f

Fino

A MOUNTAIN DANCE

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EUGENE F. MARKS

In the style of a modern graceful ballet. Grade 4.

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THE BROOMSTICK PARADE

M.L. PRESTON

A little burlesque military march. Grade 2 1/2.

Tempo di Marcia M.M. ♩ = 126

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THE RAINBOW TRAIL

FREDERICK H. MARTENS

FRANCESCO B. DE LEONE

Molto moderato

mf The rain-bow trail's at the
The rain-bow trail has an

edge of the sky, Where the white clouds ev-er are drift-ing by. O'er the rain-bow trail there float and flow The
crook and a bend, And there's fair- y gold at its furth-er end. But that is the end you nev-er find, The No

mf skin-ning bub-bles the dream-ers know; The rain-bow trail is the love-li-est yet, If ev-er you fol-low it
mat-ter how far the trail may wind, The rain-bow trail is a win-ning way, It's one you can fol-low till

espress. you for- get The fair-est dreams are those that fail, that the rain-bow road is a long, long trail,
old and grey, And you'll nev-er think you can take in sail though the rain-bow road is a long, long trail

rit.

Refrain *dolce espress.*
How can I help but fol- low On the rain-bow trail Dreams as bright as

p-mp

mf hol- low, Bub-bles fair as frail; Though each bub-ble as I clutch it, Break the mo-moment that I

marcato touch it, I'm seek-ing dreams that ban all trou- bles, On the rain-bow trail trail!

marcato *pp*

IF WITH ALL YOUR HEARTS

J. E. ROBERTS

Andante *mp*

If with all your hearts ye tru-ly

mf *rit.* *mp*

seek Me, Ye shall ev-er sure-ly find Me, Thus saith our God. If with all your

poco rit. *mp a tempo*

poco rit. *mp a tempo*

f *rit.*

hearts ye tru-ly seek Me, Ye shall ev-er sure-ly find Me, Thus saith our God. Thus saith our

poco animato

God, Oh! that I knew where I might find Him, That I might e-ven come be-fore His pres-ence,

poco animato

Oh! that I knew where I might find Him, That I might e-ven come be-fore His pres-ence.

rit o dim.

Oh! that I knew where I might find Him. If with

rit o dim.

all your hearts ye truly seek Me, Ye shall ev-er surely find Me, Thus saith our God,

mf

Ye shall ev-er surely find Me, Ye shall ev-er surely find Me, Thus saith our God,

mf

Ye shall ev-er surely find Me, Ye shall ev-er surely find Me, Thus saith our God,

p rit

God, Ye shall ev-er surely find Me, Thus saith our God.

p rit

God, Ye shall ev-er surely find Me, Thus saith our God.

rit o dim.

Educational Study Notes on Music in this Etude

By EDGAR ALDEN BARRELL

To September, by A. H. Preston.

The word "September" is derived from the Latin word "septem" meaning seven. September is the seventh month in the Roman calendar. We state this as a matter of common literature—believing that everyone should know the months of the year and their names. The four-musical introduction is admirable; it is repeated later on in September in the Trio. The difficulty in September lies in the Trio. The first measure of the Trio is really transitional measures leading to the Trio theme in minor. The pedaling in this section should be carefully observed and carried on.

Shepherds Play, by Curt Goldman.

There have been many "shepherd" pieces written such as *The Shepherd Boy*, by George D. Wilson, *Shepherd's Pipe*, by Hubbard Harris, and all the long list of "pastorals" which have come from the pen of Scarlatti and others. Nearly all the great composers have at times turned to the charm and poetry in pastoral music, and you all know, wrote a "Pastoral Symphony," as the title indicates. In the second section of the piece, the melody should be played in an ascending, eighth-note scale. In the second section it is interesting to note how the accompaniment takes the melody after the repetition of the first measure.

The art in playing this composition lies in (1) the phrasing, and (2) the ambiguity of intonation.

Mr. Goldman's *Shepherd's Pipe*, a four-hand piano piece, was recently published in *The Etude*.

Woodland Dawn, by G. N. Benson.

This waltz has something of the same "go" which we find in the famous "Flat Waltz" of Frederic Chopin.

Although there are many tricky spots in *Woodland Dawn*, which will need to be practiced separately, the big difficulties are in the first section. This section demands strong accentuation. It requires also great concentration; you cannot sit accurately and intelligently if you are thinking of something else at the same time.

Notice especially the use of the long, sweeping phrases (see the first measure of the first section). These phrases are of the long rolling nature, as if the pianist is just now rising.

Notice especially the use of the long, sweeping phrases (see the first measure of the first section). These phrases are of the long rolling nature, as if the pianist is just now rising.

If you are able to play the first section smoothly and rapidly, you *Woodland Dawn* can have no terrors for you.

Vivian, by R. S. Stoughton.

Mr. R. S. Stoughton is known chiefly through his songs, but his piano pieces have much charm and originality. *Vivian* reminds us somewhat of the *Ballad* pieces by Chaminade. Make the most of the held notes in harmonizations in the middle section.

Hearty Laughter, by M. Paloverde.

In this lively little teaching piece either hand goes but a single degree outside the "finger position." This may be taken up as the first piece for the study of the triplet rhythm.

A Mountain Dance, by E. F. Marks.

Some years ago, not so many after all, the "Skate Dance" was a popular piece. It was danced to a slow Schottische. The Schottische, as a dance, is practically a thing of the past, but it is attractive that it still holds its popularity. In *A Mountain Dance*, E. F. Marks has employed this rhythm in a very clever drawing, some. The dance rhythm may be executed with precision. Do not let it sound like twelve eighth notes.

The Broomstick Parade, by M. L. Preston.

Another one of Mr. Preston's early teaching pieces for young players. The first section of this piece offers good material for the study of "things" in the right-hand. The middle section introduces a flowing left-hand melody.

Postlude, by Stephen Heller (Arranged by Orlando A. Mansfield).

