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Volume 46, Number 05 (May 1928)

James Francis Cooke

The Journal of the Musical Home Everywhere

THE ETUDE
Music Magazine

MAY
1928

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A Year

Noted Song Composers Whose Works Merit Inspection

Presenting a Wide Variety of Songs for Concert, Home and Studio Use

BURLEIGH


HARRY THACKER BURLEIGH

HARRY THACKER BURLEIGH, distinguished composer and dean of American Negro Musicians, was born in Erie, Pa., where he received his early education.

His professional career began as a soloist in the Churches and Synagogue in Erie, where he sang until 1892 when he went to New York to accept a scholarship at the National Conservatory of Music, where he became a protege of Dvorak.

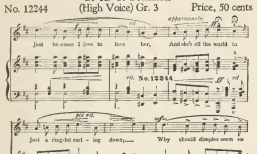
After engaging in concert work for several years Mr. Burleigh turned his attention to editorial work and to composition, at the same time retaining his position as soloist in two of New York's largest churches.

In the field of composition he gives us something distinctly his own—the melodious folk songs of his own people in the light of their whole pathetic history, as revealed by one of their own blood and sympathy.

JUST BECAUSE

By H. T. Burleigh

No. 12244 (High Voice) Gr. 3 Price, 50 cents



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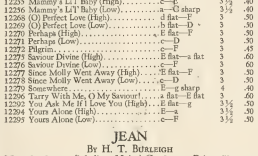
Cat. No.	Title	Range	Gr.	Price
12222	And As the Gulls Soar (High)	E flat—F	3½	$0.35
12223	And As the Gulls Soar (Low)	c sharp—D	3½	.35
12224	Apart (High)	d flat—g flat	3	.35
12225	Apart (Low)	b flat—E flat	3	.35
12229	Dream Land	E flat—E flat	3	.40
12232	Heigh-Ho (High)	d flat—F	4	.50
12238	If Life be a Dream (High)	F—g	3½	.40
12239	If Life be a Dream (Low)	d—E	3½	.45
12240	I'll Be Dat to Meet Yo'	d—E	3	.45
12241	Jean (High)	E flat—g	3	.50
12242	Jean (Medium)	d flat—E	3	.50
12243	Jean (Low)	b flat—D	3	.50
12244	Just Because (High)	F sharp—g	3	.50
12245	Just Because (Low)	c—E flat	3	.50
12246	Just My Love and I (High)	c—g	3½	.45
12250	Keep a Good Grip on de Hoe	a—E	3	.40
12252	Love's Garden	E flat—a flat	3	.45
12231	Love's Pleading	b—d	3	.45
12233	Mammy's La'l Baby (High)	c—E	3½	.40
12236	Mammy's La'l Baby (Low)	a—C sharp	3½	.40
12268	(O) Perfect Love (High)	d flat—F	3	.50
12269	(O) Perfect Love (Low)	b flat—D	3	.50
12270	Perhaps (High)	E flat—F	3	.50
12271	Perhaps (Low)	c—D	3	.50
12272	Pilgrim	c—E	3	.45
12273	Saviour Divine (High)	E flat—a flat	3	.60
12276	Saviour Divine (Low)	c—F	3	.60
12277	Since Molly Went Away (High)	E flat—F	3	.50
12278	Since Molly Went Away (Low)	c—D	3	.50
12279	Somewhere	E—g sharp	4	.60
12296	Tarry With Me, O My Saviour!	a flat—E flat	4	.60
12293	You Ask Me If I Love You (High)	E flat—g	3½	.50
12294	Yours Alone (High)	E—a	3½	.50
12295	Yours Alone (Low)	c—F	3½	.50

JEAN

By H. T. Burleigh

No. 12242 (Medium Voice) Gr. 3 Price, 50 cents



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The range of each song is indicated with small and capital letters. The first letter is the lowest note in the song and the second letter is the highest note. A small letter tells that the note is below or above the staff and the CAPITAL letter tells that it is on a line or in a space within the staff.

—AMBROSE—

PAUL AMBROSE, organist and composer, was born in Hamilton, Ontario, in 1868. He was educated in the Ontario Schools and studied music under such masters as Chittenden, Klein and Dudley Buck.

Later Mr. Ambrose went to New York and became well known as an organist of unusualability. In addition to the prominent Music Schools in and around New York.

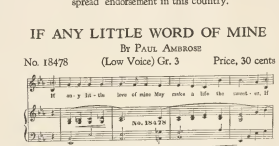

PAUL AMBROSE

As a composer he has written much in the line of songs, instrumental works, church music, etc., and some of the products of his pen have been republished in Europe, in addition to having widespread endorsement in this country.

IF ANY LITTLE WORD OF MINE

By Paul Ambrose

No. 18478 (Low Voice) Gr. 3 Price, 30 cents



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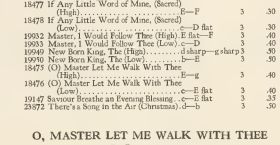
Cat. No.	Title	Range	Gr.	Price
19221	Angels' Song, The (Christmas)	E flat—g	3	$0.30
18665	Come, See the Place Where Jesus Lay, (Easter)	E—F sharp	3	.40
23873	Come, Ye Blessed	E—g	4	.50
19303	He is Risen, (Easter)	E flat—g	3	.45
19972	I Am Trusting, Lord, in Thee	c—F	3	.40
18477	If Any Little Word of Mine, (Sacred) (High)	E—F	3	.30
18478	If Any Little Word of Mine, (Sacred) (Low)	c—D flat	3	.30
19032	Master, I Would Follow Thee (High)	E flat—F	3	.40
19033	Master, I Would Follow Thee (Low)	c—D	3	.40
19949	New Born King, The (Elgin)	d sharp—g sharp	3	.40
19910	New Born King, The (Low)	b—E	3	.30
18475	(O) Master Let Me Walk With Thee (High)	E—g	3	.40
18476	(O) Master Let Me Walk With Thee (Low)	E flat—E	3	.40
19147	Saviour Breathe an Evening Blessing	c—E flat	3	.35
23872	There's a Song in the Air (Christmas)	d—b	3	.30

O, MASTER LET ME WALK WITH THEE

By Paul Ambrose

No. 18475 (High Voice) Gr. 3 Price, 40 cents



TROYER


CARLOS TROYER

CARLOS TROYER, a native of Germany, was born in January, 1837, but we present him here because many of his best works were done in this country.

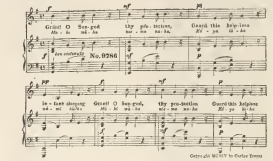
As a child he was placed under the best of musical instruction and at eleven he toured Germany, Austria and Holland as a violin prodigy. He refused a professorship at the conservatories of Stuttgart and Frankfort in order to satisfy his inclination to travel—a pastime which led him to America and which eventually placed him in a position to accomplish his greatest works, namely, the development of the songs of the American Indians.

His experience with the Inca tribe and later with the Zuni Indians inspired him to numerous distinctive song compositions, which were developed from Indian themes. In addition to many other compositions the contributions which he has made to civilization regarding these interesting people of North and South America are invaluable and have formed a notable addition to Musical Literature.

INVOCATION TO THE SUN-GOD

By Carlos Troyer

No. 9786 Gr. 4 Price, 35 cents



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Cat. No.	Title	Range	Gr.	Price
2861	Bow-legged Boy, The	c—D	2	$0.35
13387	Columbus	c—g	3	.50
6998	Dreamland	c—E	3	.40
7412	Ernie, Mienie, Meine Mo	G—D	3	.30
3309	Foolish Little Maiden, The	d—D	3	.40
7397	Forget-Me-Not	d—E	3	.40
8179	Joy of Life, The	d—F sharp	3½	.75
2295	Raframan's Song, The	b flat—F	3½	.30
7396	Song of the Plains (The Cry of the Cowboy)	E—g	3½	.40
6311	Tick-Tock	c—F	2	.40

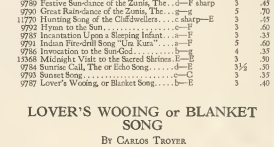
Indian Songs

11995	Apache Medicine Chant	c—F	4	.40
9788	Coming of Montezuma, The	B—g	3½	.50
9789	Festive Sun-dance of the Zunis, The	d—F sharp	3	.45
9790	Great Rain-dance of the Zunis, The	g—g	5	.70
11770	Hunting Song of the Chilkweiders	c sharp—E	3	.50
9792	Hymn to the Sun	c—F	3	.60
9793	Incantation Upon a Blessing Infant	a—F	3	.35
9791	Indian Fire-drill Song "Un Kura"	a—F	5	.60
9786	Invocation to the Sun-God	b—E	4	.50
13568	Midnight Visit to the Sacred Shrines	E—E	3	.50
9784	Sunrise Call, The or Echo Song	d—E	3½	.30
9790	Sunset Song	E—g	3	.35
9787	Lover's Wooing, or Blanket Song	c—E	3	.40

LOVER'S WOOING or BLANKET SONG

By Carlos Troyer

No. 9787 Gr. 3 Price, 40 cents



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The ETUDE MUSIC MAGAZINE

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor ..... JAMES FRANCIS COOKE
Ass't Editor ..... EDWARD ELLSWORTH HIPSHER

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EUGENE GOOSSENS

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere


ILDEBRANDO PIZZETTI

"HUGH THE DROVER; OR, LOVE IN THE STOCKS," the English opera by Vaughan Williams, which has been so successful in Britain, had its first performance in America when presented at Polli's Theatre, by the Washington Grand Opera Company, on February 21st, with Eugene Goossens conducting. The title rôle was interpreted by Tudor Davies who had created the same part in the English premiere. Let us have more works for the musical stage, by our composer "cousins" across the sea! Good luck to "Hugh the Drover" in America!

MOUTH ORGAN ORCHESTRAS have been introduced into the public schools of Berlin. The Ministry of Education encourages both singing and instrumental music in the schools, so that bands and orchestras have become common. When, in the poorer districts, it was found that the pupils could not afford more expensive instruments, the humble mouth-organ band was introduced by one of the teachers, with such astonishing results that these groups have developed in a number of the schools.

HALF A MILLION SCHOOL CHILDREN listened, on February 10th, to the first experimental broadcast program given by Walter Damrosch in his series of talks on musical appreciation, to pupils of American schools. The program was given by Mr. Damrosch leading the New York Symphony Orchestra. Kansas City reported twenty-five thousand children as having listened.

THE COVENT GARDEN THEATER, London, of historic musical memories, has been leased for a period of three years to a syndicate which will produce international opera of the Italian, German, French and Russian composers. As in America, the native composer does not seem to be recognized as eligible to the "international" group of creative musicians who produce works for the musical stage.


O. GABRILOWITSCH

OSSIP GABRILOWITSCH has been granted a "sabbatical year" from his duties as conductor of the Detroit Symphony Orchestra, during which interval the concerts will be led by the associate conductor, Victor Kolar, and a group of guest conductors. Mr. Gabrilowitsch has now been conductor of the Detroit orchestra for ten years. During the next season he will appear as guest conductor of many of our leading orchestral bodies.

PARKHURST PRISON, in England, furnishes regular training in choral and orchestral music. Organizations of the inmates assist at the chapel services and at concerts of the institution.

EDMOND CLÉMENT, the greatest French tenor of recent decades, died on February 23, in Paris. He was well known in America through his engagements with the Metropolitan and Chicago opera companies, as well as by extended concert tours. One of his most popular roles was *Don Jose* in "Carmen."

"THE EGYPTIAN HELEN," the new opera of Richard Strauss, is to have its world premiere at the Dresden Opera House, on June 26, with Elizabeth Rethberg in the title rôle.

"OPERA IN RUSSIAN" was added to the repertoire of the Philadelphia Grand Opera Company when it gave, on March 9, a fine performance of Tschaikowsky's "Eugene Onegin," with Fabien Sevitsky conducting. Philadelphia now has four organizations producing regular seasons of grand opera: the Philadelphia Grand Opera Company; the Philadelphia Civic Opera Company; the Pennsylvania Grand Opera Company; and the Philadelphia Operatic Society, the latter giving all performances in English. The Civic troupe gave on March 1st the first complete stage performance in America of Debussy's "L'Enfant Prodigue" and a colorful revival of Gluck's "Orpheus."

THE HARMON AWARDS FOR NEGRO MUSICIANS have been conferred as follows: Clarence Cameron White and R. Nathaniel Dett have each received four hundred dollars and a gold medal while other awards went to Edward H. Margetson, William G. Still and Harold Brown. The recent advancement in musical composition by the colored composers has been nothing short of astonishing. In their spirituals and folk songs they are taking rank among our most original creative musicians.


CLARENCE CAMERON WHITE

THE "BACH FESTIVAL" of Bethlehem, Pennsylvania, under the direction of Dr. J. Frederick Wolle, will consist this year of four programs on May 11th and 12th. On the first day the programs will be made up of contatas, chorales, a magnificat, and the *Concerto for Two Pianos, No. 1, in C minor*. On Sunday, at half-past one, the *Kyrie* and *Gloria* of the great "Mass in B minor" will be sung; and at four the remainder of the mass, beginning with the *Credo*, will close the Festival.

"SKYSCRAPERS," the modernistic ballet by John Alden Carpenter of Chicago, was produced at the State Opera House of Munich, Germany, on February 23rd.

CARL V. LACHMUND, pianist, teacher and composer, died at his home in Yonkers, New York, on February 27th. Born in Boonville, Missouri, March 27, 1857, his musical education was finished in Germany where he graduated in 1875 from the Cologne Conservatory, after which he studied in Berlin under Moszkowski, Kiel and the Scharwenka brothers. From 1881 to 1884 he was at Weimar as one of the last pupils of Franz Liszt. He is said to have possessed the largest collection of manuscripts, mementos and other Listziana ever brought to America.

THE MUSIC SUPERVISORS' NATIONAL CONFERENCE met for its first biennial session, at the Stevens Hotel of Chicago, April 16-20. Prominent features of the meeting were the Choral Conference; the National High School Chorus, under Joseph E. Maddy; Concert by the Chicago Symphony Orchestra, under Frederick Stock; and Educational Symposiums.

THE HAMBURG PHILHARMONIC SOCIETY (Germany) is celebrating this month its centenary. Three grand concerts are planned—one evening being devoted to Beethoven and another to Brahms.

"MUSICAL TID-BITS," in its maiden issue of Volume I, No. 1, comes to our desk as a welcome visitor from Honolulu. With a splendid make-up it discusses timely topics of the day in the arts and gives a heartening record of the musical activities of our Pacific island neighbors. Long live *Musical Tid-Bits!*

STRAVINSKY'S "OEDIPUS REX," a two-act opera-oratorio, had its American premiere, on February 24th and 25th, in Symphony Hall, Boston, by the Boston Symphony Orchestra and the Harvard Glee Club, with Serge Koussevitsky conducting and Margaret Matzenauer (mezzo-contralto), Arthur Hackett (tenor) and Fraser Gange (baritone) as soloists. The characteristics of the composition are said to be "startling simplicity and economy of the music, the stern and starkly tragic significance of the score, the superb choruses,"—but "the work is not homogeneous."

THE TWENTY-FIRST ANNUAL COMPETITION FESTIVAL of the Alberta Festival Association (Canada) will be held from May 15th to 18th. There will be contests for the different voices, for players of the various instruments and for almost every sort of organization which can be developed from these. Through the festivals there has been a great quickening of musical interest among our neighbors at the north, who already have a rich heritage in the art.

HALÉVY'S MANUSCRIPTS have been presented to the library of the Paris Opéra, by Mme. Strauss, a daughter of the composer. At the same time she gave to the library of the Conservatoire the manuscripts of Bizet's "Carmen" and "L'Arlésienne."

HARRIETTE BROWER, widely known as a teacher of the piano, as writer upon musical subjects and a valued contributor to THE ETUDE, died in New York City, on March 10th. Born at Albany, New York, in 1869, she was educated under such noted American teachers as William H. Sherwood and Dr. William Mason, and in Europe studied under Xaver and Philipp Scharwenka, Carl Klindworth and Hans von Bülow. Miss Brower's most recent book is "What to Play—What to Teach."

THE HISTORIC COSTANZI THEATER, of Rome has been thoroughly remodeled and on February 25th was reopened as the Royal Opera House, with a gala performance of Boito's "Nerone." The royal family was present and Mussolini made one of his rare appearances in public by occupying an adjacent box.

THE "IL SECOLO" PRIZE of fifty thousand liras (about three thousand dollars), for a grand opera by an Italian composer, was this year divided equally between Giacomo Benvenuti for his "Juan Jose" and Antonio Veretti for his "Medico Volante." The judges were Riccardo Zandonai, Ildebrando Pizzetti and Ettore Panizza.

THE PITTSFIELD FESTIVAL of chamber music will this year celebrate its tenth anniversary with a series of performances at the Temple of Music on South Mountain, in September. Mrs. Elizabeth Sprague Coolidge, the founder and patroness of these festivals, announces that this will be the last of these events.

THE NORTHWEST SÄNGERBUND will hold its sängerfest this year at Milwaukee, from June 14th to 16th. The big feature of the event will be the massed chorus of two thousand men, along with which will be an orchestra of eighty men from the Chicago Symphony Orchestra and soloists of national reputation.

PURCELL'S "KING ARTHUR" has been given several performances at the New Theater of Cambridge, England, for the members of the University.

THE JOURNAL OF THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS comes to our desk in its second number of the first volume. In its smart make-up and cheerful contents it is most welcome. A long and useful life to this new enterprise!

CELESTE DE LONGPRE HECKSCHER, well known as a composer, died at Germantown, Pennsylvania, on February 18th. Her orchestral suite, "Dances of the Pyrenees," has been on the programs of the Philadelphia Orchestra, the New York Symphony Orchestra and the Chicago Orchestra; and her grand opera, "The Rose of Destiny," was performed at the Metropolitan Opera House of Philadelphia, in 1918.


PERCY GRAINGER

THE THIRTY-FIFTH ANNUAL MAY FESTIVAL at Ann Arbor, Michigan, will be held this year from May 16th to 19th. Choral works to be presented will include Verdi's "Aida," Pierne's "St. Francis of Assisi," Grainger's "Marching Song of Democracy," and a children's cantata by Hyde, "The Quest of the Queer Prince." Frederick Stock, Eric Delamarter and Percy Grainger will be the conductors; and leading singers will be Leonora Corona, Leone Kruse, Merle Alcock, Margaret Matzenauer, Paul Althouse, Tudor Davies and Mario Basiola.

THE "OLD VIC," completely renovated, was reopened on February 6th with a week of opera. It is here that the London masses may go and hear standard opera adequately given, at prices which start at ten cents and end at a dollar and twenty cents per seat.

(Continued on Page 419)

THE ETUDE MUSIC MAGAZINE
Founded by Theodore Presser,
"Music for Everybody"

Contents for May, 1928

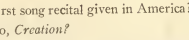
MUSIC

"Etude" readers, who desire to locate articles published in previous issues of "The Etude," are advised to consult the Reader's Guide which is to be found in most public libraries. Copies of previous issues may be supplied, when not out of print, at the regular price—25 cents.

Can You Tell?

GROUP No. 12

1. Who wrote the words of *America?*
2. What is a *Pastorale?*
3. Where and when was the first song recital given in America?
4. Who composed the oratorio, *Creation?*
5. For what is each of the following musical artists famous: (a) Rosa Ponselle; (b) Paderewski; (c) Kreisler?
6. In what opera was the song, *O Promise Me,* introduced to display the talent of a popular singer?
7. Who wrote the well-known piano piece, *Last Hope?*
8. What is the English equivalent of *"Der Freischutz"* and who composed this opera?
9. Who wrote *Aloha Oe* (*Farewell to Thee*), the popular Hawaiian song?
10. Identify the following theme:



TURN TO PAGE 419 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have fine entertainment material when you are host to a group of music loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who sit by the reception room reading table.

The Musician and the Fly
By S. G. ARTELT

HENRY T. FINCK'S "The Golden Age of Music" is full of interesting things, including a warm eulogy of Theodore Thomas who did so much splendid pioneer work for symphonic music in America. Thomas, however, had enemies as well as friends.

"He was often treated (by the critics) with downright ferocity," says Finck. He tells us also that "When Thomas brought his admirable Chicago Orchestra to New York it proved a tremendous success, financial as well as artistic—a success which I recorded glowingly. But a certain set of critics fell on him like a pack of wolves."

But in spite of attacks and disappointments, Theodore Thomas possessed a lively disposition, and "when things went well, as they often did, he enjoyed life hugely." Finck continues, "I remember seeing him try to climb a lamp-post (Wagner used to stand on his head) long after midnight. And with what zest he used to relate funny incidents! Let me close with one of these.

"At a rehearsal the chief trombonist (who was near-sighted) startled Thomas by hurling out a tone horribly out of harmony.

"'What on earth are you doing?' yelled Thomas.

"'Excuse me!' the player begged. 'I didn't have on my spectacles. A fly sat down among my notes *and I played him!*"

Maxims for Pianoforte Students
By J. C. LANGLEY

1. I MUST come to the piano with a free mind.

2. I must let rhythm come first in my playing, for music without time is music without sense.

3. I must have my fingers, wrists and arms relaxed. (To practice relaxation, do the following exercise: stand erect with the left arm horizontal. Bring the right hand down smartly on the left knuckles. This will cause the left arm to swing limply to the side of the body, as if dead. It is relaxed.)

4. I must understand all the Italian words, letters and signs which are printed over the music and give them their due observance.

5. When studying a new piece I must omit the easy bars and practice only the difficult ones. Perfection in all parts is then obtained.

6. I must often practice slowly. Slow practice is sure practice, for errors are not then so likely to creep in.

7. I must often practice separate hands, beginning with the left hand, giving it the most attention and never allowing it to slip a note.

8. I must frankly criticize all my efforts.

The Matter of Hour Lessons
By SARAH A. HANSON

THE half-hour lesson, or one only slightly longer, is satisfactory for most pupils. They do not then tire, and all the practice necessary can be got into that period. Also it is easier on the teacher.

For a backward pupil the hour lesson may be more advantageous, it being then in the nature of practice-work. Also it is good for one who can absorb much and who is ahead of the average pupil, as well as for him who is preparing to teach and that hour.

These are exceptional instances, however. For the average pupil the half-hour is must crowd in as much as possible during sufficient.

MUSICAL EDUCATION IN THE HOME

Conducted by
MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE *unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.*

Planning the Vacation Period for Profit

WITH THE passing of another month school will be dismissed and every mother will face a long vacation period with her brood of high-spirited, restless youngsters released from a regular time-filled routine, either to find entertainment and occupation in the home or to become a nuisance in the neighborhood.

The wise mother will begin now to plan this vacation period for profit. There is no better time for music study, from the beginning lessons to the virtuosi class. In nearly every instance where a child rises above mediocrity in pursuit of music there has been careful preparation and wise planning by the parents. True, in a few isolated cases pronounced success has come in the face of neglect and even opposition on the part of the parents. But it is only where unquenchable genius has burned. The average child, if he attains any decided success, needs someone continually at his side, planning his work and spurring him on. Notable achievement seldom attends the child who grows up habitually wasting the vacation period.

For the younger children no better season can be selected for beginning work. The days are long, and because of the heat they must stay indoors a good part of the time. They may be put at musical play—games, rhythmical exercises, hand and finger drill—and thus acquire the fundamentals while they are occupied in a happy, interesting way.

For the older children vacations spent in the summer camps that feature music study as a regular curriculum are ideal. For such an environment gives the spur of competition, the companionship of those in a like occupation and the advantage of ensemble practice which is the best drill in music study.

Good Sportsmanship

IN ALL OF these camps there is the regular routine of healthful exercise carefully supervised and shared with others so as to insure its attractiveness and take away all semblance of duty. This life, lived in terms of regular hours and systematically planned schedules, has the added advantage of a drill in good sportsmanship necessitated by daily contact with the same people in isolated camp life.

Wise parents will not allow their children to "stop music lessons" because it is vacation time. They will rather avoid this tremendous economic waste and increase the number of lessons and the length of the practice periods. They will welcome the release from school duties in order that additional time and strength may be given to the greatest of the cultural arts.

Mrs. C. A. B., Nebraska. I am pleased to note your interest in this department and have mailed you the list of material requested. See answer to Mrs. S. Cottonwood, California, in this department, in the April, 1928, issue of THE ETUDE, and to Mrs. P. C., this issue.

Mrs. R. M. M., Cedar Rapids, Iowa. If you will refer to the answer to Mrs. S. Cottonwood, California, in the April, 1928, issue, you will get the information you requested. I have mailed you a list of the material you will need.

Mrs. E. F., Oakland, California. Good titles on general pedagogy are "Principles of Teaching," Thorndyke and "How to Teach," Strayer and Norsworthy. Relating especially to the pedagogy of the piano is "Elementary Piano Pedagogy," Macklin. Another good book for your special purpose is "Psychology for the Music Teacher," Walter Swisher. All of these books may be obtained through the Theodore Presser Company Service Department.

Mrs. P. C., Oklahoma. Four years of age is too young for beginning music lessons. The only training you should give such tiny tots is to have them sing with you the songs especially prepared for them and to drill them in rhythmics, such as marching, skipping and hand-clapping to a variety of rhythms. If there is no one teaching the kindergarten method in your town, and, as you state, several other mothers are interested, I should think, with your musical training, you could gather these tiny tots together and let them *play* at music. I do not know how extensively you can go into the equipment but you should provide yourself with charts, games and early song books, and teach the fundamentals in this way. Arrange a toy symphony. The children love this and it is fine rhythmic training. Give them hand and finger drill on the top of a table, being especially diligent that you do not strain and stiffen the tender muscles. The two dangerous features that are ever-present in too early piano work is the stiffening of the muscles and an awakening of a distaste for the subject if it is presented in the form of hard, uninteresting discipline.

Correction. This department was guilty of a grave error in the February number. Because our own birthday comes in this "month of genius" we tried to claim as many distinguished names as possible and erroneously included that of Woodrow Wilson. A remonstrance from his native State having reached us, we apologize to Virginia and classify his name with the honored list in December. Since we must part with so famed a name from the February group, we cannot resist the temptation to add the names of Henri Vieuxtemps, Belgian violinist and composer, Ossip Gabrilowitsch, Russian pianist and conductor of the Detroit Symphony Orchestra, Marcella Sembrich, vocalist and teacher, and—we almost forgot them—Daniel Boone and Buffalo Bill!

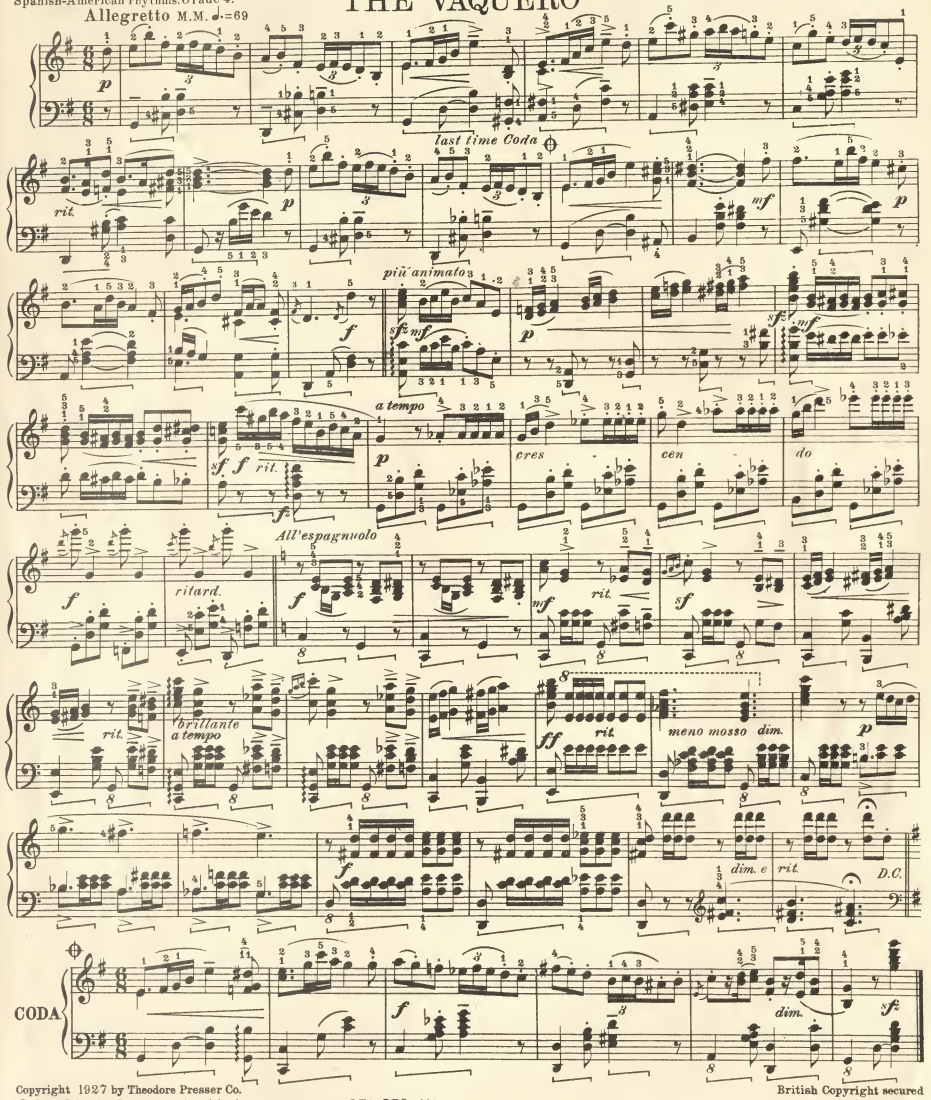
FASCINATING PIECES FOR THE MUSICAL HOME

Based upon some very attractive Spanish-American rhythms. Grade 4.

THE VAQUERO

CARL WILHELM KERN, Op. 600

Allegretto M.M. ♩=69

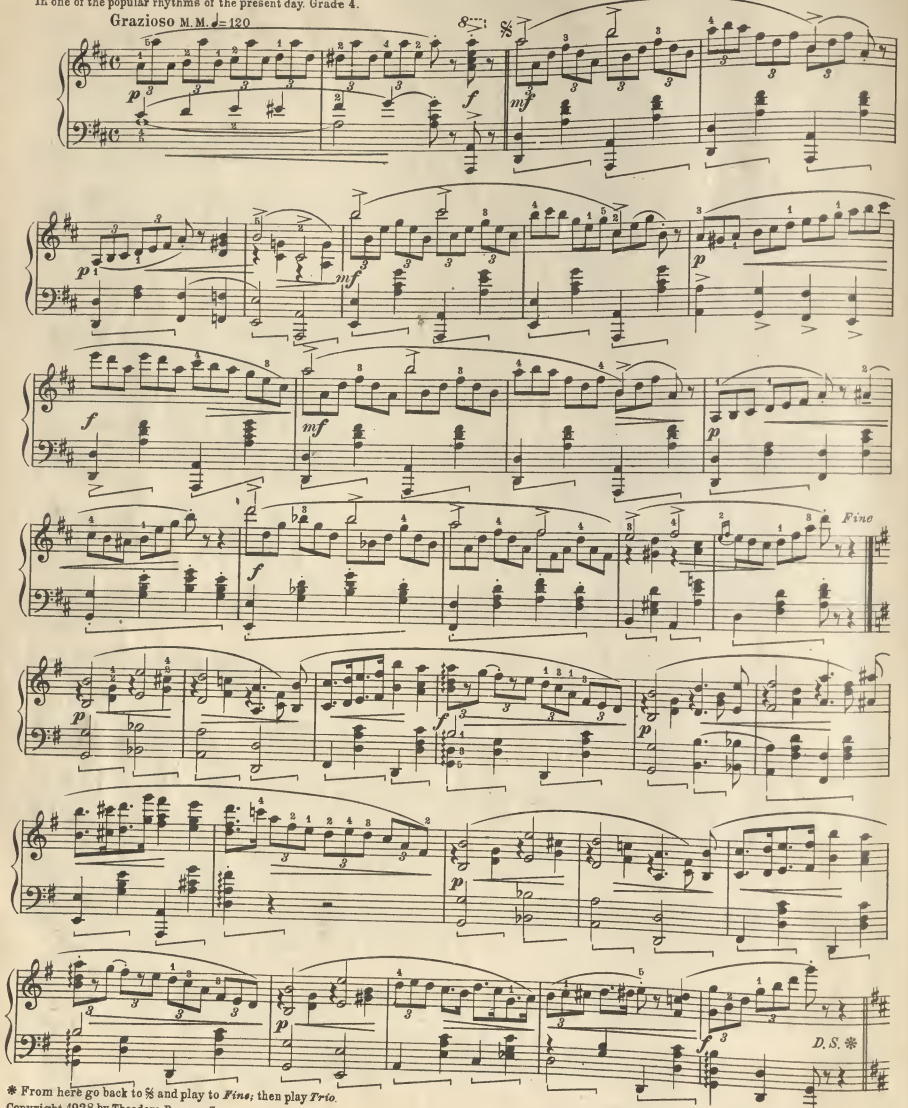


Other Music Sections in this issue on pages 371, 379, 411.

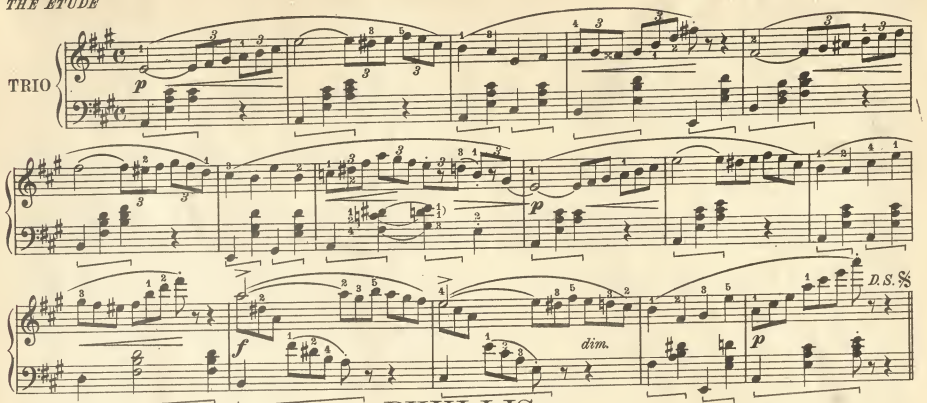
RAMBLING IN THE FOREST

G. N. BENSON

In one of the popular rhythms of the present day. Grade 4.



✻ From here go back to 𝄋 and play to *Fine*; then play *Trio*.

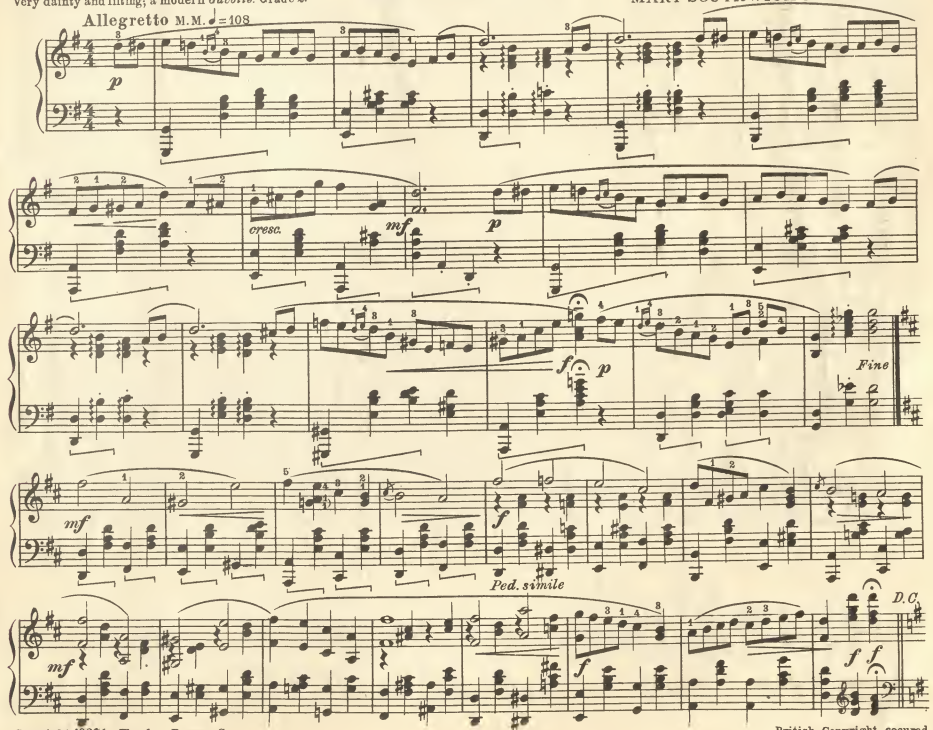


PHYLLIS

GRACEFUL DANCE

MARY SOUTHWICK ROCHESTER

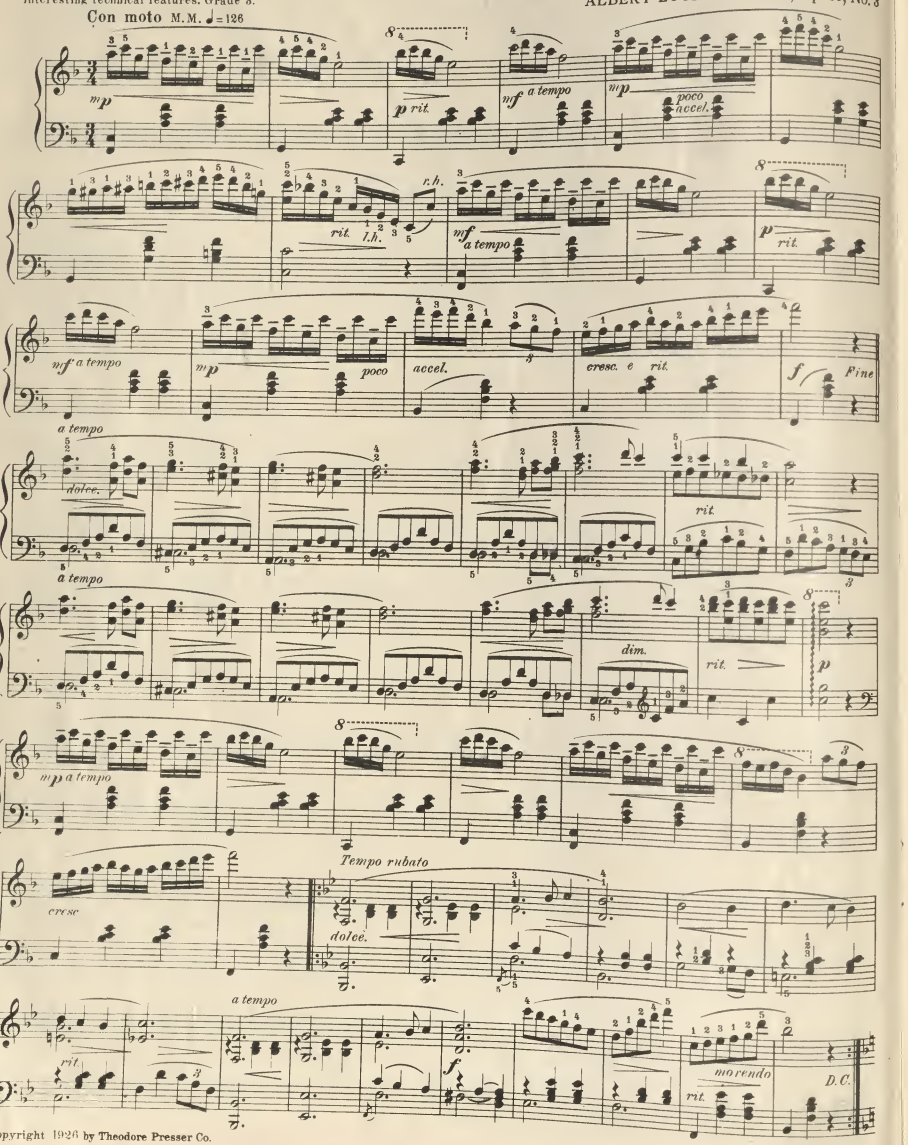
Very dainty and lilting; a modern *Gavotte*. Grade 2.