Stephen Heller was born in Paris, 1858, and died in Paris in 1935. Some authorities give 1855 as the year of his birth, but the generally received opinion favors the date we have given. A pupil of Chopin, Schumann, and others, Stephen Heller made many concert tours throughout Europe. He became the friend of Liszt, Chopin, Berlioz and others, and as a composer and teacher he was in high regard. His music is for the piano, and is notable for its refinement, rhythmic life, melodic appeal, and general poetic feeling. Dr. Mansfield has transcribed the present composition for the organ, with his customary good taste and felicity.

This postlude features pedal-point effects and builds up to powerful climaxes. Notice the falling use of the diminished-seventh chord, (C, E, G, B-flat), in measure three and elsewhere. The diminished-seventh chord on the leading tone (seventh note of the scale) is a very often used and in this case the dominant D below it sets it off.

Make the sixteenth notes short enough! In fact on the organ they may be made even shorter than sixteenth, so that the effect of sixteenth may be gained by the audience.

A Vagabond Am I, by Gustav Klemm.

This is a rollicking, well-made song. The text is fresh and inspiring, and the vocal setting is all that can be desired. It may help in carrying out the rhythm, in twelve-eight time, to remember that the same as four-four time written in triplets. It will do no harm to direct this time even for vocal effects, especially since the composer has provided all the necessary points of vocal repose.

The Rainbow Trail, by F. B. DeLoone.

This song belongs in the class sometimes designated "Maiden Song." The talented composer has in this case adopted a popular modern dance rhythm which he has idealized for the purpose. The refrain is particularly catchy and the harmonies are alluring.

If with All Your Hearts, by J. E. Roberts.

The title of this sacred song at once recalls to mind the masterly setting of the same text in Mendelssohn's *Elfenlied*. But oratorio numbers are not always suitable or desirable for church services. Mr. Roberts' setting is very beautifully done and it already has proven very successful with singers. While it may be sung in declamatory style, this should not be overdone.

Arabesque Intermezzo, by E. Parlow.

Edmund Parlow is a veteran writer who has specialized in teaching pieces of the better class. His *Arabesque Intermezzo* demands the crisp staccato touch which is at the basis of so much good piano playing. In the middle section of this piece a flowing legato melody emerges and this must be brought out as strongly as possible. The entire effect should be that of grace and lightness.

March Carillon, by Howard Hanson.

Biographical material regarding Dr. Hanson may be found in the editorial preface to his article in this issue.

"Carillon" is a French word, the English equivalent of which is "chimes." Two of the compositions of this type are the *Carillon* in the "L'Arlésienne" suite by Bizet, and the exultant organ *Carillon* by the blind French organist, Louis Vierne. The operating idea, so to speak, of "chime pieces" is as follows: Notes in imitation of the bell notes appear in the very first measure of the piece, and are then continued throughout much of the first section of the composition. The harmonies connected with them are often entirely foreign, but the dissonant effect obtained gives even more character to the piece.

Dr. Hanson uses intervals of major seventh and ninth, in *March Carillon*, with extreme effectiveness. For instance in measure one the interval between the left-hand F sharp and the right-hand G is a major ninth and is delightfully harsh and suggestive. Again in measure four the note G of F sharp. Another hit of construction detail which would have you observe the note G of F sharp. Another hit of construction detail which would have you observe the note G of F sharp.

One of the greatest difficulties which the student will experience in learning this piece will be in the play of the chords smoothly. The composer has some very large chords indeed—also in the manner of César Franck and it will require careful practice to sound them successfully.

The "bell notes" referred to in paragraph two, are A, A, F-sharp. They appear in the first ten measures; though, commencing in measure four, the melody is taken by the left hand. The climaxes in this *March Carillon* are extremely fine, as is also the great rhythmic vitality. This is a remarkable composition.

Rocking So Gently, by George F. Hamer.

George F. Hamer's fine piano compositions are everywhere known and liked. Mr. Hamer lives in Lawrence, Massachusetts, where he was born in 1882. At fifteen he was organist in a local church, and later he studied music in Boston under George W. Chadwick and Dr. M. Whitney. Eventually he became a student at the Hochschule in Munich, Germany, where his teachers were Kellermann, Heller and Josef Rheinberger. After his graduation from this institution in 1897, Mr. Hamer taught for six years in Boston. He then removed to his native city of Lawrence where he has remained ever since.

There are no great difficulties in this short composition, but we would warn the pupil to remember the accentuated fourth beat in the left-hand part in the first section.

Karl and Per, by Trygve Torjusen.

In the April, 1927 issue, on page 301, we carried biographical material regarding Trygve Torjusen.

There is a very Norwegian atmosphere about *Karl and Per*, which wins our heart at once and

(Continued on page 687)



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Stumbling Blocks to Singers

By CLARA KATHLEEN ROGERS

ONE OF THE great stumbling blocks to the rank and file of singers is that in singing words they make no distinction between consonants and vowels, but attempt to start the vowel on the initial consonant, a blunder which results in wasteful explosions of breath which undermine the vocal sound and which render the articulation of the consonants both faulty and indistinct. They do not seem to appreciate the fact that consonants and vowels are formed by separate and opposed actions, that consonants form a natural obstruction to breath, while vowels depend upon the free flow thereof, that therefore the two opposed actions cannot be attempted at the same moment without disaster.

If you will place your speech organs in position for articulating the following consonants, P, B, F, D, T, K, S, G, it will be found that it is quite impossible to emit a vocal sound while the contact of the parts is maintained. This will prove to you at once that vocal sounds must follow the consonants, and that the contacts of the articulating parts give rise of way to them by separating.

Two Fatal Faults

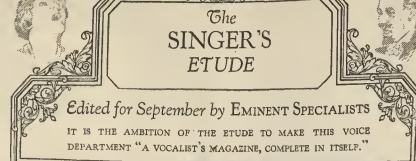
THE FAILURE of singers to take into consideration this obvious natural law, that vocal sounds must follow the breath, in liberating the breath to the vocal tone and making the contacts for consonants at the same moment, one of two things, equally fatal to artistic singing, must occur; either the vocalized breath forces open the parts with an explosive action, involving muscular effort and hardness of tone, or, the articulating parts fail to come into close contact as required for the distinct utterance of words. If, however, you make the silent contacts of consonants before the vocal tone, each will have its innings as a separate act, with the result that the words of a song will be heard as distinctly as if they were spoken, not sung, and the voice will sound as free and as clear as if there were no words to hamper it! Remember that wherever a consonant occurs, whether at the beginning or in the middle of a word, it is a natural and proper interruption to vocal sound. Interruption should be as slight as possible and therefore a nimble action of tongue and lips is required.

Short Vowels

ANOTHER STUMBLING block in the way of singers is that they have grown accustomed to regard certain vowels as harmful to the quality of voice; for instance, short *a* (as in *and*) and short *e* (as in *end*) and long *e* (as in *me*). It is no doubt that these vowels, as produced by a majority of young singers, with forward pressure of the tongue, acquire a pinched and most unpleasant sound! So had an effect do they have on the voice which many teachers, not knowing how otherwise to correct it, tell their pupils to change the sounds of such vowels to something else.

To cite one instance, suppose the sound of short *a* (as in *and*) in the broad Italian *a* (as in *far*). Thus the words occurring in Handel's "Messiah," "And he shall stand at the latter day," which suggests some foreign language—anything but English!

This, of course, is all wrong! There is no excuse whatever for perverting the legitimate sounds of any language to



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IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT "A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."

suit what may seem to be the convenience of the singer. The idea that the voice cannot sound at its best on short *a*, short *e* or long *e*, is false. It is the result of an imperfect understanding of the part which the pharynx should play in vowel formation.

Equal Beauty

THE VOICE can be made to sound equally well on every one of the vowels, whether long or short, if you only know how to relate them to the voice. To know how to allow the variations of space in the pharynx to adapt themselves without interference to the different musical pitches of tone. This adaptation of pharyngeal space takes place of itself and calls for no attempt at adjustment on the part of the singer. The singer has only to conceive the musical pitch, and whatever vowel belongs to it, to the parts of the throat to adapt themselves accordingly.

In following these directions the singer will then become conscious of the singer which he has never associated with the formation of vowels—sensations of vowel—above and back of the vocal tract, quite independent of the front part of the tongue or mouth (the original glottal sound) vibrations being without sensation of any kind. This is so natural, so simple and so easy, that the wonder is that it has not been recognized by the rank and file of singers during the last two centuries of a century. Those of the old school were wiser—they knew enough to let the vocal mechanism work of itself!

Many stumbling blocks are caused by misunderstandings. Whatever facts may be stated regarding the vocal processes of singing, no matter how clearly they are put, there is always danger that the student will form a wrong idea of the part he has to play in profiting thereby!

The Singer's "Stop"

By H. LILLIAN HOWE

THERE is a point at which every singer must apply the emergency brake and come to an abrupt stop; and it is the moment when the temptation is felt to use more voice than that particular organ was created to stand.

More voices have succumbed to the force of habit than to any other. Nothing so soon wears away the edge of those volubly tones which are the first charm of the singer's organ.

Young singers, in their enthusiasm, forget that a reserve is the artist's greatest source of power over the audience and that their abundance of spirit, push their voices to their limits of power. No greater mistake could be made.

No way is so sure to overcome this tendency as to cultivate the feeling that at any

It is, therefore, necessary "for teachers to be constantly on the alert to guard their pupils against any possible misconceptions."

Here is just one instance of a dangerous misconception which frequently occurs and which may work great mischief. The correct statement that the primary vibrations of voice proceed properly from the glottis, situated inside the voice box (larynx), is apt to lead the unwary student to suppose that the right thing to do is to think of his voice as proceeding from that part, that is, to direct his consciousness to his larynx. That, however, is one of the worst things he can do! And why? Because the fundamental vibrated tone is only one of the parts of which voice is composed, and because the larynx is only one of the parts engaged in the production of voice. Therefore, the tone paid to place just where he told that it has its origin, is necessarily an incomplete tone. It is lacking in the elementary tone waves excited in the upper resonator. Thereby, because he is limiting his possibilities by having in mind a place instead of a sound, instead of the tone itself that he is about to utter. As you cannot put your mind on more than one part of your anatomy at the same moment, you will naturally interfere in directing your consciousness either to the larynx, the head, the mouth, or, in fact, any one part engaged in voice production, the result must be an incomplete vocal tone, a tone lacking in the quality of laryngeal vibration and head resonance. The sooner the habit of associating the voice with any particular part of the body, the sooner you emancipate yourself from any fleshly consideration of the voice, so much the sooner will elation which accompanies an untrammeled expression of yourself.

times the voice must float easily on the breath. Whenever this sensation is lost the danger point has been reached. Voices which have lasted well on into years have climaxed and then collapsed, because they have been sustained by beginning with never allowing themselves to relax and then point where there is the least sensation of "driving" the voice.

No better habit can any singer form than that of allowing the voice to regulate itself. Power that can be attained without limit. Any power which exceeds this, which in any way taxes the vocal cords or the breath supply, is unwise and sure to be a result.

opera, the imperative routine... But the intangible thread which binds him to his audience."—JOSEPH SCHWARTZ.

True Vocal Art in Singing

By LOTT RIMMER PART VI

(This Series on the "True Vocal Art in Singing" contains excerpts from the work of Julius Hay, a pedagogue whom Richard Wagner paid high tribute to the Author.)

THE VOWEL *e* has many variations in different languages. There are several kinds to be distinguished: the long and short *e*, the open and closed *e*, the tongue is a trifle more raised than in the open. Beginners often make the habit of sounding the vowel as *i* (Italian "i").