SPRINGTIME

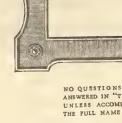
An ornate drawing-room piece, with some interesting technical features. Grade 3.

ALBERT LOCKE NORRIS, Op. 49, No. 3



QUESTION AND ANSWER DEPARTMENT

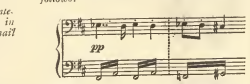
Conducted By ARTHUR DE GUICHARD



NO QUESTIONS WILL BE ANSWERED IN "THE ETUDE" UNLESS ACCOMPANIED BY THE FULL NAME AND ADDRESS OF THE INQUIRER. ONLY INITIALS OR PSEUDONYM GIVEN, WILL BE PUBLISHED WITH QUESTION.

The E-flat Concerto of Liszt.

Q. Is it necessary for the soloist, when playing the Liszt's "E-flat Concerto" with second piano accompaniment, to play the small notes as on page 8? I omit these and play only the octaves at the end of the page, in order to rest myself for the big octave passage on page 9. Should the second piano play any of this or continue as written? On page 31, at the end, should the soloist play the last line after the little cadenza, as follows?



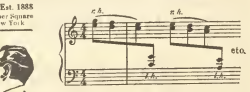
It sounds so unpianistic!

A. It is perfectly permissible for you to omit the six measures on page 8, beginning with the *animato* and ending with the first beat of the next to the last measure on the page, wherein you take up the solo octave passage. In this case, the second piano will play the right-hand chords of the last stave (first piano part) commencing with the fourth beat of the first measure and ending with the last beat *staccato* of the second piano stave. After this continue as written. Page 31: the soloist should play the whole of the last line, from the *un poco marcato*, exactly as written. It is in perfect keeping with the *Cadenza* and would be an impotent conclusion without it.

Need for a Complete Dictionary.

Q. In a piece which I have named "On a Journey," there occurs the instruction to "observe the slight 'cesura' of the end of beats one and three." But I cannot find the word "cesura" in my musical dictionary.

2. In the accompanying passage



does the right hand play all the notes that seem to hang together?

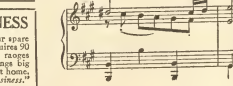
C. W. W., Sedalia, Missouri.

A. 1. The word in question is *cesura* not *cesural*. It is a Latin word, employed musically, and means "cutting or hewing off," in poetry, it indicates a division or a stop. It denotes here a slight break in the musical line, usually marked by two diagonal, parallel lines, thus:

2. The right hand plays the sequences of thirds with an accent on the first of each third. The left hand plays the fifths.

Sundry Signs—How to Interpret Them.

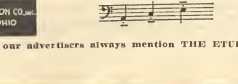
Q. How should I play the following measure?



Does the right hand have to play the trill and the other notes as well? Will you kindly write the measure with trill and fingering? 2. In the same piece the sign

appears frequently over separate notes.

3. In Moszkowski's arrangement of the "Don Juan Minuet" (Mozart) he marks many of the bass notes with the sign ± ± ± *thus:*

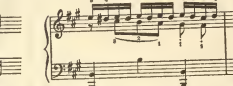


My dictionary says "sustain and emphasize." Does that mean an absolutely smooth legato? Thank you for your assistance and for the help of your column which I have read for years.

Miss. M. K., Carrington, North Dakota.

A. Yes, the right hand plays both the trill and the underneath notes.

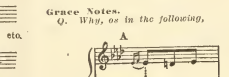
Ex. 3



You will succeed in accomplishing it with practice. You could, perhaps, play the bass and alto notes of the first two beats with the left hand, and take the two staccato alto notes with the right hand. But you will do well to work at it with the right hand entirely. 2. The sign —a small circle over a note—has not been noticed by me in piano music, so I fail to understand its use in that connection. It is employed in violin, zither and all strings to indicate that a harmonic is to be played. It is also used in some organ music to mark that its note is to be played by the heel (pedals). 3. The sign ± ± is termed by some a *mezzo staccato*. It is placed over or under single notes and indicates that they should be well accented but slightly detached from each other, a quarter-note being equivalent to about .

Grace Notes.

Q. Why, as in the following,



are some grace-notes written as sixteenth-notes, like "A" and others as thirty-second notes, like "B"?—M. Z., Troux, New York.

A. There is no valid reason why *A* should not be written with thirty-second notes, like *B*; the latter requires them for rapid interpretation of the arpeggios.

Answer to Questions by A. M. R., Union Building, St. Louis, Missouri.

Although the possessor of a very remarkable musical library, the writer does not own a copy of either of the books of music mentioned by "A. M. R." The proper thing for any questioner to do is to copy and send the doubtful passage with its query, when the editor of these columns will most gladly supply the needed information.

The Movable Do—Chromatic Names.

Q. 1. Please tell me if the Italian method of piano-playing is extensively used and why it is better, as some say. 2. When reciting the names of notes of the different major scales, does not the first note of each scale become "do"? That is, (D major) "do, re, mi, fa, sol, la, si, do. (E major) do, re, mi, fa, sol, la, si, do. (A major) do, re, mi, fa, sol, la, si, do"—and so forth for every major scale? 3. Is this the correct way to say the chromatics? "do, di, re, ri, mi, fa, fi, sol,

D E F♯
fa, sol, la, si, do. (E major) do, re, mi, fa,
G A B C♯ D E F♯ G♯ A
sol, la, si, do"—and so forth for every major
B C♯ D♯ E
scale? 3. *Is this the correct way to say the chromatics?* "do, di, re, ri, mi, fa, fi, sol,

(Continued on Page 399)

THE MUSICAL HOME READING TABLE

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

Conducted by

A. S. GARBETT

Largo from "The New World Symphony"

MRS. JEANNETTE M. THURBER was responsible for Dvořák's "New World Symphony" to a great extent, according to Henry T. Finck who writes of it in his "Golden Age of Music." Finck says, "Dvořák did not wish to leave Bohemia (where he was teaching to support his family); but the offer of $15,000 a year from Mrs. Thurber was not to be resisted. He was not happy, however, away from home; that seemed clear to me every time I saw him at his home or with his classes at the Conservatory. One day Mrs. Thurber, in view of his obvious and constant longing for his homeland, suggested that he should write a symphony embodying his feelings and experiences in America. He promised to do so, and in the slow movement he pathetically embodied his homesickness."

Finck further tells us that "The first performance of this master-work was the most memorable event in the long history of the New York Philharmonic Orchestra. When Seidl first looked over the manuscript he was overwhelmed with emotion. He rehearsed the score with eager enthusiasm, and at the final rehearsal an incident occurred which showed how deeply he had penetrated into its spirit.

"Dvořák was present. By some strange momentary aberration, or whatever you choose to call it, he had marked the slow movement 'andante.' Seidl, led by a correct instinct for its intense pathos, played it much slower. When he got through, Dvořák went to the conductor's desk and marked the movement *adagio*."

The Oboe in the Kettle

IN ARTHUR HERVEY'S life of Camille Saint-Saëns we learn something of the precocity of this great French composer whose musical career began at the advanced age of two.

"He has related himself," says Hervey, "how at the age of two he liked to listen to various sounds, such as the creaking of doors and the striking of clocks. His great pleasure was what he terms 'the symphony of the kettle, an enormous kettle which was placed every morning in front of the fire.' Seating himself by this, the little fellow waited with 'a passionate curiosity for its first murmurs, its slow crescendo so full of surprises, and the appearance of a microscopic hautboy (oboe) the sound of which rose little by little until the water had reached boiling point.'

"From the same unimpeachable source we gather that he was then learning to read, that when only two years and six months old he was placed in front of a small piano, that instead of striking the keyboard in a haphazard manner, as children do at that age, he 'touched the notes one after another, and only left them when the sound had evaporated.'

"Having learned the names of the notes, the individual sounds became so fixed in his brain that when the piano was being tuned he was able, to the general astonishment, while playing in the adjoining room, to name correctly each note as it was struck.

". . . . . The astonishing progress made by this veritably surprising child led to his playing the piano part in one of Beethoven's violin sonatas before a select audience in a drawing-room at the age of four years and seven months."

History of a "Best Seller"

THE BEST known song by Landon Ronald is undoubtedly "Down in the Forest," regarding which he tells a curious story in his book of "Variations on a Personal Theme."

"I had written a cycle of songs called 'The Cycle of Life' and felt somehow that the balance was wrong, and that another song was required in the middle of the album. I wrote and told the author, Harold Simpson, my feelings, and he promptly agreed with me, and sent me 'Down in the Forest.'

"I wrote the music in half an hour, took it to Enoch, and thought so little of it that I didn't even wish to play it to him. He insisted, however, and I did so, making the remark, 'It will never sell a copy, but it is just the bit of make-weight I want for the Cycle.'

"After hearing it he agreed with me in my sentiments; the only dissentient voice was that of his partner who happened to be present and said, 'You never can tell. It might be a big seller.' He was quite right in his prediction."

Rubinstein, the Leonine

"RUBINSTEIN was master of them all," writes George P. Upton, in "Musical Memories," a book of Chicago reminiscences.

"He comes back to me most vividly in his concerts at Aiken's Theater in 1872 with Wieniawsky, and Louise Ormeny and Louise Leibhart, two mediocre vocalists. He was the Jupiter Tonans of the keyboard.

"His personal appearance was impressive. He was athletic in mould; his head was large and his hair luxuriously abundant and carelessly worn. His features were rugged, reminding one of some of the portraits of Beethoven whom he also resembled in some of his traits of character.

(*Continued on Page 397*)

The Amateur in Music

THE word "amateur" is gradually and properly being translated into "music-lover," in its application to the tone art. This is a fortunate advance, since the word "amateur" was casually taking on an altogether false connotation. An amateur is rightly one who pursues an art for the love of the thing. In popular parlance, an amateur is a kind of "putterer" or "bungler"—one who attacks things in a half-hearted way and has little regard for finished and beautiful performance.

We have known amateurs whose devotion to art far transcended that of many professionals. Moreover, they have had a cultured understanding and artistic insight that would have given them the highest position, had they chosen to follow the art professionally.

One of the most astonishing instances of amateur production is the famous Wiertz museum of Brussels. Antoine Joseph Wiertz was a man of great wealth who chose to paint, not with a view to selling his pictures, but to expressing his ideas. He was an arch enemy of war and cant. He detested Napoleon as a maker of death and desolation. When he died, he left a wealth of artistic works — enough to constitute a museum, for which he made provisions in his will. Of all the "one man" museums of the world, this is the most extraordinary. Every year it is visited by thousands who are thrilled by his extraordinary ability and bizarre conceptions. Yet Antoine Joseph Wiertz was wholly an amateur. He worked for the love of the art and the joy he found in expressing himself in that art.

"NAPOLEON IN HADES," THE FANTASTIC CONCEPTION BY WIERTZ, PORTRAYING THE CONQUEROR AND HIS VICTIMS

In America, during the past twenty-five years, we have been developing an amazing number of musical amateurs of such high technical efficiency and such keen artistic insight and rich cultural advantages that the art of music has been helped more by the ambitions and desires and money contributions of these men and women than through almost any other source. This is particularly true of the men. We know of hundreds of American men of affairs, whose love for music comes right after that for their families and for their regular life work. In innumerable cases this takes the form of gratitude, because these men have found in their musical training and in their regular study of music a means for intellectual development and nerve restoration that they have not hesitated to say has had a great and vital effect upon their whole careers. The mere fact that dozens of men, who have risen to the very top in their callings, have in their youth had musical training, is in itself significant.

The late Theodore Presser continually called the attention of his friends to the importance of the amateur. He made it clear that it was far better for the art to have a great number of fine amateurs than an over-supply of indifferent professional musicians. The professionals must in a large way depend upon the amateurs, whether the professional composes music, gives concerts, sings in opera, or teaches.

We are often asked whether there should be special courses for amateurs. We think that we are past that. The quality element in American musical endeavor is so high that all who play an instrument aspire to play it in the finest possible manner. Far better to play simple pieces superbly than to play advanced pieces badly. The standards are so lofty in this day that we find school girls by the score who really play better than did many concert artists fifty years ago.

It is true that many are denied early musical training and it is often desirable in adult years to employ "short cut" methods so that the greatest possible advance can be made in the shortest possible time. The mature mind may grasp in a brief period, through reading and self-study, what often takes the child a much longer time to accomplish. Caroline Norcross in "The Adult Beginner's Book" and John M. Williams in "The Book for Older Beginners" have provided materials of great value. Your editor recollects very well three of his pupils, sisters, who came into means after the age of sixty and aspired to gratify a life-long wish to study the art of piano playing. After about a year and a half they became able to play pieces of about the fourth grade. It is difficult to describe the joy with which they exulted in this accomplishment.

The way of the adult amateur in these days is made much easier by means of the wonderful study advantages of the music reproducing machines and the radio. Information and models of performance, which years ago would have cost a fortune, may now be had "for a song." The acquisition of the ability to play is a delight which always far transcends the pleasure of hearing music. It is indescribable. There is a sense of victory, the expression of repressed emotions, exultation, which can come in no other way. More than this, it makes all the music one hears via the modern electrical and mechanical miracles, far more interesting and understandable.

THE PUPIL WITHOUT TALENT

ONE of the everyday tragedies of music is the neglect of the so-called "pupil without talent." We gladly assent to the fact that there are now and then people who are hopelessly incapable of learning to play an instrument. Good Lord, haven't we struggled with them, trying in every conceivable way to help them to play, because some of these good people are among those who most anxiously covet the ability to play?

The number of such people, however, is fortunately very, very small. Almost every normal person can learn to play, given fair instruction, reasonable persistence and a little time. What they get in return for the effort is so very much more than they spend that it can be compared only with the huge oak that grows out of the tiny acorn. In fact, such people are often the ones who profit most from musical training.

Put down the pleasure and solace they will derive from the ability to play as their least possible gain. They will find that music study in the first place develops their thinking machinery in a way that cannot possibly be accomplished through any other study. Many times in THE ETUDE we have stated these advantages which cannot be too often reiterated.

Music Study develops the powers of rapid observation.

Music Study trains the muscles and nerves to almost instantaneous response to the mind.

Music Study develops accuracy.

Music Study develops the memory.

Music Study refines the judgment and insures repose and poise.

These are just a few of the advantages which parents should realize when they have any doubts as to the value of the training for students "without talent."

NERVE

DURING the past two decades it has been our privilege to present over and over again the value of music study in developing collateral human qualities of great importance to the individual. We do not think that this can be done too often. For in no other way than by the recognition of the enormous worth of music in life education can the most beautiful of arts be made to stand in the mind of that terrible individual, "the average man," as a real, tangible life asset and not as a toy, a bauble, a gewgaw, to be tossed aside after a few moments of harmless amusement.

Perhaps we have said too little about the usefulness of music in developing what people call "nerve," that is, the ability to face men and situations of command.

With most people it takes nerve and real nerve to face an audience at a recital. The preparation of a musical composition, let us say a work with some 5000 notes, so that it can be beautifully played for an audience, means that in the space of a few minutes the performer must undergo a myriad of mental, muscular and nervous operations and must perform each operation with the greatest precision and with flawless taste.

This is a feat of real difficulty which only one who has done it can realize. The successful performance depends partly upon very careful preparation and partly upon the confidence of the performer. Public speaking is analogous but not as exacting.

The writer remembers that during the great war, when he frequently made from two to five public addresses nightly, he was called upon to introduce to a huge audience two valiant Marines, recently returned from the battle-front. He called upon one of them to say a few words. The poor "devil dog"—the fearless fighting man—only two weeks away from his heroic record in the trenches, turned "white as a sheet," his knees trembled with palsy and he darted from the stage. He simply did not have the nerve to speak to a harmless audience of his fellow-men.

We have seen innumerable pupils before recitals, trembling in their shoes. The same pupils after their nerves have been developed by repeated experiences at recitals get to enjoy playing before audiences. More than this, they develop a confidence that affects their other relations and transactions in life.

If the child studied music for the purpose of developing this "nerve," and nothing else, the investment would be a prudent one.

SALVAGED HOURS

THE music teacher is wont to consider the hours spent in actual teaching as the only profit-bearing periods of the day. Accordingly, many potential minutes slip by during the working hours—minutes that might readily be put to use in fortifying the teacher's hold upon his calling.