Here is just one instance of a dangerous misconception which frequently occurs and which may work great mischief. The correct statement that the primary vibrations of voice proceed properly from the glottis, situated inside the voice box (larynx), is apt to lead the unwary student to suppose that the right thing to do is to think of his voice as proceeding from that part, that is, to direct his consciousness to his larynx. That, however, is one of the worst things he can do! And why? Because the fundamental vibrated tone is only one of the parts of which voice is composed, and because the larynx is only one of the parts engaged in the production of voice. Therefore, the tone paid to place just where he told that it has its origin, is necessarily an incomplete tone. It is lacking in the elementary tone waves excited in the upper resonator. Thereby, because he is limiting his possibilities by having in mind a place instead of a sound, instead of the tone itself that he is about to utter. As you cannot put your mind on more than one part of your anatomy at the same moment, you will naturally interfere in directing your consciousness either to the larynx, the head, the mouth, or, in fact, any one part engaged in voice production, the result must be an incomplete vocal tone, a tone lacking in the quality of laryngeal vibration and head resonance. The sooner the habit of associating the voice with any particular part of the body, the sooner you emancipate yourself from any fleshly consideration of the voice, so much the sooner will elation which accompanies an untrammeled expression of yourself.

I—I (Italian) (EE)

THIS VOWEL resembles in articulation the *e*. The same position of the mouth is adopted. The upper lip should be slightly raised, more raised than in any other vowels. If that is omitted, the sound becomes dull and without timbre. In singing, the vowel *i* should be to draw the lower lip, which must be strictly advised, as it would give the vowel, equally as in *e*, a piercing, shrill sound. I is used in words of endearment; in poetry, it is pointed, fine character lends itself particularly well to the state of mind fed by ecstasy, as in *Illes, his, singing, doing, greeting, willow, imperial, trials, meals, spirit*.

Y—I (English as in Eye)

TO ARTICULATE this diphthong is a good tone. It is necessary to lead the clear vowel *a* with *i*, however, without accentuating or dwelling on either of these especially. The moving of the jaw should be energetic in this case. *Y* and *I* are mostly employed when expressing action as in *fly, strive, rise, high, driving, strike, defy, wring, speed, buy*.

O is a comparatively easy diphthong. It is the most natural sound of all. If the neutral vowel *e* is sounded with the *a* clinging to it, you have the tone *oe*—*oe*. It belongs to the obscure vowel and has a good effect when sung in the low register. *Ou* and *ow* have a sombre, serious, sometimes sinister character in the English language: *proud, mound, cream, power, bowled, hawk, cloud, crowd, shower, down, doubt*.

PART VII

THE VOWEL "O" in the English language has various sounds, like the *e* and the *i*. There are the long *o*, the short *o* which may also be called *u*, the open *o*, and the obscure *o* as in *cotton, law, how, actor*.

The long *o* is articulated by narrowing the lips and sounding the vowel with a clear, bright tone. In the short *o* the mouth should adopt a broad shape, which in a steady position of the pharynx, which in

THE ETUDE

this particular vowel is very difficult, it is recommended to practice the vowel *o* with the consonants prefixed as shown in following example: *no—mo—go—lo*. The physiological process of the *o* is thus: the jaw is raised more in *no* than in *a*, and the back part of the tongue. The middle part of the tongue deepens and the tip of the tongue is directed somewhat upward in the closed *o*. It is of vital importance that the lower lip should not be of overlooking this action, the singing of *o* with a good resonance is an impossibility.

Guttural O

IF THE *O* is at all guttural in quality the student should endeavor to practice the *o* with its auxiliary vowel *i*—*oi*—*oi* in *no, mo, go, lo, actor, piano, viola, lion*. The vowel *i* lies more in front of the mouth which prevents guttural articulation and gives the tone the required smoothness of sound. It is advisable to practice the *oi* in practicing these examples. *O* is used in words of emotion and religion, noble expressions: *God, Lord, offer, noble, martyr, law, orphidion, monk, holy, organ*. In Shakespeare you meet *o* as expressed of great mental stress like in *Othello, Act V, Scene I, O! monstrous act! O! Desdemona dead! O! O! O! O!* In Macbeth, Act V, Scene I: *All the perfumes of Arabia will not sweeten this little hand, Oh! Oh! Oh!*

O

THIS DIPHTHONG belongs to the group of clear sounding ones. The position of it lies in front of the mouth. Untutored voices often separate the diphthong when singing, which is not permissible. The two vowels *oe*—*oe* should be blended well and both sung simultaneously. *O* assumes a clear quality of sound when

How Melba Studied a Song

By R. THUR

In a biography of Melba by Agnes G. Murphy, the great singer includes a chapter which shows that she uses her brains as well as her voice in studying a song.

"Before even attempting to hum over any music," she says, "I am always careful to phrase it in the key and to commit it to memory. Young singers too often take a new song or rôle to the piano, and without any knowledge of it, begin to use and waste the voice in a preliminary way which could be accomplished equally well on a mechanical instrument. They chop and hack at their voices, not in any effort at vocal accomplishment, but merely for the purpose of memorizing."

"It is only when the words and music are firmly engrained on my mind that I use my voice on them, and even then I spare it as much as possible by practicing the words quite *pianissimo*, except on the rare occasions at rehearsal where the full voice is needed. Practicing high notes *forte* is one of the most pernicious customs of

the connecting syllable contains a clear vowel, as in *joy, boy, and, voice*. *O* is mostly used in words of a bright, grand and pleasing expression: *Royal, loyal, buoyant, joy, joy, employ*.

O (As in Love)

THIS SOMBER VOWEL is of a mixed character. It is a sound between *a* and *o* and is one of the difficult ones to sing. Only by articulating the vowel distinctly and in good taste it is possible to create a beautiful sounding *o*. The technical principle of this vowel is to direct the position of the lips as in *o* to a slightly contracted shape, whilst the tip of the tongue is pushed towards the front; on the guidance of this depends the beauty of the sound. A good way to accomplish this, is to practice *o—oe* with preceding vowels: *no—no—oe; lo—lo—oe; mo—mo—oe; and o—o—oe*. *O* is principally used in the words connected with love. *Love, beloved, lovingly—above, enough*.

U (oo)

THE MOST DIFFICULT of vowels is *u*, on account of the high position of the lower jaw, which causes the narrowing of the posterior ends of the vocal chords and thus checks the requisite power of emission of the sound. No vowel shows more the skill of a vocalist than the vowel *u*; therefore special attention is required. Great patience is needed in order to learn the true management of this vowel. Not a single note of *u* should be uttered to open the throat wide, keep the tongue low and let the lips assume a broad position. Never fall into the habit of narrowed, pinched-shaped lips, as often is the case with singers. This spoils or destroys the beauty of the vowels and resonance. On account of its darkness tone, *u* is mostly used in words of placid, noble and material state of things, as in: *book, room, smooth, moon, wool, boat, wood*.

vocal study, and as a general rule it may be safely laid down that it invariably minimizes the possibility of those refined, soft effects which are not only a charm but also a necessity to artistic singing. During practice studies, singers should hold their breath in reserve; and if they sing the upper register *pianissimo* in private, they will find that the *forte* effects will readily respond when the public performance demands them. On the days when I sing in opera or concert I run through a few scales in full voice during the morning, and if I cannot sing top D perfectly I consider myself out of form."

Wise pianists, of course, follow a similar plan by studying their pieces away from the keyboard as well as at it. By studying the notes, phrasing and fingering beforehand like this, the fingers unconsciously adapt themselves to the requirements and are ready for their work at the keyboard when the time comes.

The Carrying Voice

By STELLA PARSONS

When singing in public the best way to be sure that the voice is carrying to all parts of the hall is to address the sound to the most remote corner. If this is done with the proper resonance and enunciation, the very word and tone will be heard distinctly by all present. Just so, when one wishes to speak to someone in the next room, one does not need to shout to be heard but merely to send the tones to a

more distant point than is necessary when addressing a person close at hand.

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By HENRY S. FRY

Former President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

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A. Since the prices of various organ builders differ, we shall give specifications for a medium size, two-manual instrument which may be substituted to organ builders for estimates.

GREAT ORGAN

Open Diapason	8 ft.	72 pipes
Swell	8 ft.	72 pipes
Melodia	8 ft.	72 pipes
Plate	8 ft.	72 pipes
Oboe	8 ft.	72 pipes

Traverse 8 ft. | 72 pipes |

*Erected in separate Expression box.

SWELL ORGAN

Bourdon	16 ft.	72 pipes
Open Diapason	8 ft.	72 pipes
Swell	8 ft.	72 pipes
Vox Celeste	8 ft.	61 pipes

Stop 8 ft. | 72 pipes |

Harpicello Flute 8 ft. | 72 pipes |

Oboe 8 ft. | 72 pipes |

Tremolo 8 ft. | 72 pipes |

PEDAL ORGAN

Bourdon	16 ft.	32 pipes
Swell	8 ft.	32 pipes
Gedekel	16 ft.	32 pipes
Flute	8 ft.	32 pipes

Great to Pedal 4 ft. | 32 pipes |

Swell to Pedal 4 ft. | 32 pipes |

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MANY VIOLIN students get along fairly well with the odd numbered positions, 1, 3, 5, 7 and 9, but when it comes to the even numbered positions, 2, 4, 6 and 8, the average student finds himself in a peck of trouble. One reason is that the starting being in the first position and the next position studied usually being the third, he confines his practice very largely to the odd positions. It is a fact that, in shifting the positions usually go in the order 1-3-5-7, although, of course, there are many exceptions. Another reason for this lack of knowledge of the even positions is that students do little practice in these positions. If they practiced the second position as much as the third and the fourth as much as the fifth they would soon get a good working knowledge of all.

The attitude of the average student towards the even positions is well exemplified by the following letter from a reader in a southern state. The writer, "I am struggling along without a teacher, and I am unable to find a capable one in this city. I am doing fairly good work in the first, third and fifth positions, but I am not so familiar with the second and fourth. Would you advise going back to these positions and mastering them before studying the other positions further?"

"I am very ambitious and patient. I do not hope to reach the artist ranks, but I do desire to work my way up to the professional point. I am willing to work hard, if I can only be shown how, if you will give me a few practical hints as to how to study these positions systematically, I shall be grateful. Should I do much scale practice? Which is the most important in this practice, correct tempo or correct intonation?"

I have often found that many students have become possessed of the idea that it is not absolutely necessary to know the even positions. They think that it is useless work to study them and that they can execute any ordinary passage by playing in the odd positions. To some extent this is true; but one occasionally meets with passages which are not only difficult but also absolutely impossible to execute except in the second, fourth, sixth or other even positions. Again, other passages are to be found which can be played, it is true, in one of the odd positions, but which are enormously simplified by the use of

The VIOLINIST'S ETUDE

Edited by ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT "A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

The Even Positions

one of the even positions. Take the following passages, for instance.



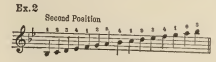
At Fig. 1, the passage in 32nd notes is extremely awkward, played in very fast time in the first position, because it involves changing strings. By playing it in the second position, starting with the first finger on the A string, it can be played entirely on one string and is really very easy. At Fig. 2, the use of the fourth position, by obviating the change of strings, converts what would be an awkward passage in any other position into an easy one.

Immeasurable other examples could be cited of passages which are made comparatively simple by the use of the even positions. The student who wishes actually to master the violin and play compositions of any real difficulty must learn thoroughly and as a matter of course all positions, for at any time he may meet with a passage which calls for the use of some one of these positions in single or double stops or in chords.

Our correspondent and all other workers should violin students (or students of any other musical instrument for that matter) would devote much time to scale practice, for the scale is the foundation of technique. Intonation is of the first importance, of course, for music consisting of false notes is not music at all. As proficiency in the

scales improves, they can in time be played at any requisite speed. In mastering the positions our correspondent could not do better than get Schradieck's "Scale Studies." This work gives the scales in all positions. He would also benefit greatly from the study of Hermann's "Violin School," Book 11 which takes up a systematic study of each position with its proper fingering and gives many melodious exercises.