The merchant watches these hours very carefully. In fact, the United States Chamber of Commerce has studied the merchants' problem in cities of varying sizes from 2000 citizens up to 200,000 and by means of published charts is able to tell definitely just when the major volume of buying is done. In this way the dealer can set aside certain "non-buying" hours for his clerks to arrange stock, study sales conditions, take stock accounts, and so on.

In ordinary teaching work the teacher usually has at least three or four hours a day not actually taken up with pupils. These are the periods which must be carefully invested in those things which put one ahead in the world. The weekly program should be carefully studied and a definite task set for each hour. Here are some of the things in the teacher's life which need regular attention.

Practice—Keeping one's own technic in good working shape.

Accounts—Keeping all bills and receipts made up in advance of their need for regular presentation.

Advertising—Expanding one's work through profitable avenues of contact.

Musical Reading—The regular study of new musical books and the best musical magazines.

New Music—Studying catalogs. Ordering new music. Studying new music. Cataloging new music

If you really want to raise your standards of teaching efficiency, try salvaging wasted hours.

ON USING THE MUSICAL DICTIONARY

THE world is plentifully supplied with musical dictionaries. There is no real excuse for ignorance of the exact meaning of musical terms when excellent books by renowned authorities may be purchased at a comparatively low cost.

Too few musicians have formed the dictionary habit. The average musician is all too content with a hazy idea of the exact significance of the terminology he employs with such apparent authority.

Properly speaking, a dictionary is a book for reference in emergencies, but it is surprising how much may be learned from a good dictionary.

Sir George Grove's great work is more than a dictionary. It is a huge encyclopedia of musical wisdom. In addition to this work every musical library should possess a shorter work for more convenient reference. It should be at hand and consulted if necessary a dozen times a day.

Lord Riddell in his excellent book, "Something's the Matter," says of dictionaries:

"It is a good plan to look up every word you see or hear, the meaning of which you do not understand. If you resolutely follow this practice you will increase your knowledge by leaps and bounds."

He gives an amusing instance of the difficulty in defining words by referring to the classic story of Plato's definition of man as a two-legged creature without feathers, whereupon Diogenes plucked a cock and brought it into the academy, saying, "This is Plato's man."

One very good way to test your need for a dictionary is to attempt to define certain familiar musical terms and then consult the dictionary to see how near your definition comes to that of the lexicographer who has probably spent weeks in selecting the best words to give the exact meaning of the term.

Practice is like a chain; to be of real value to the student, it must be uninterrupted.

NEAPOLITAN PEASANTS DANCING THE TARANTELLE AT SORRENTO

"Napoli E' Una Canzone"

(Naples is a Song)

FIRST IN A SERIES OF MUSICAL TRAVELOGUES—MEMORABLE VISITS TO EUROPEAN SHRINES

By JAMES FRANCIS COOKE

AMERICANS are said to be the most traveled people of history. We spend untold sums in going about the globe, distributing our "hard earned wealth" with a Croesus-like lavishness. Yet there are still millions who have never seen an ocean liner and never will see one. Despite the moving pictures and the illustrated magazines, it is hard to represent these huge ships in actuality. Take one large metropolitan hotel, eight stories high and a city block long, encase it in the trappings of a ship, set it afloat, and you have an outline sketch of the great modern Italian liner, steaming from New York to Naples in eight days. A far shorter route took Columbus three months. In fact, when one is seated in the magnificent grand salon of such a vessel, listening to a concert of modern music, it is difficult to imagine, despite a fairly rough sea, that one is not at home in the Biltmore, the Blackstone, the St. Francis, the Copley-Plaza, or the Bellevue-Stratford—such is the comfort and stability of the floating palaces of to-day, sponsored by Mussolini.

Mussolini! One does not get very far from Sandy Hook these days without feeling the powerful influence of the dominating musical *Capo del Governo* of Italy, Mussolini. What a trick of destiny that the powerful figure linked in Italian imagination with every great Latin from Cesar and Constantine to Garibaldi and Marconi, should also be a musician and a very good musician. With the exception of Lindbergh, no figure in the last century has risen to fame in such an incredibly short time. When we visited the late Louis Lombard at Lugano, he showed us, on the grounds of his palace, masonry upon which the great Mussolini had been employed as a laborer only a comparatively few years ago. Not even the grim figure of Lenin (known for years as a revolutionary personage) compares with the meteoric ascent of Mussolini, whose bold features one sees stenciled on the side walls of nearly every street and alley in the kingdom of smiles, flowers, and music.

Toasting the Capo del Governo

ON THE ITALIAN liner we immediately encountered Mussolini propaganda, all too obvious. Mussolini lectures, toasts, tracts, moving pictures, spring from all sides, and small wonder! For is not *Il Duce* transforming his native land into the new Italy of Industry, Science, Progress, and modern Art? No matter what the rest of the world may think of this astonishing man, his own fellow citizens appear to come very little short of worshiping him.

Just how is this new spirit of Italy touching the field of music, Italy's birthright? One becomes conscious of the fact that new energy imbues Italian musical matters and that, while there is daring and initiative, the great body of Italian musical effort is balanced by sanity. This is shown by the ascendency of Respighi and Casella. Good fortune gave us the latter as one of our shipmates. Alfredo Casella, now at forty-five, is in the full flush of his vigorous manhood. The name Casella is by no means a new one in Italian musical art. Pietro Casella, for instance, who died in 1300, was the oldest Italian composer of madrigals. He was an intimate of Dante, and they walked the banks of the Arno, discussing their art ideals. Another Pietro Casella, who was born in 1769, composed many operas and was for a period of twenty-six years a professor in the Conservatory of Naples.

Alfredo Casella, however, represents a very different school. Born in Turin in 1883, he was first trained by his mother, entering the Paris Conservatoire when he was thirteen years of age. He won the first prize for piano playing at that great institution, when he was fifteen. His training is, therefore, almost entirely French, although his outlook is wholly international and his sympathies Italian. In 1915 he succeeded Sgambati as professor of composition at the Liceo Musicale di Santa Cecilia, in Rome, the most enviable position of its kind in Italy. Since then he has toured America repeatedly as a pianist and as a conductor. Last year he conducted the Boston Symphony Orchestra for a time.

Casella proved a most charming and spirited companion. For hours we sat in steamer chairs, discussing musical problems. He was inseparable from the score of Stravinsky's "Noces," which he was studying for a performance in Florence. Casella has none of the aspects of the languorous musician of other days. One might take him for an example of the lively young business man one sees so busily moving about the streets of Rome

or Milan. Dapper, lithe, and wearing his well-cut clothes like the typical Italian of affairs (the best dressed man on the continent) he represents the new musical Italy, which has stepped out from the confines of the opera house into the areas of Beethoven, Brahms, Rimsky-Korsakoff, and Stravinsky.

On a particularly rough day, when most of the passengers had deserted the grand salon "for reasons whereof the deponent sayeth naught," Casella played me some of his best-known compositions. While modernistic in their complexion, they have an organic character and do not seem like so many of the futuristic musical contrivances which appear like a chain of hopeless dissonances strung upon an invisible string. There is always a vigor and always the evidence of his consummate musicianship. Casella plays as only pianist composers play—re-creating his inspiration with every performance.

"The Most Practical Pedal Marking"

AMONG OTHER things we discussed a new edition of the Beethoven Sonatas, which Casella had edited for the great Italian house of Ricordi. I remarked that I had gone over the edition with the famous pianist, Wilhelm Bachaus, and that we were delighted with the careful detailed work he had bestowed upon them. I commented upon the use of the linear pedal sign (so familiar to all ETUDE readers) as contrasted with the old-fashioned sign, terminating with an asterisk.

"I chose that sign," said Casella with enthusiasm, "because it seemed far and away the most practical of all pedal markings I had found." It was with no little pleasure that I told him that he was using the pedal marking introduced by my dear friend, the late Theodore Presser, over forty years ago and used in all Presser editions since that time. I also noted that, while this marking was obviously superior to the antique pedal markings, no other firms of publishers throughout the world had taken it up seriously until the appearance of this most modern edition of Beethoven.

Swiftly and surely, like the flood of destiny, the giant *piroscafo* ploughed through the sparkling seas until we found ourselves flying by Gibraltar and glimpsing the north coast of Africa, exclaiming with the other passengers at the height of the African mountains. Twilight comes, and the salmon peaks of the snow-crowned Sierra Nevadas tell us that we are passing the most romantic part of Spain. Those who have never been upon the Mediterranean find it hard to believe that it requires a journey of two days on a swift boat to get from Gibraltar to Naples.

The Steerage Awakes

MUSICAL TIDINGS, if no other, let us know that we are coming to bel' Napoli. For a week we had seen little or nothing of the steerage passengers going back home, but on the night before our arrival, the steerage turned itself into a kind of Latin song festival—quite different and very much more thrilling than the bacchanalian chorus of American refugees from the bonds of prohibition in the smoking room of the "First Class."

Liquid tenors, incipient Carusos, with their hands on their chests and their gaze focused upon Mars, rich tropical contraltos, bird-voiced sopranos, and cavernous bassos bubbled up everywhere from the hatchways. They sniffed the air as though trying to catch a breath of orange blossoms, Camellias, roses, and jasmine. An impromptu orchestra composed of guitars, mandolins, accordions, violins, clarinets, and an Indiana saxophone, all fitting beautifully into the scene, appeared like an apparition on the aft deck from those decks fumes of garlic, Chianti, and spaghetti.

Little children hugged their oranges and danced in glee about the smelly coils of rope. To-morrow they would be in "Sunny Italy." Ah! Listen! Who ever heard anything more lovely? *Santa Lucia* pouring into the stillness of the night from the souls of a passionate, spirited people who for years have longed to climb the sun-drenched, flower-garlanded heights of Capri and Sorrento!

"It is worth coming across the seas to hear Santa Lucia sung like that," you ejaculate.

"Ah," exclaims Maestro Casella over your shoulder, "you will have many opportunities to gratify your desire. When you do not hear *Santa Lucia*, you will hear *O Sole Mio*, unless it is *Funiculì, Funicula* or *Ciribiribin*. And when you do not hear them, you will hear JAZZ."

Casella was right. The Neapolitans have a wealth of luscious folk songs. They doubtless sing them all at times, but it must be within the secret confines of some musical camorra. For all practical purposes the repertory consists of the four songs mentioned. They repeat these ingratiating tunes over and over again and they never seem to lose their appealing charm.

ALESSANDRO LONGO

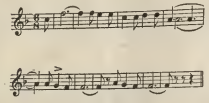
Italian Pianist and composer, was born at Amante, December 30, 1864. Educated under Beniamino Cesi and Paolo Serrao, at Naples, he has won a high reputation as a concert pianist, has done notable work as an editor of musical classics, and has a large number of published works in many forms.

In an open carriage pulled by a very small but energetic horse, you pass from the dock, over a street paved with lava blocks, to your hotel on the unforgettable water front. The experience puts to shame the most terrorizing thriller in the amusement park. You have doubtless never been so badly bumped in your life.

The "Big Four" of Folk Songs

ONCE IN your room you are surprised by a group of singers under your window. They do their entire repertory of four numbers and you are honored and pleased by your reception and show your American affluence by "manciè," thrown carelessly from your window. This starts you up in business partnership with the serenaders, who are likely to appear every hour thereafter until you patch the leak in your pocketbook. But it is worth this and much more to carry in your memory the peculiar but delightful timbre of the sopranor who sings the melodies. You have come to Naples for song and it is proper that you should pay for it.

The Neapolitan folk songs one hears most frequently are, apart from *Santa Lucia*, of comparatively recent origin. *O Sole Mio* is by a modern composer. The writer of *Funiculì, Funicula* is none other than Luigi Denza, who was born near Naples in 1846, and who, like Sir Michael Costa and Sir Paolo Tosti, spent most of his later artistic life in London, where he was a professor at the Royal Academy of Music. Thousands of American vocal students have sung Denzi's songs, such as, *A May Morning, Sing On, Come to Me, If Thou didst Love Me, Your Voice* and *Daisy Time*, yet, when one hears his festive *Funiculì, Funicula* in Naples



it seems as indigenous as Vesuvius itself.

It is difficult to put into words the sincere and genuine love which the Neapolitan has for his folk songs. Visit one of the Neapolitan vaudeville theaters, the Politiama, for instance, and you will encounter a wholly different kind of performance from that which one expects in the music halls of New York, London or Paris. There is a woeful paucity of adequate scenery, good stage management and lighting effects. The settings would hardly be tolerated in second-class American movie theaters. The entire cast of performers may be limited to five or six persons—popular favorites who appear over and over again. They do the conventional stage dances, even attempting something they describe as the "Sharley-stone" with steps far more Simian than Afro-American. These are received with fair favor.

But—wait! Here comes the real star. He is a handsome fellow, usually costumed in full evening dress. His repertoire is made up wholly of Neapolitan folk songs, some new, some old. If he were to sing all night, he would still have his devoted audience with him. He is as great an idol as the Toreador in Seville. During the long intermissions between his numbers the audience turns itself into a kind of choral society. It is easy to see why they have come to the theater. It is their innate love for melody—their affection for beautiful tunes, which, let us say marks the difference between the operas of the Neapolitan Leoncavallo, and the Münchner, Richard Strauss.

Stale Jazz

AND JAZZ! We had run away from it in America. Here it was with all its virulence all over Italy, unescapable and woefully antique. Stale jazz, like stale bananas, is hardly inviting. The leader of the orchestra in any sizeable hotel in Italy probably pictures the typical American as one who lives on jazz, just as his brothers live on *O Sole Mio* and *Santa Lucia*. He is certain that we sing it on arising, during meals, work, and in our sleep, just as he warbles *Ciribiribin*. Therefore, the moment he sights an American who has come to Naples to be cured of fatty degeneration of the pocketbook, he commences to dance and play jazz, which is, at the very least, four years old. He seems astonished when the American is bored to extinction. "Alas, these Americans are a people without musical interest of any kind whatsoever!"

However much Europe may decry our musical taste, the distemper of jazz has spread all over Europe. One musician in a Spanish journal called it the "American musical measles." Just as the measles strikes an African tribe with the fatal virulence of small-pox, thus has jazz (always pronounced "jass") smitten Europe. It is almost impossible to get out of the hearing of jazz at least some time during the day. In fact, in a copy of the excellent Italian musical monthly, "Musica d'Oggi," we read, *Il Conservatorio Hoch, di Francoforte, ha stabilito una classe de jazz sotto la direzione di B. Sekles.* That is, "The Dr. Hoch Conservatorium of Frankfurt am Main, (where taught Raff and Clara Schumann and studied Cyril Scott and Edward MacDowell) has recently established a class in jazz."

Why is it that Europe adopts our worst and especially many of the fine things that we have been privileged to do in musical art? It has welcomed Sargent, Abby, Whistler, and other American artists. Whister is even designated in British galleries as a British painter. Benjamin West was made president of the National Gallery. Save for the work of Sousa, MacDowell, Cadman, Lieurance, the imperishable songs of Foster, and the transient successes of popular writers, American music is very little known in Europe, taking the country as a whole. Sousa, indeed, is omnipresent and is heard more in Europe than in America. Excepting for the works of these composers and a few compositions, such as the beautiful *Violin Sonata* of David Stanley Smith, which I heard in Rome, I did not hear any American music in Europe but the damnable din of jazz.

Whatever can these good people think of us? We must seem to them a nation of beaters upon tom-toms and dish pans. We cannot help feeling, however, that in some respects American jazz is like the American dollar. The Europeans feign to detest the dollar in principle, but cordially welcome as many of them as they can possibly capture.

"Napoli e Una Canzone" is only the first of a long series of lively and instructive musical articles by Mr. James Francis Cooke, which will appear in succeeding issues of "The Etude." This article will be continued in June. In July "The Glory That Was Rome" will be published; and in August will appear "Florence the City of Flowers."

Ethics in the Musical Profession

By HERBERT WITHERSPOON

Herbert Witherspoon was born in Buffalo, New York, on July 21, 1873. He received his A. B. in 1895, from Yale, where he studied music and composition. Later he studied with Edward MacDowell, Peter A. Schnecker and many other eminent teachers. Mr. Witherspoon's concert début was made in New Haven, Connecticut, in 1895. He toured for several seasons with Theodore Thomas' orchestra and the Pittsburgh Orchestra. Since then he has sung throughout the United States, Canada and England. He joined the Metropolitan Company in 1908, appearing as Gurnemanz in "Parsifal," and remained with the company until 1916. Since leaving the Metropolitan he has devoted his time to teaching and is now the president of the Chicago Musical College. Mr. Witherspoon has contributed considerable time to lectures for the advancement of musical interests in America.

ONE OF THE best signs of the times for the musical profession is that at last there is a really widespread interest in a standard of ethics or professional conduct and in the observance of that code by members of the profession, not only for their own good and for a better understanding and cooperation among the members, but for actual improvement in teaching among teachers and students, both morally and musically.

As music is the last of the arts to attain its real value, coherency and importance, so it is the last of the professions to seek and establish among its members rules of conduct and standards of learning and practice.

Medicine long since cleaned house and demanded of its disciples honorable conduct and adherence to definitely established standards of learning and knowledge. The law has done the same, and to-day the quack doctor and the shyster lawyer can be brought before the courts of their own professions and disciplined, yes, even forbidden to continue their practice by having their licenses taken away from them. This does not mean that there are no quack doctors nor shyster lawyers, but it does mean that their numbers are fewer and that their road is not an easy one. Once branded by suspicion they are under observation, and watchful eyes are observing their every act.

License has little to do with the question. It is a means rather than an end, and the same result would have obtained with or without government license. But the improvement and discipline have not arisen from mere government or political control but from within the two professions themselves. They have realized that standards, accumulated by experience, demand certain kinds of education, and no Degree may be obtained in those two professions without attaining the excellence demanded by long and persevering study. Not only do these educational standards forbid a man or woman to practice law or medicine without measuring up to these standards, but irresponsible criticism of each other has been at least largely killed, while the actual moral character of the lawyer, or doctor, is made an all-important part of qualification.

Unfortunately, the profession of music has not yet attained those standards of education which make for a real restraining influence, while the actual moral character is given little, if any, real attention. We therefore have far to go and much to do. But a beginning has been made. Various organizations and societies have formed codes of ethics and qualifications of teachers in the way of knowledge—as yet with little authority and cooperation but nevertheless with some force. They have at least presented examples for emulation and imitation.

Initial Attempts

NOTABLE HAS been this in the case of the American Academy of Teachers of Singing founded in my own house in New York City by my invitation five years ago. This society has given out an admirable Code of Ethics, a set of qualifications for teachers, and, finally, a comprehensive list of beliefs in important items of knowledge, action, physical law and principles of teaching. Other branches of the profession will, no doubt, follow this example.

HERBERT WITHERSPOON

That we do not deal with a mechanical subject nor an administration of political, physical and psychological laws as do the other two professions mentioned, is a point to be remembered. The musical art is an agent of human expression. Yet it must be obedient to certain laws (easily defined and formed) of certain physical actions, standards of good taste and coherency, which must be known and obeyed to produce the best results. So it would seem that a real standard of musical education can be founded and firmly established, while a code of ethics, affecting the relations of teachers to each other and to their pupils, as well as to their duty to the world, must be formed as a guide to conduct. Otherwise its agents will never gain recognition in general education.

Ethically the musical profession is most at fault through the autocracy of its instructors. The teacher is a king in the studio, not subject nor liable to anyone. No standards affect him except those accepted at his own sweet will. Due to the long hours of his daily task he has little opportunity to mingle with his fellows and learn from them. In many cases he does not even want to do so, too often because he is in fear of being found out. His methods are his own and are shared with no one else. He is under no control. He is responsible to no one nor to any standard, not even in college or school. The authorities of many schools and colleges know nothing about his work and care little about his ideals.

Music is yet to many a queer sort of practice—vague and uncertain, amusing, entertaining, even emotionally uplifting—but certainly not really educative and strengthening. As a vital factor in emotional and mental training of the child and adult it must demand and secure its place. It is just as true of a profession as it is of life and nations and cities and towns that where there are no standards, no laws, no responsibility, there are no ethics. So, while the musical profession may outgrow the need of organization, it must begin to grow with the aid of it.

Rules That Set Free

IT IS nonsense to say that we cannot agree upon real standards in singing and in piano and violin playing. Each profession has its technic, not man-made in one sense but developed by the art *through* the art. If that is the case, certain natural laws of technic are essentials and must be obeyed for the best results. Schumann said, "the better we understand form, the more *free* we are." This acceptance of principle does not destroy individuality; it promotes it and saves endless time in gaining a technic, making the student ready to display his individuality and his originality. It is the first requirement for economy.

If these standards can be established, irresponsible criticism will cease or at least be minimized, and this irresponsible criticism is the curse of our profession. How many teachers of singing have the "only method"—looking askance at all other teachers, especially those in the same town? The medical profession could not establish an ethical code until it had established its standard of knowledge and practice. The same with the law, the oldest in ethical procedure of all the professions, even the church.

We shall never get observance of a decent rule of conduct to each other, we shall never establish a real responsibility to our profession, we shall never really develop the students who come to us in the best and quickest way, until we establish standards of learning, technic and esthetic ideals. Then the ethical code will come and be obeyed.

The real genius may make his own laws, but he always begins by knowing the old laws first as few others know them, and he discards them only when they interfere with his best powers. This is true of the genius in all walks of life. How did the great reformers work? They had to know a law perfectly in order to break it with any force. So, let us not worry about the loss of individuality.

The Green-eyed Monster

ANOTHER cause for unethical conduct is the green-eyed monster—jealousy. One is jealous of another because the second has more pupils, earns more money, gets more pupils before the public, and therefore gains more notoriety. It is curious how this obtains, even in institutions where loyalty should be to the college or school of which the teachers are a part. But even in these schools and colleges, the teachers go their own ways, meet but seldom and work solely and entirely for themselves. How silly it all is—worthy of a group of children squabbling over toys. When I was a student in Paris, other teachers said of the great Marchesi, the teacher of Melba, Eames and Calve, that she was a ruiner of voices. That seems to be a popular phrase today—"a ruiner of voices!" We seldom, if ever, hear of a piano teacher ruining his pupils'

hands, although I *have* heard it. All the teachers in Paris have "ruined" somebody. The same criticism is heard in New York, London, Berlin. Is it not detestable?

No one has a right to criticize a teacher unless he has seen and heard him give lessons. If a doctor operates upon a very ill patient and the patient dies, do we call the surgeon a murderer? Once in a while, yes. But seldom. Yet blame in our profession is almost always rampant without any semblance of just cause. Pupils say teachers ruined their voices, when they, in reality, had no voices to ruin. The poor teacher! What he has to suffer from others! Then how he makes the others suffer! All without point, without cause or sense.

That is one reason why we have so much unhappiness in the profession. Another reason is that the musician never gets away from "shop." He talks it, eats it, sleeps it, blames it, criticizes it, hates it and loves it. He thinks of nothing else. Every musician should have a hobby and ride it to death. But the hobby should not be music. He should get a rest from that a certain number of hours out of every twenty-four. You will say, "But he must make money!" Well, he can make a little less. He can take time to study, to know something else. Then his musical work will improve one hundred per cent. and he will make more money anyway.

Scraping for Knowledge

LET HIM realize that his fellows know as much as he does—perhaps a little more—hard as it is to believe it. He should not be ashamed to learn from *anyone*. Knowledge is valuable no matter what the source. It is just as good from a pauper, a millionaire or a rival, so long as it is real knowledge. Members of musical societies and organizations should get together and talk things over. They should exchange ideas and adopt constructive policies for their towns. The motto should be, "*Do* something!" Talk alone, meeting in national and state organizations every year, reading papers, criticizing, printing the papers in a book, putting the book on a shelf, and then waiting until next year—this is worth very little.

If we are going to do anything in the world through music, making it the vital factor in general education which it really can be, if we are going to help make our people a cultured people with an appreciation for the beautiful, if we are going to aid in developing the child into a moral, ethical, decent, kind, generous, emotionally-uplifted human being, we must take our places among the real workers of the world, interested in politics, government, religion, ethics, esthetics, physical culture, economy and business and all the questions of the complex modern life which we share. We must develop our profession into a living vital influence, not an accomplishment, a mere trade or means of making money. If we do this the money will come anyway, if we know our jobs. But we must assume our own duties and put the profession of music upon the same dignified footing as the law and medicine, architecture and engineering, and all the other professions, trades and businesses which hold an honorable position in the world and which have made themselves necessary to the world. Don't forget it! It is by such hard work, high standards, honest dealing and true ambition that they made themselves necessary. Cannot we do the same?

The Paradox—An Unethical Musician

IN BEING unethical the musician denies the very things which we claim music gives and develops. We say music gives emotional uplift, that it brings us beauty, appreciation of the higher emotions and better qualities of human nature, that it develops the senses of proportion and good taste. All right! So it does! But if by his life or conduct the musician gives the impression of the opposite of these attributes, then he is a charlatan, a deceiver, a trickster. By their fruits shall you know them—also by their deeds. We who deal with the beautiful, portraying it, interpreting it, preaching it and teaching it, have a great and a grave responsibility. We also have a great privilege. Let us so live that we may show what the influence of music really can be, that we may give examples of true appreciation of the best in life, so that what we claim for our art we show in our daily lives, making our light so shine before men that they will recognize in the divine art of music an influence towards real happiness and human excellence.

We must, then, as a fundamental of our ethical conduct in our profession, believe in the ultimate good. If a thing is bad it will die. This is the germ of belief as a fundamental in any philosophy of life. For what is a song, a poem, an idea, but if it is bad, it will die. It cannot survive because it is false and so out of rhythm, out of tune and void of spirit. I wish this one little gospel could be preached in every town and city in the world. I know it is difficult to believe this under some conditions but, just the same, we find in the long run it is true. We cannot win if we are *bad*.

So we see again, as I have said, that ethical standards come only after other standards. In other words, real ethics is the result of experience of living, just as real esthetics is the result of years of endeavor in perfecting art, bringing it to a really beautiful development.

We do not think enough about all of these things in life. In religion we have become more and more subject to dogma. So in business: every advertisement that we read tells us something that we have heard over and over and over again, insisting upon one point until finally we accept the dogma, believe the advertisement and buy the goods. Psychology has been used in advertising with great skill, but much of it is false psychology.

Attitude Toward Advertisement

OUR PROFESSION at large should be cautioned about its ethical attitude towards advertising as made apparent not only in the musical papers and daily press, but also in the circulars and printed matter issued from the studio or college. It is one thing to teach for money, thereby gaining a well deserved livelihood. It is quite another thing to so commercialize the art of music that it is sold exactly like any commodity of pots and pans, cleaning preparations, clothing or machinery. I know that it is an age of advertising and that we probably must announce in some way what we have to sell, but I cannot help recalling the words my father preached years ago when he said to me: "You may become the greatest man in the world. But let the world find it out." Exaggerated statements bordering upon truth and untruth are not only unethical but are in bad taste. They therefore only help in bringing odium to the profession.

Another ethical improvement could be made by stimulating the singing of our own patriotic songs in every school every day. It would start the children off with a good feeling of patriotism, a kind of community feeling which would bind them together. We hear it said by our own people that our songs are such poor songs. I have lived in many countries and I would like to know what nation has any better national songs, taking them as a whole. Those of other nations are very different from ours, but they are in reality little, if any, better.

It must be kept in mind that platitudes, dogmas and cast-iron laws are not at all in their effect what they seem to preach. They are apt to be retroactive and negative. Pitted against them is the principle that right feeling, appreciation of the beautiful in nature, in art and in people, leads to right acting. This, after all, is the best prevention of crime. Music aids in making people feel right and think straight.

Conflict of Mind and Emotion

MAN FROM the very beginning has been subject to a conflict between plain physical brain and emotion or soul. So, when the over-development of the physical mind takes place, inspiration and conscience are killed. Likewise, when the emotion is allowed to run rampant, unguided by the mechanical processes of the brain, reason, sanity and coherency are paralyzed in their action. A balance is hard to attain.

Music serves, even ethically, the double purpose of recreation and of the actual development of the idealistic side of adult or child. The influence of this upon the conduct is far greater than most people realize. It makes for fair play, love, kindness and the arousing of the very instincts which lead to a truly moral attitude towards life, while, instead of mere restraint of the imagination, a healthy sense of proportion and balance is excited in the child as well as in the adult.

A human being developed mentally to extraordinary efficiency, with little sense of the real emotional ideal of beauty, will not only lead a half existence—no matter what wealth he may accumulate nor how much his efficiency or power of invention materially may benefit the world—but he may also become in another direction a very menace to his fellows. We have seen this evidenced in many a rich capitalist or mechanical genius.

A healthy man is generally a sociable, agreeable man, a man developed on both sides of his nature. He is not only agreeable socially but is also a real power in his community. His feelings are developed to an appreciation on both sides of life, and his *life* is developed to aid him in sustaining that balance between the material and the ideal which is necessary for perfect living in this world. So we see that when this balance is lost, as in the case of the over-developed artist, he may become very successful—and almost impossible to live with, another example of the specialism of the day.

Challenger of Ghosts

WE CAN see, then, that sociability is in a way altruism—thoughtfulness and kindness towards others. Certainly no one can deny that it is largely feeling, not thought. No man can give what he has not; he cannot distribute cheer and emotional uplift, even if he is highly mentally developed, if he is emotionally, artistically and musically dead. He is out of rhythm and time with life. In savage time music, crude as it was, was used to frighten away ghosts or to charm away disease, evil spirits and demons. To-day it can do the same thing to the modern ghosts and demons, which are just as terrifying in their way as were those of our savage ancestors.

So, let us look at things as they really are and not be deceived by grandiose statements and all kinds of fancy doctrines. Even in music we can be practical. A scoffer last year, when I was speaking about these things in the privacy of my own home, said, "You will never get any ethical conduct among artists because they are not dealing with the common sense things of life. Music is all fancy. You can get ethical observance only from men whose minds are trained to reality." He forgot that music is, in its way, as scientific as chemistry. It is not art until it is coherent, expressive, sane and regulated. *Expression is impression* put out in form. That answers his question. We can, therefore, measure musical learning and knowledge and ability, and we must find out how best to do it.

Perhaps one of the most serious of all unethical practices in the musical profession is the stealing away of other teachers' pupils. Individual teachers are guilty, frequently, either openly or by stealth, of urging pupils of other teachers to come to study with them. Sometimes they make other students their messengers for this purpose. Or perhaps they drop disparaging remarks about their fellow-teachers. This last is one of the lowest forms of unfair competition. It should be stopped and it can be stopped.

A very important part of real ethical behavior should be the obligation on the part of the teacher to give the prospective pupil, or, for that matter, any pupil studying with the teacher, honest advice regarding the future. Both teacher and student should understand thoroughly for what purpose the student is studying. Many a heartache would be avoided and much disappointment prevented if the teacher would tell the pupil frankly just what he considered the possibilities, or probabilities, for the future. Everybody should be allowed to study music, either in a private studio or in a college, for cultural purposes, whether highly gifted or not; but certainly a reputable teacher should be willing to give his students honest and frank advice when it comes to a question of taking up a musical career.

False promises should be discouraged. All the so-called "guarantees" for future success should be forbidden. If teachers will really get together, form their standards of learning and develop a real ethical code, the musical profession will obtain that much-needed co-operation which will make of it a tremendous force in the life of the nation. We shall then find all that it is possible to do to aid in the cultural development of our people and thereby give them that much needed balance to be maintained in spite of the materialism of the day.

SELF-HELP QUESTIONS ON MR. WITHERSPOON'S ARTICLE

1. *What was one of the initial steps in the adoption of an ethical attitude in the musical profession?*
2. *What has been the chief obstacle in adopting such an attitude?*
3. *Why is the observance of a generally accepted ethical code not destructive to individuality?*
4. *How may a musician free himself from too much "shop?"*
5. *Name three unethical practices to be overcome in the musical profession.*

That Fifth Finger

By RENA I. CARVER

FELICE was a high school girl with a love for music and an earnest purpose, but she had discontinued lessons for a while, due to a full school course. She had been trained to keep the fifth finger straight and her hand (which was small and plump, with short fingers) in correct position.

Felice's chum had a large hand, was never very careful about position or tone, and curved her little finger with knuckles pushed down. Noticing this Felice began to force her fifth finger. Seeing her instructor, after some months, she admitted that she had made a mistake and was now doing everything she could think of to strengthen and straighten her fingers.

One direction given her was this: Whenever there is a chance to do so, the fifth fingers should be held at right angles to the palms of the hands and the muscles should be tensed and moved until slightly tired. This she did at intervals every day, with good results.

Cinderella at the Piano

By WILLIAM BENBOW

CAN YOU TELL me, Miss Student, what makes you halt and stutter so when playing at sight?

Where do you strike the most wrong notes when learning a new composition?

Why do you fumble and stumble so when memorizing?

The answer is, that in all these cases, the chief trouble lies with the left-hand chords. Your left hand is the poor Cinderella who gets much work and little glory.

Consider what a useful member of society she is. And how versatile! In a march she is called upon to beat the drum. Then perhaps for this Spanish Dance she must deftly jump for the tambourine and give it a shake. In this Serenade she has to pluck out some mandolin notes or play the harp. Only very occasionally has she a chance to play a lovely cello solo.

The Tasks of Cinderella

HAVE YOU noticed what a range is covered by the left hand? Look at the left-hand part in Chopin's Nocturnes and compare with it the range of the right hand. Let us take as a representative composition, which thousands of students have studied and will study, the popular *Nocturne in E flat*, No. 2. Note how quietly the right hand must move, most of the time, within each melodic phrase, with only an occasional skip of a tenth and with scarcely a dozen chords, omitting repetitions, in the whole composition.

Now observe the left-hand part, with its incessant activity, its long skips, its many awkward chord-positions to attack quickly and softly, and its wide range covering three and a half octaves from the lowest A flat on the piano up to D, third line treble. Except for the *stretto* near the end, the Queen Melody, escorted by right hand, with all her sparkling pearls, gossamer laces, pomp and prerogative, does not exceed such a range.

Does not this analysis convince you that the left hand is difficult and needs concentrated attention upon its own problems? If you will only realize this, it will materially assist you, because almost all students underrate the careful consideration the left hand demands. With hardly an exception students think that part "does not matter so much" if only the melody is sung with grace and feeling.

Parable of the Button

CONSIDER the Parable of the Button. You have, no doubt, seen some of the newspaper pictures of Queen Marie who recently visited our country. People everywhere were attracted by her face, figure and personality.

But suppose, as you looked at the picture, you saw that one of the buttons of her dress was missing. What would you have thought? You would say it was unpardonable in both the Queen and her Cinderella. A little further thought would bring you to realize that that button, however small and apparently unobserved, was one of the multitudinous elements of expression of her personality. You will have to confess that without that button you would think less of her.

Perhaps she bought those buttons by the dozens. But how cheap or costly they were matters very little beside the startling fact that for the time being that particular button became a touchstone of personality.

When you are building up your tone picture at the piano the left hand has to play some notes (for instance, of the common chords) over and over—so much a gross—but every single note counts plus or minus in the integrity of its message.

So far we have been considering our main difficulty which is—you. You have not played fair with your Cinderella. She does not deserve to be treated with frowns and impatience. You must change your attitude toward her and give her due recognition and attention. Resolve to do that and the rest is easy.

Plain Talk With the Overseer

NOW LET us assume that you have willed to give her proper attention. What is the next difficulty with the left-hand part? Well, the next trouble is not with the left hand at all. Cinderella may rest a little, while we have a little plain talk with her Overseer. Of course, the Overseer is the Eye, and he has been careless and has misspelled so many chords. He always has more trouble with the notes above and below the staff, because, when they are below, he counts downward and when they are above, he counts upward.

The truth is that in this Nocturne the eye has much more of a task in reading the left-hand part than in reading the right-hand part. Notice especially that the eye must skip rapidly and repeatedly from notes below the staff to notes above and *vice versa*, when reading the left-hand part. Compare that with the right-hand part which never goes below the staff throughout the whole piece until the final chord.

This zigzag, hop-and-skip reading of the bass staff is a task in itself, and you should see to it that the eye does its work accurately and quickly *before* telling Cinderella to play it.

Pass On the Blue Print

IF THE EYE has done his work rightly, he may then pass on his record to Cinderella. This blue-print she must mentally lay on the keys to build on. Here we have an entirely different process. Those quick, long and repeated skips that Cinderella must manage in our Nocturne are by no means easy. The difficulty is further aggravated by the fact that on the upward skip the upper note of the chord must be taken by the second finger throughout the composition.

But remember that, while Cinderella is thus frisking about over the keys, the Overseer is now doubly busy, for the eye is leading the hand in all this rapid, jerky course. Let us suppose you are reading this Nocturne at sight. Your eye looks at the first two notes of the right hand, B flat—G, then down to the left-hand, low B flat—G, then down to the corresponding key on the piano for the right hand, then down to the low E flat key for the left hand. All this before you play a note.

You begin playing, and, as soon as the eye has found the low F flat key for the left hand, it dances up to the printed page and looks for the next left-hand chord, then down to the corresponding keys, then up again quickly to the notation of the following chord.

WILLIAM BENBOW

Born at Columbus, Ohio, in 1865; educated at Ohio State University, in Philadelphia and in England; successful organist, chiefly in Columbus, Reading (Pennsylvania) and Buffalo (New York).

Now stop and read again those last three sentences and count the different motions the eye alone has made. All that dancing of the eye covers only the first three sounds of the composition.