Learning to read in each position is a question simply of industry on the part of the student. The real difficulty is to get the fingers so placed on the finger-board that the intonation will be absolutely correct. This is a matter of hard work and much practice. The following gives the scale of B-flat in the second position with the fingering. The student places his finger on the note A (first finger on the G string) in the first position. Then he advances the first finger half a tone, moving up the hand at the same time. This gives the note B-flat and puts him into the second position. It is a good plan to start by playing this scale in the first position, and then, advancing the hand, in the second.



In the earlier stages of position playing it is a great help to the student to have some one play the notes on the piano with him, to guide him to the correct pitch of the notes, as at first it is quite

difficult to keep the hand in the right position. When playing in the second hand gravitate either towards the first or the third position. If the student has no one to guide him, he will find the piano, as a guide, he will find a great help to test the notes he is playing with the open strings of the violin, either in unison or octave with the sheet. A B-flat scale, the third note of the scale (D) can be tested with the open D to see if the scale is being played at all in proper pitch. The sixth note (G) can be compared as an octave with the open G, the seventh note with open A, the eighth with open A, the ninth with open D, the tenth with open D, the eleventh with open G, the fourteenth as an octave with open A. The violin student makes these tests to keep himself in the key" just as a mariner makes soundings in navigating his vessel.



As in the preceding scale, frequent tests should be made. The fourth note of the scale D can be tested as an octave with open G, the fifth note as an octave with open A, the sixth note as an octave with open D, the ninth note in unison with open E, the twelfth as an octave with open A; the fifteenth as a double octave with open A. By making use of these tests frequently, the student can keep himself at the proper pitch. If he does not do this in the earlier stages of position playing, he will find that the hand will likely stray from the proper position, just as a singer or chorist is likely to go sharp when singing unaccompanied by an instrument of fixed pitch. (Chorus often flat a full quarter of a tone, at the end of thirty-two bars, when singing unaccompanied by the piano or orchestra.) This same principle of using test notes can be applied to any of the positions, and is valuable as an aid in keeping in tune while studying any piece or exercise.

Earning a Few Dollars

By SID. G. HEDGOS

THE KEEN amateur musician may occasionally turn his experience to some practical money-earning use; he may even make his hobby pay all his expenses. There are many ways in which a few dollars can be gained. One of the most popular is by playing for dances. A pianist and/or a violinist can work together for this work and practice until they have a fairly large repertoire of dance music.

In playing for dances the great thing of course is to get rhythm—this is more important than anything else. Dance music needs to be unbroken and of unvarying speed; and, in order to insure these qualities, *repeats* must be thoroughly understood.

When a good, varied repertoire is mastered it may be repeated frequently, even at the same place, for dancers often prefer music with which they are familiar. Advertising and good word will soon build up a reputation.

Deputizing offers scope for the competent amateur. Often a theater or movie house will employ a dancer and a pianist, and he will have to find a substitute to fill his place. Here is a remunerative opportunity. The amateur who is sure of his ability should deputize for a dancer and, by studying the methods and duties of the man for whom he wishes to substitute. The professional will probably be glad to have a man on whom he can depend in an emergency.

THE ETUDE

Copying music is another useful means of earning a dollar or two. In every town there are musicians who at various times desire some music to be copied or transcribed. And to do this, a musician is a very troublesome man. If one is not used to it. But, with business if he can do neatly and quickly, it is usually charged for by the sheet. A few advertisements in a local paper will quickly bring first jobs—and they will bring others.

The handyman violinist can turn his skill to good use. There are not too many violin repairers about, and there are always many little bits of work to be done—bridge repairs, varnish to be cleaned, pegs to be fitted, bridges and soundposts to be adjusted, warms to be re-fingered. All such things as these can be done after a little practice.

Piano tuning is not easy, but once experience is gained through a qualified man,

Pablo de Sarasate

By G. R. BERT

PRESENT-DAY enthusiasm over Spanish music has caused a revival of the splendid Spanish dances of Pablo de Sarasate, which are to be found nowadays on most programs of violin recitals. His full name was Pablo Martin Meliton de Sarasate y Navascues, and he was born at Pampeluna, 1844. He died a few years ago.

The writer heard him play many times. Sarasate was a distinguished looking man with white hair and moustache, and a bronzed complexion. His eyes were smiling features, now soft and gentle, now full of fire. He was always most carefully dressed and usually wore a foreign order dangling from beneath his white waistcoat. Sarasate was a fine violinist, with a superb quality of tone and a brilliant technique.

Leopold Auer gives us a glimpse of him in "My Long Life in Music." "In the

a useful addition to one's income can be made from it.

Many violin makers are amateurs. The art can be learned from a professional or from a textbook, and it can give a fascinating and remunerative hobby. Occasionally a music-teacher is glad of an efficient deputy. But when doing this sort of substituting, and of course retaining a part of each lesson fee, one should never swindle from the pupil treatment prescribed by the real teacher. Experiments must not be made on another's pupils.

One speculative way of making a little money is to buy a double-bass and hire it out to such local orchestras as need one. It does not involve much study to learn to play this instrument oneself well enough to do the stuff required by amateur societies.

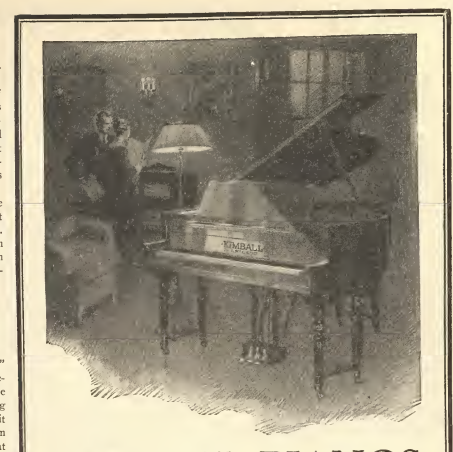
midst of his St. Petersburg triumphs," says the Russian, "Pablo de Sarasate remained a good comrade and preferred the society of his musical friends to playing in the homes of the wealthy, unless it were for a musical soirée which paid him from 2,000 to 3,000 francs, a fee which at the time seemed exorbitant.