A Winter's Tale

HOW MAY we best overcome these difficulties? Consider this Winter's Tale. Most of us have no trouble walking, as the motions have become automatically easy. But to-day the streets of our city are so icy that people are watching every step they take. They are moving slowly in order to be safe.

So our answer is: There are three things to do:

(1) Take one step or difficulty at a time
(2) Move slowly
(3) Be accurate.

One difficulty at a time. We begin with reading, as there lies our first task. As before observed, there is a double trouble for the average student in simply reading rapidly and alternately above and below the bass staff. One step at a time means —read the notes below the staff first by themselves. Do not play them. Simply read them. In a few moments you will readily see that there are only six different notes below the staff in the whole composition. One minute of determined concentration should make you perfect in spelling those six notes correctly and quickly.

Finger Patterns

WHEN YOU can do this, proceed to play those low notes, always with the left-hand fifth finger, gradually hastening the time. You will soon notice that the order of these six notes in the first four measures is repeated in the same way four times in the first two pages of the piece. Also the bass to the second theme, beginning at measure 9 and covering four measures, is repeated on the second page.

Reduced to its simplest elements, there are only two phrases of four measures each for Cinderella to work on, the rest of the first two pages being repetition.

By this time the few low notes on the last page of the Nocturne need practically no attention.

Take the notes above the staff in the same way, but, instead of taking the two notes of the first chord (G and E flat) together, take only the higher note, E flat, and then G at the top of the next chord. Concentrate on the reading of these high notes. Read them rapidly, without playing. Do this only with the two different phrases already indicated, the rest of the first two pages merely repeating these.

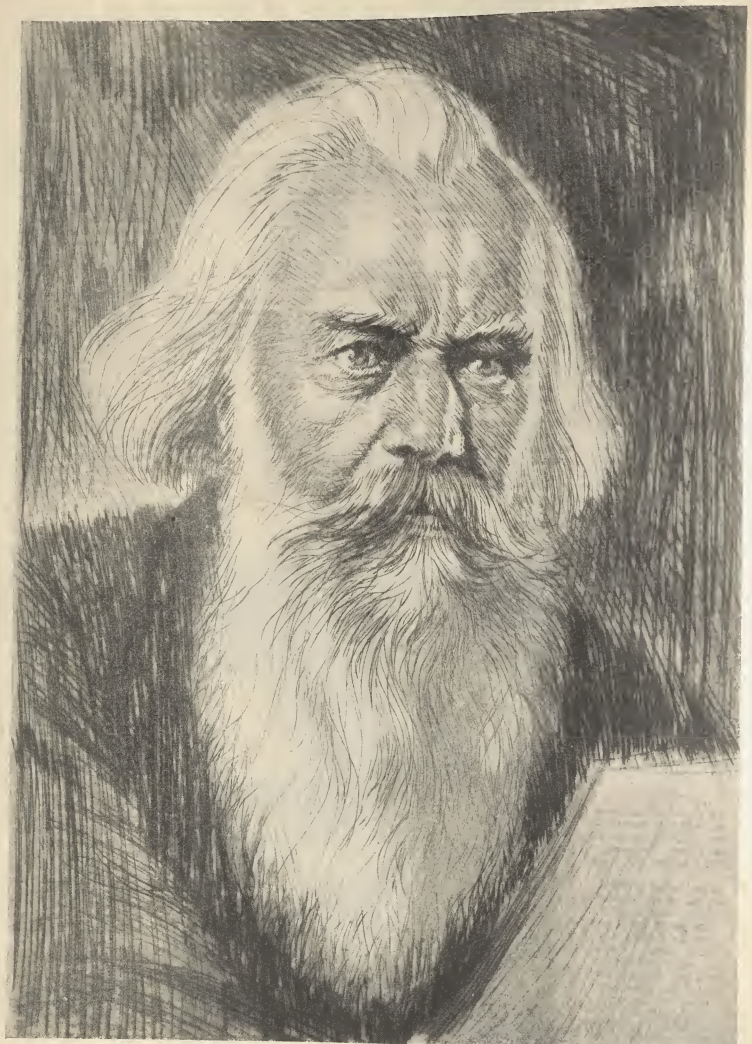
Next step, play only these upper notes, the first with the second finger and the next chord's high note with the thumb. You will notice that these two fingers are so employed throughout the Nocturne.

Learning the Skips

NEXT, DO not fill in the other notes of the chords yet. First play the low bass note, then the two consecutive upper notes, because your chief difficulty is the jumping from the left-hand fifth finger on the low E flat up to the second finger on the upper note of the following chord.

After this can be done rapidly—150 eighths to a minute—proceed to fill in the lower notes of the chords and work up to a speed of at least 144 to a minute, in

(*Continued on Page 403*)



A WONDERFUL NEW ETCHING OF JOHANNES BRAHMS

This Masterpiece, by Narn Bauer, is the third in a Notable Series Presented for the first time in America, by The Etude

One Hour at the Piano

By FRANCESCO BERGER
Hon. R. A. M.; F. G. S. M.

PART 1

A Highly Concentrated Plan of Study by a Famous London Teacher

TO THOSE pianoforte students who can devote three or four hours a day to their work, it is not of supreme consequence if half an hour of their time is wasted. When I say "wasted," I mean that it has not been employed to the *greatest* advantage, for time cannot have been utterly wasted while fingers are exercised and right notes are played. Something must have been gained, though it may not have been all that was obtainable.

But those others, equally anxious to improve, who cannot give more than, say, an hour a day to their piano, need some guidance as to *how* to get the utmost return with the least expenditure of time and trouble. They cannot afford to invest in exercises of doubtful utility. For them it is essential that every moment of their limited time shall be filled with *remunerative* work; and they have not the experience which would lead them to a wise selection.

Promiscuous practice they should avoid. They should adopt some *definite* order that shall economize labor and yet be efficient—some plan for constant observance. And to them I offer suggestions, formulated on the experience of many years' teaching in hundreds of successful cases. If properly understood and scrupulously followed, they cannot fail to prove of highest benefit. But before proceeding to advise on these technicalities, I must mention some generalities which apply to students in *every* grade of advancement.

A. The piano should always be in perfect tune; it does not matter about the quality of its tone, but the touch should not be worn out, nor uneven. Each key should require an *equal* amount of depression, and each finger should be capable of striking with *equal* strength. The fourth finger of both hands (the one next to the little finger) will require an extra dose of cod-liver oil to overcome its inherent weakness.

B. All scales and arpeggi, in "parallel" movement, are to be extended over the *entire* key-board, by adult students. Children, whose arms cannot reach so far, may reduce this to *two* octaves, but *not* to less. As soon as the *construction* of scale and arpeggio has been learned, the book should *no longer* be referred to—the student should rely on his knowledge for right notes. Scales and arpeggi in "contrary" movement should extend to *two* octaves, and when commenced in the center of the key-board, should do so at the distance of an octave between the hands, *not* on the *same* key. The *compass* of the key-board at both ends should be carefully noted, because it varies in pianos of different make.

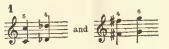
C. Everything, whether exercise or piece, must *always* be practiced *slowly* at first. Quick practice at a too early date means ruin. When the pace is increased, let it be *gradual*, not from slow to absolute quick all at once. Always *return* to the slow pace, if correction is needed in the quicker.

D. In the absence of indication to the contrary by the composer (as we find in Bach and most of the older composers), the *normal* touch is *always* "legato," and the coloring should at all times be "forte" when practicing. This is the universal rule, even though ultimately *staccato* and *piano* may be wanted.

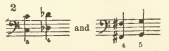
E. Staccato touch is for *later* work; defer it for many a month. When you do apply yourself to its study, remember it can be produced in two distinct ways, known as "wrist staccato" and "finger staccato." The first named is accomplished by raising the *whole* hand from the wrist, and touching the keys with more or less flattened finger-tips. This is employed only in octaves, sixths or chords.

"Finger staccato" is more difficult. The hand has to be held at a *somewhat higher level* than ordinarily from the key-board, and from this artificial level the fingers *dip down* in circular shape to the keys, *without* the slightest alteration of the hand's position. This is applied to all kinds of passages, and exacts the closest attention.

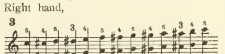
F. Octaves, whether *legato* or not, should *not* invariably be fingered by thumb and little finger. The black keys, especially in *legato* passages, need the fourth, *not* the fifth, finger. Thus, for the right hand:



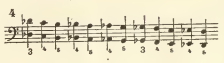
Thus, for the left:



There are even some cases in which the third finger (the middle one) is to be the thumb's companion. For instance: Right hand,

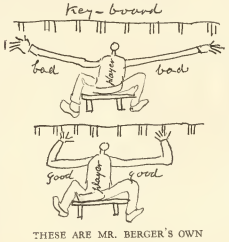


and left hand,



G. Do not sit *too close* to the keys. Allow room for the right hand to reach low down, and for the left to reach high up without touching your waist.

H. When reaching to keys far above or below the center of the key-board, do *not* do so at arm's length, for that will always weaken your stroke. Let your arms go *with your hands* to these extreme places, holding your elbows well *away* from your ribs. These diagrams, purposely exaggerated, will show what I mean.



THESE ARE MR. BERGER'S OWN SKETCHES

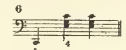
I. Always *lift* your hands *well up* at rests, doing so *from the wrist* before removing the hand from over the keys. After the mark 𝄐 (which means elongate the note), do *not* proceed without a *further* short pause. When it is placed over a rest, this *extra* pause is, of course, not needed.

J. Give closest attention to correct fingering, *from the first*, so as *not* to have to change it. Do not rely too uniformly on the printed fingering; if you can find easier ones, by all means adopt them. The object of *all* fingering is to *facilitate* executions, and some editors appear to have overlooked this in their uncomfortable recommendations.

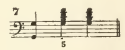
K. In older days, the fingering which suited a passage in any particular tonality was changed to another when a transposition occurred. For instance, the fingering for the root position of the common chord or arpeggio of C major was altered when it occurred in D flat. But the modern method differs from this. It seeks a fingering which can be applied *equally* to recurring passages, though they be in *different* tonalities, and goes so far as even to sacrifice convenience in one for the sake of uniformity in several.

L. Use the little finger of both hands more freely than has been the fashion, and do *not* at all times avoid using the thumb on a black key. It is *not always* desirable to finish an ascending arpeggio in the right hand with the fifth finger; nor is it always desirable to employ the fifth finger for the lowest key in the left hand. As a rule the little finger is *not* used in the *course* of a scale, but it *may* be necessary to do so in ornamentally constructed ones.

M. Whenever it is possible to do otherwise, do *not* let the little finger of the left hand do more than its legitimate share of work. Passages like this:



are *not* to be fingered with the little finger on the chords, but with the fourth. This cannot, of course, obtain, when the chord is so full as to require its employment.



N. Beware of the vice of playing chords *arpeggio* when *not* so marked by the composer. It is an "effect" to be employed, like every other, *on occasion*, but not constantly.

O. Do *not* use either of the pedals in your *early* work. They are to be reserved as the *very last* accessory in performance. When a piece has been thoroughly mastered technically, it will be time enough to add the pedalling, and then it will require as much attention as any other division of your task. Haphazard pedalling is a very bad habit. Schumann was very fond of "una corda," but, excepting on very rare occasions, it has a sickly effect. It was not his only eccentricity, by a good many. Both pedals have been not inaptly described as "the refuge of the destitute." Let your playing be more from your fingers than from your feet.

P. Give the larger share of your limited time to finger work and studies, for these, *not pieces*, will improve your playing. And, when selecting a new piece, endeavor to find a *progressive* one, so as to insure advancement, not mere repetition of what you have already acquired.

Q. Do not limit yourself to too many Sonatas, nor rush to the other extreme of discarding them completely. Alternation in your choice will develop your taste and judgment. *Not* every modern piece is rubbish, nor is *every* Sonata equally improving. Although Beethoven is the supreme Sonata composer, there are others whose works deserve study, notably Haydn, Clementi and Weber. Too much of any one composer is apt to cramp your style, and lessen your outlook.

R. Make no effort to memorize. To play without the open book is but a *passing craze* of the moment. There is *no* musical value in it; and many of the greatest *virtuosi* have never indulged in so cheap an exhibition. I do *not* say you should never play by heart. All I say is: *make no effort* to do so. When you know a piece very thoroughly, every passage in it, every repetition that occurs, every section of its form, all its fingering, and all its musical meaning and purpose, you will be able *to dispense with reading* the notes every time you play it. It will happen automatically, as the natural result of *complete* mastery. The fingers will grope their way largely of their own account, demanding little else than concentration and absorption on your part.

S. To master a work thoroughly you should *analyze* it as soon as you start upon it. Find out its component parts; its first "subject," its second one, its bridge, its interpolated *bravura* passages, its recapitulation, its coda, in fact its structure, its skeleton. Only after careful analysis will you be able to retain its *form*, or to render it with the requisite *distinction* between its important and subordinate sections.

T. Do not attempt pieces that are technically beyond your powers. It is far more artistic and remunerative to play a less difficult piece as perfectly as possible, than to flounder in Chopin and scramble Liszt. If you call (as I have done) upon one of the world's most eminent *virtuosi* unexpectedly, you will find him at work on what may sound like elementary finger exercises, but he will tell you that they are his indispensable *daily* practice. Let him be your example. Show-pieces should be the *entrées* of your meal; no healthy body can thrive on only such.

U. Your course of study will probably run somewhat on these lines: Plaidy, Pischna, Czerny, Clementi, Cramer, Scarlatti, Chopin, with Bach thrown in early and late, and supplemented by Moscheles and Brahms. Schumann and Liszt are not "studies" at all; theirs are advanced solos. Mendelssohn, though musically excellent, offers but little that is *technically* new; and Mozart, though supremely musical, is anticipated technically by Haydn. Beethoven is Beethoven, both musically and technically—what that means no words of mine can define.

V. Beware of quacks and their noisily advertised systems. *No* high road to perfection has as yet been evolved either in playing the piano or in any other occupation.

To assert that A's system is the *only* one leading to the most desirable results,

or that you can be taught all that is necessary in three or six months, or that instruction by correspondence is an efficient substitute for *viva voce* teaching, is absolutely false and misleading. Though it is true that "Art is long and Time is fleeting," no student who aims high, and is satisfied with *small* steps in the *right* direction need despond. They will, in the long run, carry him farther and on safer ground than longer strides on uncertain footing.

Orchestral Innovations

By H. Edmund Elverson

Rossini (1792-1868), the son of an accomplished horn player, liberated this instrument from its former restricted use and employed it freely for bright and appealing melodies. In the Alpenhorn passages and echo effects of "William Tell," he elevated the horn to a position requiring great technical facility, making the adoption of valves obligatory. He was the first to write for four horns in an overture—thus eliciting the traditional outburst of one of his contemporaries. Along with this, Rossini introduced into his overtures solo passages for the various instruments of a brilliance theretofore unknown. Which makes his final contribution to the orchestral art to be of real consequence, regardless of the unfortunate superficiality and artificiality of most of his operatic creations.

Among his other bequests to music Beethoven (1770-1827) molded the orchestra into its present complete structure and raised it to its present dignity. It was he who first displayed the possibilities of the violoncello, making of it a singing medium of passionate expression. Then for this orchestra he created the great masterpieces in a form which has given permanence to the organism. Such additions as have followed his era have in no essential manner varied its construction as a means of musical expression. Beethoven it was who raised the orchestra to its high and supreme estate as an instrument for the interpretation of the deepest emotions of the human heart.

How to Get the Right Number of Notes in Repeated Figures

By E. H. P.

"Spell 'banana,'" said the schoolteacher.

"B, a, n, a," answered the little boy.

"You have forgotten something: I'll give you one more chance."

"B, a, n, a, n, a, n, a, n—

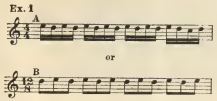
"Wait! You can't spell it that way!"

"But I could if you stopped me at the right place."

* * *

The young musician often encounters exactly this kind of a difficulty in the rendering of figures consisting of a number of repetitions of similar groupings of notes, such as

Ex. 1



To read every note singly and to keep track of them without losing one's place is almost a physical impossibility. The more one tries hard to do so, the more apt the eye is simply to make a blur of the page. There is a remedy for this, however—though not the one suggested by the school-boy in the "banana" story.

First, be assured that it is *necessary* to get the right number of notes. That which makes it *necessary* is that which also makes it *easy*—and this is nothing more nor less than the tendency for every measure to have the right number of beats and for the beats to follow each other in perfectly even time. If the student gets the wrong number of notes he will notice (if he counts with proper steadiness) that some beat is either hurried or slowed, or, in an extreme case, that there is a beat too few or too many in the measure. The remedy is not to "glue one's eyes to the notes" but to count time steadily (of course playing the right number of notes to a beat) and to make sure that it "comes out even" with the counts of the measure.

Thus, in "a" the four notes played on count *one* are repeated on count *two* and *three* and do not need a separate effort of the eye-sight. But at count *four* one must be alert for a change of form in the figure.

In "b" notice that the groups are *not* alike, except in general shape, but that each alternate one is reversed in direction. There are three eighth-notes to a beat (for such is the best way of counting 12/8 time, except when very slow) and consequently there are four beats in the measure.

If this figure were applied to 9/8 time only, not only would each group of three notes be reversed alternately but also the second measure (supposing the figure to continue on the same level) would be reversed in direction as regards the first measure. In this case, of course, the student would simply count three in each measure and be sure that the right notes were played in each count. To be sure it would be quite easy to analyze either of these cases simply, as a certain number of repetitions of the notes D and E, but such a method of considering it would do more harm than good, because it would not fit in with the proper counting at all.

We have spoken thus far of trill-like figures, but the same principle applies to repeated notes. Thus, in playing an example like the following:

Ex. 2

one should observe simply that the first beat is four D's, the second beat is four D's, and (which is important) the third group *begins* with a D. The danger-point is to be looked for at the spot where the repeated figure changes into something different. Any cloudiness of mind as to just where that point occurs is the most frequent cause of error.

Reading Chords Simplified

By Sylvia Weinstein

To obtain an ease in reading notes and also overcome the technical difficulties in a page of chord progressions, such as are frequently found in marches and etudes, play the top note of each chord, through one or more phrases, until the melodic outline becomes apparent. Then play these same notes in octaves, the lowest and highest note of each chord.

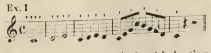
Next in order are the notes appearing between the octaves. Many of these either remain on the same line or space for several chords or move small intervals above or below. When these are easily read, they may be put in their place between the octaves. Thus the entire chord is played as written, being easily and clearly read.

Keeping the Right Tempo

By Hilarion F. Rubio

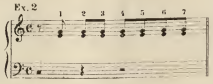
Though a pupil knows quite well that the whole note in 4/4 time has four beats, the half note two and the quarter note one, it is often difficult for him to give them the number of beats they ought to receive. If as many short pencil strokes are put over the notes as there are beats pertaining to them:

Ex. 1



the actual movement of the hand in beating is indicated. In playing very simple accompaniments to voices which give the melody of the music, those who do not possess a keen rhythmic sense should count the number of chords struck by the right hand, the left hand simply striking the bass note:

Ex. 2



The counting is to be done loudly after the bass note is struck—thus, *Do, one, two, three, four, five, six, se'en* ("seven" is contracted to form a monosyllable). The same procedure is applicable also to 3/4, 2/4, 4/4, and any other time measures carried by different forms of music.

The tendency of most pupils, singing or playing, is to quicken the tempo when at whole, half or quarter notes and to retard it when at eighth and sixteenth notes. After such irksome passages they seem to realize their backwardness in tempo and correspondingly quicken the movement.

A treatment may be applied to this rhythmical derangement. The metronome is set to work at the indicated tempo of the piece to be sung or played. The regular "teek-teek" of this device is a constant reminder of the time and is enough to spur pupils at difficult passages to the extra effort required.

Though at first a substitution for the feeling for rhythm, these devices will ultimately create what is lacking in the student's sense of time values.

Practical Memorizing

By Ralph N. B. Gray

Memorizing should begin as soon as the piece is read over for the first time, for, when it has been practiced until all the difficulties have been overcome, further study for memorization only becomes monotonous. It is natural, besides, that the piece shall be memorized in the process of mastering it.

Practicing the hands separately and dividing the composition into phrases, usually of four measures, enables one to watch the expression marks and to memorize them at the same time with little difficulty. It is important to concentrate on accuracy at the start in order that faults may not creep in to be eradicated with difficulty later on. By learning a composition phrase by phrase it is possible to understand the message of it as a whole.

Beginning to memorize a piece from the first reading of it also enables the student to free himself from the tyranny of reading and re-reading notes and to avoid the habit of watching the keyboard and the music alternately while practicing. Sight readers say this method also gives assurance in playing.

Concentration is the heart of memorizing. When a student has mastered this, memorizing follows very quickly. So every student should practice concentration every day as regularly as he practices his scales and finger exercises. He can practice concentration by listening to sermons, lectures, the radio, and by being attentive to the work he happens to be doing.

Memorizing should be practiced only early in the day, before the brain becomes fatigued, and it should be practiced for only thirty minutes at a time. If the student plays over the sections memorized frequently during the day, it will probably remain in his mind until the next morning's practice.

The whole piece should be memorized before it is given up even for one day, for this will save much time and extra study.

Making Note Reading Easy

By W. L. Clark

1. Drill for rapidity by having the pupil read simple passages as quickly as possible.

2. Before a new piece is taken up, give the pupil a few minutes in which to scan it, reading the notes over to himself.

3. Give frequent opportunities for him to read over compositions which he has never seen before.

4. Encourage him to memorize easy selections, for in this way he not only goes over the material more often than he otherwise would but also begins to relate the tones with the notes themselves.

5. Have the pupil get a few pieces note perfect. This stresses the importance of accuracy.

6. After the pupil can read the treble notes accurately, stress the bass and see that it is mastered just as thoroughly.

7. As the pupil advances, try transposition occasionally.

Row Boat Playing

By A. E. Campbell

Picture a wonderful summer evening by a beautiful lake where the dark shadows are cast from the trees on the water's glassy surface. Silently a canoe glides across the path of the moon, the paddle dipping the water at regular intervals. Then a little row boat comes jerkily along, with its oars cracking in the oar locks. You see it shoot forward with a jerk at each pull on the oars, followed by a short period of smooth sailing which is again broken by the next pull.

When your pupil has a dreamy melody which he plays unevenly, liken his playing to the row boat. Show him how his unevenness is spoiling the beautiful picture that his piece should represent. Stimulate his imagination by recalling the movement of the canoe.

A Self Help Lesson in Modern Pedaling

By Pauline Mallet Provost Ornstein

Good pedaling can be achieved only by the student who has learned to listen objectively to his own playing. No pedal markings will teach what can be learned during a few hours of experimentation at the piano. If the pupil will but direct a sensitized ear towards the effect his pedaling produces, he will learn more than is contained in any treatise upon the use of the pedal. The core of what he learns will be that a right coördination of the hand and the pedal foot is the source of many subtleties.

If the first use of the pedal be guided by self-critical listening, an interrelation will be established between the ear, hand and foot, which will soon become subconscious and habitual. The teacher's province should be to help the pupil to hear and correct his own errors in pedaling rather than to note for him the proper points at which to lift or depress the foot. To prescribe and mark exact pedalings may seem at first glance the easiest method of teaching, but it will not be constructive and will never develop that subtle adaptability which enables an artist to make the most of every instrument and situation. There is no reason why the student should not be shown at the outset how to time his use of the pedal to meet varying conditions. If his pedaling be guided by his sense of hearing he will inevitably do this, for his foot will act quite intuitively to protect his ears from the discomfort of discords that would be coincident with muddy pedaling.

With help the student will discover and be able to test through experience the exact points at which changes of the pedal are required. Even very small children will do amazingly subtle things if guided in this way to discriminate by ear between moments which demand the pedal and those at which sustained sound is unnecessary. As soon as their little feet can reach the pedal they should be encouraged to use it as a third hand to hold those notes not easily held with their tiny fingers.

Although many usages of the pedal may be explained, instinctive habits of good pedaling are most easily formed at an early age, and it is a mistake to withhold from beginners and children that assistance which the pedal alone can offer. If the pedal has been made proper use of from the beginning of study and carefully applied to simple things, it will rarely be necessary in advanced study to make corrections. Most students are simply unconscious of the confusion of sounds which they produce by bad pedaling. This is so only because they have not learned to listen to themselves. They must first be aroused to do this, and better pedaling will follow as a matter of course.

Prescribed pedalings should be left for the virtuoso teaching advanced students. Here special effects will be desired and in all probability the pupil will be unequal to discovering the means for producing these. But preparatory work deals rather with the formation of habits than with special performance. An exhaustive acquaintance with the ordinary uses of the pedal is requisite before exceptional pedaling can be considered. The damper pedal is perhaps most frequently used as an aid to legato playing, and its employment for this purpose must be mastered first. Another of its elementary purposes is to intensify rhythmic pulses. When these two uses are clearly understood and can be easily applied, the pupil is ready to proceed to more special pedalings.

The Mellowing Pedal

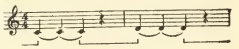
The DAMPER pedal which has the greatest range of effects naturally attracts our attention first. Often misnamed the "loud" pedal, it is not used characteristically to effect loudness at all. It is mainly used for the purpose of connecting or affiliating notes which would be difficult or impossible to combine with the hand alone. To think of this pedal as loud suggests a totally false value. Its essential province is to sustain sound and hence it is invaluable in producing legato and in mixing and mellowing the separate elements of an accompanying chord.

A simple illustration will give a key to the use of the damper pedal in legato. Play the scale of C using the second finger on each note in turn. The notes will by the nature of the fingering sound disconnected. But now, before beginning the scale, press the foot down on the damper pedal. Lift it only during the moments that the finger is holding down each key in turn. If this be carefully done the notes will sound perfectly connected. The foot should move down on the pedal just before the hand is raised from each note. In this way the pedal will hold the note which the hand releases. When the finger plays a new note, the foot must be raised at exactly the moment that the new note begins to sound. If it be raised too soon there will be an instant of silence and the continuity of the legato will be broken. If it be raised too late the old and new notes will sound together and discord will result.

Now it happens that, when the pedal is used in this way, the foot and hand incline to act in opposite directions; that is, when the hand descends on a note, the foot rises and, when the foot ascends, the hand goes down. These contrary motions are at first confusing. There seems to be a definite muscular compulsion to raise the foot too soon and to put it down simultaneously with the finger. But this is the very thing which must be guarded against. The foot and finger must always supplement and never duplicate each other. If we wish to lift the finger, the pedal must go down to catch and hold the note before the finger leaves the key. Our only chance to lift the pedal without fear of breaking the continuity of sound is during that period when the finger is holding the note down.

Indeed as each new note is played the pedal must be lifted or the old and new notes will sound together and probably conflict. If lifted at exactly the right moment, the pedal will connect and clarify perfectly, as in the following:

Ex. 1



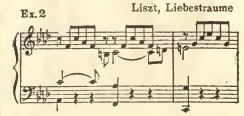
To help the pupils coördinate these opposite muscular activities, let him visualize a board extended across and above his foot and imagine the foot as playing up against the board at the same moment that the finger is playing down on the key. This mental picture sometimes makes the contrary motions seem less contrary and more identical.

In the above exercise, once the new note has sounded and the pedal has been cleared, the damper may be pressed down again as soon as seems convenient. Far greater exactness is required here in the timing of the up pedal than the down. In fact it will facilitate legato playing if the student will think of the pedal as normally down, only to be lifted momentarily when a change of chords or notes invites or demands clarification.

Before approaching any complex problem of pedaling, it will be wise to practice the above simple exercise, checking the results by ear until a perfect legato, free from discord, is obtained.

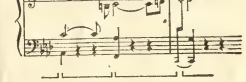
A more difficult example of the legato pedal is to be found in the playing of large broken chords for the left hand when these appear in slow tempo. Suppose that all the notes of such a chord cannot be reached by the hand at the same time. It is the province of the damper pedal to hold the lowest bass note while the hand leaves it to play the upper notes of the chord. Here a much more skillful pedal is required. It is possible to dwell upon the lowest note for only the fraction of a second; yet within this time the pedal must be lifted and depressed again before the note is released. The foot will remain up but a moment, yet in that moment complete clarification of the new harmony must take place. For example:

Ex. 2 Liszt, Liebestraume



must be played as if it were written thus:

Ex. 3

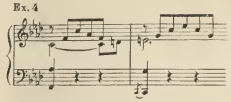


and the pedal used as indicated. Only in this way will the full sonority of the chord be sustained. Note that the right hand is played immediately after the bass note, and the upper note in the left hand is

PAULINE MALLET PROVOST ORNSTEIN

allowed to follow. Only when played thus can the pedal function properly in slow tempo. If the hands are combined in the more usual way:

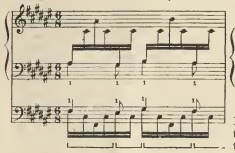
Ex. 4



either the legato quality of the melody will be sacrificed or the bass note will be lost, thus destroying the clarity of the harmonic progression. The chord obviously cannot be rolled at great speed because of the quiet mood, and this would be the only other means of achieving continuity.

Correct use of the pedal often makes possible a simplified fingering. Consecutive fifth fingers or thumbs can be used in playing a melody and yet a perfect legato will be maintained by the pedal. For instance:

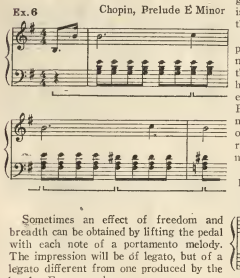
Ex. 5 Schumann, Romance



will sound perfectly legato if pedaled as indicated. Awkward positions will be avoided and the choice of strong fingers will make it far more effective than if the notes had been connected by means of the hand.

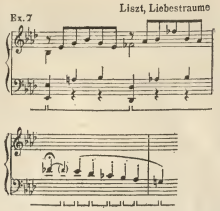
It is well to study the pedal first in some piece which is technically not difficult. Children may use it from their earliest lessons on easy pieces. For older beginners and students, the *E minor Prelude* of Chopin presents an excellent opportunity for studying the pedal in legato. The left-hand chords here change continually, and, because of the repeated notes, will certainly sound disconnected unless the pedal is used with care. Every time one of the notes in these chords changes, the pedal should be lifted and pressed down afresh. For example:

Ex. 6 Chopin, Prelude E Minor



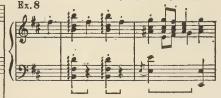
Sometimes an effect of freedom and breadth can be obtained by lifting the pedal with each note of a portamento melody. The impression will be of legato, but of a legato different from one produced by the hand. For example:

Ex. 7 Liszt, Liebestraume



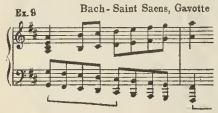
There are times when the damper pedal is used, not for legato but for the purpose of accentuating a rhythmic pulse. Its management for this purpose is the exact opposite of its legato use. Since its objective is now merely to intensify and redouble the accent made by the hands, it will coincide in direction with the downward motions of the hands, and it will in general remain down only for short periods. A good example of this is the following:

Ex. 8 Bach-Saint Saëns, Gavotte



Here, due to the more rapid tempo, the top note of the right hand is played with the upper note of the left-hand chord. At this tempo the left-hand notes are so nearly simultaneous that the pedal can catch the entire chord clearly. Later in the same composition appears an octave passage which should be pedaled thus:

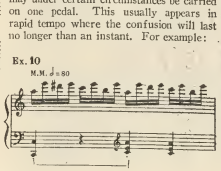
Ex. 9 Bach-Saint Saens, Gavotte

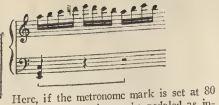


Note that the pedal here remains down on four conflicting notes; the tempo, however, is so rapid that this is not objectionable, and the following four notes are without pedal so that there is time for everything to clarify before the pedal again goes down. Here the pedal's only value is that it adds to the accent and prevents the passage from sounding dry.

The tempo at which a passage is to be played largely determines its pedaling. By no means is it always necessary to change the pedal on each note. It is necessary, however, to clear the pedal entirely at every point of definite harmonic stress. Passing notes and even passing harmonics may under certain circumstances be carried on one pedal. This usually appears in rapid tempo where the confusion will last no longer than an instant. For example:

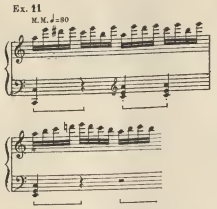
Ex. 10 M.M. ♩=80





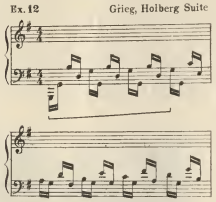
Here, if the metronome mark is set at 80 to the half note, it may be pedaled as indicated above. If, however, the metronome be set at 80 to the quarter note, it would be pedaled as follows because of the slow tempo:

Ex. 11 M.M. ♩=80



The matter of tempo also enters into such cases as the following:

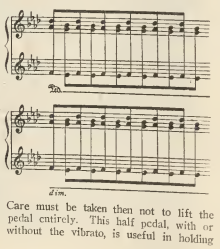
Ex. 12 Grieg, Holberg Suite



Here, even though the chord does not change on the second and fourth quarters, such a volume of tone will have been accumulated, due to the number of notes and their rapidity, that it is wisest to lift the pedal and to allow the reverberations within the sounding board of the instrument to subside as we approach the new harmony. If this be not done, echoes of old chords will be caught on the new pedal, and these will muddy the chord progression.

Occasionally the damper pedal may be vibrated rapidly up and down to thin out an accumulation of tone without actually losing it, as in the following:

Ex. 13 Liszt, Liebestraume

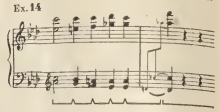


Care must be taken then not to lift the pedal entirely. This half pedal, with or without the vibrato, is useful in holding bass notes while releasing weaker upper notes. The vibrato pedal is effective also in *martellato* trills where a gradual *diminuendo* is desired.

The half pedal is used often, particularly in modern music.

Sometimes, as in the following (as well as Ex. 7):

Ex. 14 Liszt, Liebestraume



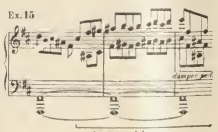
a lovely and unusual effect is obtained by clearing the pedal a moment late. This can be done only under rare conditions, but there are times when the blur thus produced is most effective, since it lasts but an instant, and the clear harmony emerges as from a tonal mist.

There are almost endless effects that the student will enjoy discovering for himself. Individual research with the foregoing principles in mind should yield a rich reward.

The soft pedal is best used for its sordine effect rather than actually to diminish the amount of tone. A beautiful *pianissimo* can be made wholly without its aid, but this pedal does lend a quality and peculiar color which constitutes its most important function.

The middle pedal is rarely employed, as most of its effects can be obtained through skillful management of the damper pedal. It may, however, prove convenient in some very special cases, as is the following, where the bass notes should be held and the upper notes should sound detached.

Ex. 15 Bach-Saint Saëns, Gavotte



A sensitive ear and developed taste remain the only guides. Acoustics of instruments vary, as do those of halls. All possible shades of difference can be sensed but cannot be dictated. No markings can provide for the the contemporary factors that affect all playing. But if these conditions be not properly appraised and allowance made for them, much of the beauty of an otherwise good performance may be forfeited. Hence the importance of training the ear to a highly self-critical attitude cannot be overestimated.

SELF-HELP QUESTIONS ON MRS. ORNSTEIN'S ARTICLE

1. *What are the two most common uses for the damper pedal?*
2. *How may the opposite movements of hand and foot coördinate?*
3. *Formulate two general rules for raising the pedal.*
4. *What is the result of rapidly vibrating the damper pedal?*
5. *In what cases is the middle pedal to be used?*

The Romance of the Dot

The Seventeen Functions of Music's Smallest Sign

By Clement Antrobus Harris

IT WOULD almost seem that the more minute a sign is the more varied and numerous are the services it renders to musical notation. The dot is an instance: it forms, or is an integral part of, at least seventeen musical signs, falling naturally into five groups representing as many separate functions:

1. Time and rhythm: The dot was a constituent element in no fewer than ten of the fifteen characters which formed the *neumes*—that system of lines, angles and curves which from the eighth century (some say fourth) to the twelfth gave an approximate idea of the accent and melody of ecclesiastical chants. The germ of the staff appeared about 900 A. D., and four hundred years later the dot reappeared. This time it was used as a separate sign with four meanings, all having reference to time-values. Three of these could be made clear only by a lengthy excursion into medieval time-systems long obsolete. But one of them, the *Punctus Augmentationis*, survives to the present day with its original function—that of prolonging a note one-half.

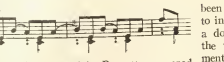
For four hundred and fifty years or thereabouts the dot remained isolated and single. But by this time rhythms had become much more complicated, and a dotted note was frequently given seven-quarters of its undotted value. To remove the uncertainty which this occasioned, Leopold Mozart added a second dot, half the value of the first, and his still more famous son, Wolfgang Amadeus, a pioneer in rhythmic intricacies, added a third. Each dot is half the value of its predecessor, and, though three is the usual limit, and even that number not often reached, it is interesting to notice that *no number of dots would ever double the value of the note*, each dot giving exactly half the time length necessary for that purpose.

Position of Dot

IN THE WRITING of dots a question arises as to their position, both on the horizontal and perpendicular planes. Shall a dot be placed immediately after the note it prolongs, or where a note-head would be written if a tie were substituted for the dot, that is, in the part of the measure proper to the beat it represents? Also, shall a dot be placed in the same space as the note it prolongs (or next to it if the note be on a line), or in the space nearest the note which follows it in the same voice-part?