"When this was not the case—Rubinstein not being in town at the time—he spent his evenings with Davidoff, Leachinsky or myself, always merry, always smiling and in good spirits, and bursting into peals of delighted laughter when he was fortunate enough to win a few rubles from us at a modest game of cards. He was invariably gallant toward the ladies, and carried with him a number of small Spanish fans which he was accustomed to present to them."

as good and sometimes better. I brought them to my orchestra in 1912 and I have never regretted it."—SIR HENRY WOOD.

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KIMBALL PIANOS

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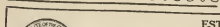
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Richard Wagner's Great Dramatic Overture to "Tannhäuser"

(Continued from Page 652)



4/4 (or the dupe, of C), whereby each note of the melody acquires double its original length, and in some measures more.

The Chant begins softly, maintaining a solemn dignity, when, at the end of the Second Part, and still more in the retransition to the Third Part (*Un poco accelerando*) it quickly rises to the greatest climax of the overture. This overwhelming climax (Part III of the *Pilgrims' Chant*, *Assai stretto* the quadruplication of the rhythm (the original) becoming a 2, the four-measure phrase of the beginning of the Overture being extended to one of twelve measures!) magnifies the Chant in the light of triumphant religious exaltation, betokening Virtue's final victory. In spell-binding glory the three trombones—the instruments of religious majesty—in union with as many trumpets, proclaim the melody on high until the magnificent end of the Overture.

This last stand of this seductive music is coincident with the collapse of its baneful power; for the pedal point B, enduring for twenty measures, above which the rapid violin figure rushes by, as if suddenly dispelling every bacchanalian vestige, is the great harmonic basis on which the *Pilgrims' Chant*, the song of victory and redemption, re-enters. Against the violin figure, maintained until the close, the great choral song is carried, with the same instrumentation as in the beginning, namely, by clarinets, horns and bassoons, violas, cellos and double basses now joining in the harmonies. Throughout the Second Part, which is here not repeated, the cellos and violas join in bearing the melody. One of the most remarkable and significant rhythmic transformations in the annals of music is the augmentation of the Chant, from this point of the Overture on, extending the metre to the quadruple, of

Self-test Questions on Mr. Blatt's Article

1. What is the nature of a Dramatic Overture?
2. In what way is the Overture to "Tannhäuser" a great achievement among dramatic overtures?
3. In what way does the "Parsa version" of "Tannhäuser" differ from the original idea of Wagner?
4. Which part of the Overture interprets the religious spirit of the opera?
5. In what manner are the workings of the powers of darkness interpreted?

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Name	Composer	Publisher	Name	Composer	Publisher
Titania's Dance	Godefrich	Schmidt	Wood Nymphs' Frolic	Aaron	Flammer
Beautiful Isle	Cooke	Presser	When Evening Shadows Fall	Adair	Willis
The Brownies' Morning Song	Brown	Wood	The Little Shamrock	Jewell	Schirmer
Orange Blossoms	Granfield	Ditson			

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Teachers who subscribe for this service will receive copies of numbers selected each month with a lesson outline and suggestions as to phrasing, fingering, interpretation, pedaling, etc., by Mr. Williams. Since the number of subscribers to the Service Sheet is necessarily limited, the management reserves the right to return enrollment fees when the subscription list is full.

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Continued on Following Page

World of Music

(Continued from Page 695)

SEVERAL ANCIENT CHINESE MUSIC VOLUMES have been donated to the Library of Congress by Mr. Philip T. Z. So, member of the Chinese Minister. Among them is the "Shu King" or book of the 22 books of the Chinese composed between the reign of the Great Yu and the beginning of the sixth century B. C. It is said that Confucius held these books in such esteem that he advised his son that, until he had learned them, he was not prepared for the society of intellectual men.

A BEETHOVEN PRIZE of ten thousand gold marks (two thousand five hundred dollars) has been founded by the State of Prussia, to be awarded annually to the most outstanding young or unrecognized old composer of German birth.

MOZART'S "COSI FAN TUTTI" ("So Do All"), after three weeks at the Kingsway Theater in London, has been transferred to the Court Theater. Produced by a very small company, it has proved four things, that opera can be done inexpensively; that the finest of translations is available for such rolling stock; that the best of the singers and actors who can cope successfully with these things; and that there is a public for "chamber opera," or opera on a small scale.

COMPETITIONS

A \$1000 PRIZE for a Composition for Organ and Violin, is offered by the National Association of Organists through the generosity of the Eddy Organ Company. Competition closes December 1, 1927. Particulars from the National Association of Organists, Wampanoag Auditorium, New York City.

FOR A STRING QUARTET, a prize of one thousand dollars is offered by the Community Arts Association of Santa Barbara, California. The competition is open to composers of the world, and closes February 15, 1928. Particulars from George W. McLean, Santa Barbara, California, U. S. A.

A PRIZE OF FIVE HUNDRED DOLLARS for a male opera is offered by the Associated Glee Clubs of America. The competition closes December 1, 1927. Particulars may be had from the Secretary of the sponsoring organization, 113 West 57th Street, New York City.

A PRIZE OF ONE THOUSAND DOLLARS, for a sacred or secular cantata, offered by the Friends of Music Foundation. The contest closes December 1, 1927. Full particulars may be had from Richard Copley, 10 East Forty-third Street, New York City.

A FIRST PRIZE OF \$5000, A SECOND PRIZE OF \$3000, AND A THIRD PRIZE OF \$2000 are offered by the Musical Fund Society of Philadelphia, for compositions in chamber music form. The competition closes December 31, 1927. Full particulars may be had from the Musical Fund Society, 407 Sanson Street, Philadelphia, Pennsylvania.

PRIZES OF \$1000 for a Suite or Tone Poem for small orchestra, \$5000 to be divided as first and second prizes for librettists and composers of two cantatas for French-Canadian chautauq populars, \$500 for a Suite for String Quartet, \$250 for a group of chautauq arrangements of chautauq populars for male voices and \$500 for a group of chautauq populars for mixed voices are offered by E. W. Beatty, President of the Canadian Pacific Railway, Montreal, to whom application may be made for further particulars. The last two items are open to Canadian composers; the first three are open to international competition.

PRIZES totaling \$17,500 are offered by the Atwater Kent Foundation, to "the best covered" singers to a higher musical education. This training is to be furnished in an American conservatory (separations to the founder) and full particulars may be had by addressing the Atwater Kent Foundation, Philadelphia, Pennsylvania. State auditions are to be held in the early fall.

TWENTY THOUSAND DOLLARS IN PRIZES with a Grand Prize of Ten Thousand Dollars, are offered in an international contest to be instituted in connection with the observance of the Centenary in 1928 of the birth of Franz Schubert. The offer is for the finishing work of the master's "Unfinished Symphony." The competition closes in July, 1928, and particulars may be had from the Secretary of the Society of the Friends of Music, Miss Helen Love, 1 West Thirty-fourth Street, New York City.

THE SOCIETY FOR THE ADVANCEMENT OF SYNAGOGUE MUSIC offers a Prize of Five Hundred Dollars for a new setting of "Adon in the Jewish Prayer Book. Particulars from Arguello Boulevard and Lake Street, San Francisco, California.

THE PADEREWSKI PRIZES of one thousand dollars for the best orchestral work and five hundred dollars for the best piece of chamber music, by an American-born composer or one born abroad of American parents, are again open for competition. The competition closes March 1, 1928. Further information from Mrs. Elizabeth C. Allen, 296 Huntington Avenue, Boston, Massachusetts.

Melba's Repertoire



Madame Melba

A report from Australia giving Melba's concert repertoire states that during the last ten years the songs she sang the most are "Willow Song," and "Ave Maria" from Verdi's "Otello"; Mimi's "Addio" from "La Bohème"; two arias from "Nozze di Figaro"; "Annie Laurie," "Comin' Thro' the Rye," and "By the Waters of Minnetonka."

"BY THE WATERS OF MINNETONKA" seems to be taking on the character of "Annie Laurie," "Comin' Thro' the Rye," and "The Old Folks at Home." In other words, it is the kind of a song that audiences are so eager to hear that they start in to applaud the moment they hear the first notes of the accompaniment. Mr. Lieurance has produced a very notable work in this increasingly popular number.

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By Edna M. Schroeder

ENNE was practicing his music lesson when suddenly he found himself before a beautiful castle. He wandered around the grounds for quite a while admiring the garden.

All at once, he saw a sign which read "Castle of Music—Positively no hunting or fishing on these grounds."

As he was looking at this sign two policemen came up who seized him and took him to the king.

"Your majesty," they said, "we found this boy hunting and fishing on your grounds."

"Why, I wasn't fishing," laughed Eddie.

**POSITIVELY ~
NO HUNTING OR
Fishing on these
grounds.**

"Silence," commanded the king. "What was he playing when you caught him?"

"He wasn't playing, your majesty; he was practicing."

"This is even worse than I thought," said the king angrily and frowning darkly at Eddie. "What were you practicing?"

he asked, keeping his eyes on Eddie all the time. "My music lesson." Eddie was so frightened he could hardly answer.

"Why, of course, you silly boy," the king spoke more kindly this time; "what else would you be doing on my grounds besides music?"

"I'm the king of music," he added, noticing Eddie's puzzled expression.

"Really?" asked Eddie, hardly believing his ears.

"Really," answered the king; "but we must get down to business again. Eddie, you were fishing for notes, were you not?"

"For notes, yes," admitted Eddie. "Do you realize the seriousness of the case?"

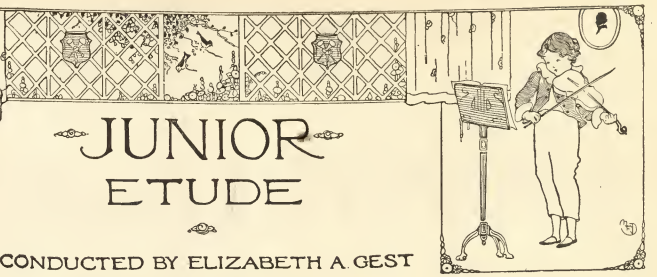
Eddie laughed. "But the piece was hard," he protested.

The king rapped for order.

"Slow practice or another week on the same lesson," he said gravely.

"I'll pay, my fine," answered Eddie. "I'll practice slowly."

One, two,
Three, four,
Five, six,
Seven, eight,
Counting's not
A bit of good,
Unless I do
It straight.



JUNIOR ETUDE

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"I wish I were a little fairy," said Mary Anne one morning while she was practicing.

"Why do you wish that?" asked a little brownie who was sitting on the violin bridge.

"Because then I wouldn't have to practice, and I could play the hard pieces that are so beautiful."

"So that's it," answered the brownie. "You've never been to Muscledand have you?"

"I knew it. Would you like to visit a little music fairy?"

"I'd love to!"

"Come with me, then." And almost before she realized it, Mary Anne was in Muscledand.

"They went up to a pretty flower-cottage and knocked on the door. A beautiful fairy in a pale green and violet flower-dress opened the door and invited them in."

"But," she said, "I'll have to practice. You two can stay and listen if you care to, though."

"That's what we meant to do," answered the brownie. "I knew this was your golden hour."

"It's always teasing me because I call it that; but I love to practice, don't you?" laughed the fairy.

Mary Anne pretended not to hear, because she didn't want to answer that question especially.

"Play us a piece before you practice, won't you?" begged Mary Anne.

The fairy smiled and didn't wait to be coaxed. Fairies never do.

"They are the same scales exactly, and I had to practice them just as much as any little girl or boy ever did. I'm sure of that," said the little fairy, kissing her violin, she loved it so. "But really, I must practice now."

"I didn't know that fairies had to practice until I met you," said Mary Anne. "I've learned lots of things today. I'm going home to practice my scales and 'easy' pieces until I can play them as well as you do. I'll remember the 'open' string bowing exercises, too, because I want to have a good tone like yours."

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