It will be seen from the following example, from his study *The Lake*,

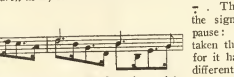
Ex. 1



that Sir W. Sterndale Bennett answered both questions in the latter sense. Indeed, one involves the other unless a leger-line is to be written for the sole purpose of having a dot placed above and below it, or they are to look as though hung in mid-air! It will also be noticed that the placing of a dot in its proper accentual position may involve it being in a different measure from that containing the note it prolongs. This was common practice till quite recently, and has been adopted in some cases by Czerny and Brahms, as well as W. S. Bennett.

Whichever way the foregoing questions may be answered, a third arises: shall the dot to a note on a line be in the space above it or below? There is a rule on the point, but it is apparently little known, and perhaps still less appreciated. If the note next to the dotted one is *higher* than its predecessor the dot should be in the space above; if lower, in the space below. Many cases arise in which a note belonging to two voice-parts and having two stems is dotted; and the question arises, "does the dot apply to both notes or one, and if only one, which?" Of course, careful analysis will answer the question, but sometimes the incorrect placing of a dot sends the sight-reader off on a false scent. Take the following extract from Henry Smart's *Festive March* in D, for instance:

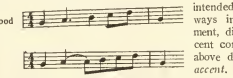
Ex. 2



Anyone playing it for the first time might easily suppose the half-notes to be dotted. But analysis shows that the dots apply *exclusively* to the eighth and quarter-notes; they should therefore have been placed *below* the notes, except in the case of the last note but one—E.

It may be added that it is not now customary among careful writers to represent an *accented* beat by a dot; a note-head is much more impressive to the eye:

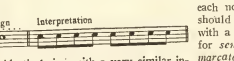
Ex. 3



(The quotation from W. S. Bennett affords an apparent but not real exception to this rule, the lower part being syncopated).

2. The dot is used in manuscript music to represent the division of a note into as many equal shorter notes as there are dots. The idea is to save time and space, but the device is not very effective for either purpose.

Ex. 4



An identical sign with a very similar interpretation was once used in printed music to indicate an ornament called the *bebung*, but it became obsolete when the pianoforte superseded the clavichord on which alone it was possible of execution.

3. A dot under a semi-circle 𝄐 has been used since the early sixteenth century to indicate a pause on a note or rest. Over a double-bar it has the same meaning as the word *Fine*, indicating that the movement ends there after a return from a further section to the beginning.

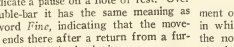
To Indicate Varieties of Touch

4. STACCATO. It does not appear to be known who first placed a dot over or under a note to indicate it being disconnected from the next note. So, before assuming that this was done by any particular early writer, we must be sure that the copy in which the dots are to be found is an original edition, and that the mark was not added by an editor. As a definite diminution of length to about one-half the written value is now assigned to the dot, the question arises why it should be used at all—why not write a note of the exact length desired? The answer is that this plan would require *two* characters, a note and a rest in place of the present one dotted note; or three characters, a note and two rests, in place of a *staccatissimo* note with its dash!

5. *Semi-staccato.* The invention of this sign, ……, is attributed by some writers to W. A. Mozart (1756-91), and by others to composers of the early half of the century in which he was born; but these latter do not quote instances. Where a single note is to be played with this touch a short, straight stroke is placed over the dot instead of a curved line, thus: 𝅗𝅥̣. This is because a curve would make the sign identical with that used for a pause: 𝄐. But confusion has overtaken the sign even in this qualified form, for it has since been invested with a very different, indeed opposite, meaning, which will be considered presently (see 7).

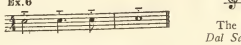
6. *Mezzo-staccato with Accent.* It may be objected that, as a dot over or under a note alters its *duration* (just as does a dot *after* it, though in the opposite direction) the uses of the little sign which we are now considering should have been included under the heading of "Time and Rhythm." But a close examination of the music of classical writers shows that in at least many instances, if not all, an incisive *touch*, as well as the shortening of the notes, is intended. The evolution of notation is always in the direction of greater refinement, distinction, and detail; and some recent composers have added a straight line above dots to indicate *mezzo-staccato with accent*.

Ex. 5



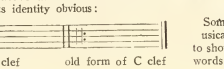
7. *Forte-tenuto* and *Marcato.* More recent developments of the use of the dot, tend to express the very opposite of its earlier meaning when associated with time and touch. When a dot is used in conjunction with a separate straight stroke for each note, the intention is that the notes should be given their full value, together with a *forte* tone. The same sign is used for *semi-staccato* on single notes and for *marcato*.

Ex. 6



To Define Pitch

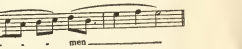
8 and 9. IT WILL probably take even veteran musicians a moment or two of reflection to recall any case in which a dot is used in connection with the notation of acuteness and gravity in sound. Yet there have been two such cases, and one is still a very frequent occurrence. Our three clefs are simply the letters F, C, and G, "writ large" and ornately. They directly identify the pitch of a single line only; but as they extend over the whole stave, or most of it, this line is not always easy to recognize: consequently, in two cases, the F and C clefs, dots have been placed above and below the clef-line to make its identity obvious:



Dots are likewise used in music as signs of continuance in the following ways:

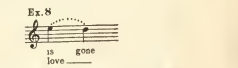
10. *Continuance of a syllable over two or more notes.* Strictly, they should be used only when the syllable is a complete word or the *last* syllable of one, hyphens being used in other cases:

Ex. 7



11. In one case dots are used for the same purpose in the making of a slur: This is when two or more verses of a hymn or song are written under one version of music. The slur applies to one or more verses, but not to all.

Ex. 8



12. *Duration of an increase or decrease in tone.* Cresc. …….Dim. ……

13. *Duration of a change in pitch:* 8va. ……

As a Sign of Repetition

14. *Repetition of a section*

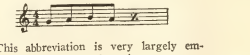
In modern music the dots are often placed in only two spaces, the second and third. The writer is strongly of opinion that both plans should be adopted, but on a discriminating basis, so as to avoid confusion with prolongation-dots. If the last bar of the section ends with a four-note chord, two dots should be used; if with a two-note chord, four dots should be used; if with a three-note chord, *four* dots will best avoid confusion, since one cannot dot more notes than there are in the chord, but one frequently dots fewer. In most cases the function of the dots is quite clear—at least it can always be worked out—but there are cases in which the above rule would render accuracy much easier in reading music at sight, *especially if it is closely printed.*

15. *Repetition from some note other than the first:*

Ex. 9

The direction to repeat from this sign, *Dal Segno*, or simply *D. S.*, is quite frequently misused, being used where there is no 𝄋 and *Da Capo*, or *D. C.*, repeat from the beginning, is meant.

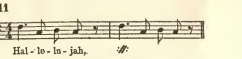
16. *Repetition of a group of notes:*



This abbreviation is very largely employed in stringed band music.

17. *Repetition of a word or words:*

Ex. 11



Sometimes this sign is employed over the usical notation, especially in hymn-tunes, to show the point at which the repetition of words begins.

Thus there are seventeen distinct signs in music of which the dot forms the whole or a part!

SELF-HELP QUESTIONS ON MR. HARRIS'S ARTICLE

1. *When should the prolongation dot be placed below its note?*
2. *Why should not an accented beat be represented by a dot?*
3. *Why is the use of the staccato dot an economy?*
4. *In what capacity does the dot affect acuteness or gravity of sound?*
5. *How may repetition dots be placed to avoid confusion with prolongation dots?*

Memorizing by Strategy

By E. R. C. Kyle

Poor eye-sight and good memories often go together, but this does not seem to apply to poor eye-sight that has been properly spectacled. Then memory relies once more on vision, and, when this is withdrawn, inaccuracies result. By dispensing with glasses, however, a valuable drill may be carried through.

Any piece the student wishes to memorize should be practiced until it can be played well. Then the glasses should be taken off. With the notes looking blurred the student can follow the lines up and down but cannot see distinctly which notes they are.

Then, before beginning to play, he is obliged to fix in his mind the key in which the piece is written and on what notes it begins. Then, knowing where to start, it is easy to follow the blurred line up and down. Presently there comes a measure of grace-notes. The glasses will need to be used to find out just what notes these are—notes which the student has probably been playing for a week but has never really seen before. He fixes that measure in his mind because it is too much trouble to be continually putting the glasses on and off. Then all goes well until he comes to the inevitable difficult part, when he must put on the glasses again and see how that peculiar passage really is played.

A few times like this, on different days, and all the parts of a piece of music are so imbedded in the student's mind that he cannot forget them even if he tries. He knows the signature, the key notes, the runs and difficult places and how the easy rhythm is played. He can analyze that piece, telling where the second and third parts with their changes of signature occur, whether he is driving a car or planting bulbs; for, after all, memorizing is really a matter of concentration.

A Young Teacher's Instruction Books

By Annette M. Lingelbach

A splendid list of books for the young teacher just starting out are Bilbro's *Very First Lessons*, Streabbog's *Twelve Melodious Studies*, Opus 63 and 64, Jessie Gaynor's *Miniature Duets*, Burgmuller's Opus 100, the first Heller book and Schumann's *Album for the Young*. Also in this list may be included Jessie Gaynor's first book of *Miniature Melodies*, taught entirely from memory.

These books are in the range of the teaching ability of any instructor. They will appeal to the child's sense of melody, are delightful recital pieces and will win the liking of the parents—all essential points in the building up of the young teacher's reputation.

Master Discs

A Department of Reproduced Music

By Peter Hugh Reed

The Etude herewith institutes a Department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed The Etude, "Department of Reproduced Music."

Symphonic Music

"The BAYREUTH Festival Album," "Parsifal," *Transformation Scene, Grail Scene* and *Flower Maidens' Scene* conducted by Karl Muck; "Parsifal," *Introduction to Act 3, Good Friday Spell* with Kipnis and Wolf as soloists, conducted by Siegfried Wagner; "Siegfried," *Forest Murmurs, Introduction to Act 3, Fire Music*, conducted by Hans von Hoesslin; "Rheingold," *Entry of Gods into Valhalla with Rhinemaidens*, "Walkure," *The Ride with Valkyries*, conducted by von Hoesslin (Columbia).

It is a great achievement to have recorded this series of discs in Wagner's own playhouse, during the course of the Festival this past summer. The fame of this playhouse at Beyreuth is world-wide. It was built in 1872, through the generous influence of his friend, the King of Bavaria. With its actuality Wagner realized one of the crowning dreams of his lifetime —a *Festspielhaus* devoted solely to the production of his own works, those poignant music dramas that were to make his name so famous.

Here, the ideal presentation of that musical cycle known as the "Nibelungen Ring" is given as the composer himself wished it. Here, that mystical and fervent *Parsifal*, the ultimate pinnacle of his creative genius, is unforgettably given. One of the features of this theater is the hidden orchestra which permits the audience's undivided absorption of the stage picture and the action of the drama. Wagner writing about this conveyed the idea in an ingenious manner. He said, " . . . the mysterious entry of the music will prepare you for an unveiling and distinct portrayal of scenic pictures that seem to rise from out an ideal world of dreams . . . setting before you a noble art's most skilled illusion . . . ." The realization of this as an artistic purpose impresses one with the extraordinary genius of Wagner. It was he, in fact, who designed this playhouse. A Wagner Festival in this *Festspielhaus* attracts musical pilgrims from all parts of the world; for it is indeed a momentous occasion.

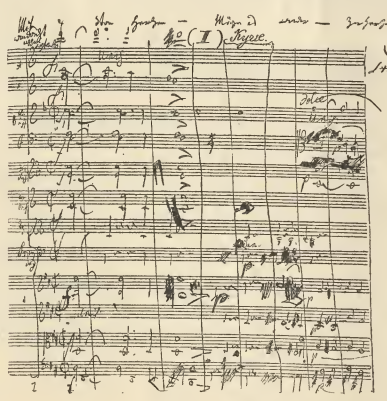
Karl Muck, the conductor of the first five discs, will be remembered by the people of this country for his unrivalled leadership for eight seasons with the Boston Symphony Orchestra. Under his guidance it reached an acme of perfection unequalled by any orchestra of that day. His interpretation of "Parsifal" has been justly termed by numerous critics the "ultimate" and "unanswerable" reading of this score. It would not be amiss to say that those first five discs are worth the price of the whole album. Therefore to criticize any of the others would be distinctly paradoxical. However, I must mention that in several cases the sudden and detached endings require a number of auditions to accustom one to them.

The Fire Bird

"The FIRE BIRD Suite" (Stravinsky), played by Philadelphia Symphony conducted by Leopold Stokowski (Victor). This suite is captivating music definitely belonging to the theater. Composed originally for the Russian Ballet, it has since been revised into a symphonic suite. Stokowski excels in this type of music, which is written in the modern idiom. It is somewhat melodically detached, prismatic in its harmony and feverish in its rhythmic dynamics.

Music such as this is so essentially related to the theater that a short analysis will undoubtedly prove helpful. As a ballet, the stage picture discloses an enchanted garden, mysteriously lighted. After the mutterings in the strings at the opening, the Fire Bird enters. Needless to say, she is a glorious creature of flaming feathers. A young Prince hidden in the garden captures her, but she obtains her release by giving him one of her magic feathers. A group of maidens with a lovely Princess enter and dance, playing a game with golden apples. At dawn they disappear. The Prince is searching for them, when Kastchei, the evil spirit of the place, appears with his grotesque retinue. The feather proves a charm which saves the young Prince's life, and the Fire Bird appears and makes the crowd break into a frenzied dance. Then she shows the Prince an egg hidden in a casket, which contains the demon's life. Thereupon, he smashes the egg and the evil one expires and his hideous bevy disappear. Of course the Prince marries the Princess. The exquisite "Berceuse" depicts a happy ending to this musical fairy tale.

Enjoy Your Life and *Voices of Spring* (J. Strauss), Johann Strauss and Symphony Orchestra (Columbia). The Strauss waltzes are conducted by the famous waltz-king's grandson. His ability to project this music is quite in keeping with his worthy grandsire's creative genius. There is a certain rhythmical buoyancy in Johann Strass' waltzes that seem to toss the cares of this mundane universe aside for the time being. One cannot help but relax when he listens to optimistic music like this.



FACSIMILE OF THE BEGINNING OF THE ORIGINAL SCORE OF BEETHOVEN'S "MISSA SOLEMNIS"

Piano Recordings

Molly On the Shore (Grainger) and *Cradle Song* (Brahms-Grainger), played by Percy Grainger (Columbia). Grainger's piano discs are rare gems. This artist is not only a worthy interpreter but also a fine composer. His sincerity is projected most convincingly.

Concerto in A minor, for piano and orchestra (Grieg), played by Arthur de Greef and the Royal Albert Hall Orchestra (Victor). The Grieg concerto is a truly heroic composition, one of the few large works from this "miniature Viking." It is interesting to know that this pianist was a close friend of the composer, as it gives his performance an authoritative imprint. This concerto has an instant and arresting appeal, with its impelling opening and that first agitated, dance-like melody. De Greef interprets the first movement with dexterity, changing from the mood of this first theme to the romantic beauty of the second with artistic skill.

The second movement has the haunting and plaintive beauty of the Norse, which is heard in so much of Grieg's music. In the last movement de Greef brilliantly interprets the changing rhythms and

(Continued on Page 405)

DEPARTMENT OF

Bands and Orchestras

Conducted Monthly By

Victor J. Grabel

FAMOUS BAND TRAINER AND CONDUCTOR

Ideals in Band Performance

Preparing for Contests and Concerts

A FINE concert pianist was heard to remark after a recent band concert that he "had not known it was possible for a band to play so softly, beautifully and artistically," and that he "had thought such highly artistic results were possible only with the symphony orchestra."

As a matter of fact, the concert band, to which reference was made, accepted the symphony orchestra as a standard. Its conductor was a close student of the work of the foremost symphonic conductors and strove to emulate their high artistry in the performance of his band. His interpretations were carefully thought out; he insisted that his players show the same regard for correct phrasing, artistic expression, delicate nuances and such effects as is displayed by members of the best orchestras.

It is true that the band is expected to play lighter and more diversified programs than the orchestra, yet this fact does not mean that the band should not exercise the same carefulness in the presentation of its numbers. If the symphonic or concert band is to attain its highest possible artistic stature it can be only by accepting the finest symphony orchestra as its pattern and model.

The foundation principles of good band performance must be purity of tone, intonation, flexibility of tone, correct dynamic compass, tonal balance, correct phrasing, musical expression and artistic interpretation.

While jazz is neither taught nor tolerated in public school music teaching, yet it has had a baneful effect upon many student players in that many of them have been led to emulate the persistent vibrato as employed by many jazz players. While this is permissible in dance organizations it should never be tolerated in a concert band. Beautiful tone is the first requirement—without it, the most facile technic can be of but small value.

The players should be trained, both individually and in ensemble, in great flexibility of tone. They should be able to make a diminuendo from *forte* to *piano* smoothly without a change in quality of tone and without *flatting*. They should likewise be able to make a crescendo from *pianissimo* to *fortissimo* without *sharping*. The careful practice of correct unisonal exercises in ensemble will more quickly develop good tone, intonation, sustaining power, dynamic flexibility, than any other phase of rehearsal methods.

Dynamic Range

THE MAJORITY of our bands develop a dynamic range from *mf* or *mp* to *triple forte* (*fff*), whereas it should be from *pianissimo* to *fortissimo*. The band that wishes to be distinctly "different and better" should strive to develop the ability to play a real *pianissimo* in tune with good sustained quality of tone. Only the good bands can do this, while the very poorest bands have no difficulty in playing loudly. A weakness displayed by ninety per cent of the bands in our contests is an inability to play the *pianissimo* passages as they are marked. They lack dynamic contrast—their performances are too colorless.

Some bands are lacking in regard to tonal balance. They are unable to attain that fine adjustment whereby each part of the ensemble is given its requisite prominence, no more and no less. Too often some voice is permitted to become predominant, though it is a purely harmonic part and should be subordinated to the melodic voice. There are often too many "soloists" who display more vain ambition than musical feeling and judgment.

The band conductor should instill a feeling of team work and an understanding that each player is but an essential part of the complete ensemble and that *over-playing* on the part of a single player can mar the entire organization. Melodic parts should predominate; accompanying parts should be subordinate. The ensemble must maintain a distinction between *foreground* and *background*, if the resultant musical portrayal is to be true to nature.

In many organizations musical expression is largely the "unknown quantity." They have not been taught how to give proper weight and length to notes. They ignore the fact that the emphasis to be given a note is dependent largely upon its relative length and pitch and not wholly upon its position in the measure. They do not know that certain notes in a phrase may need to be shortened, while those of a different character in the same phrase may require that they be well sustained. A knowledge of musical expression is absolutely essential to high class performance and a lack of it is always evident in any colorless, monotonous performance.

Before a band can hope to perform music in an intelligent manner it must be taught the underlying principles of musical phrasing. Phrasing gives definiteness of form and beauty of outline. Until one learns to discern the *crescendos, diminuendos, accelerandos, ritardandos*, and caesural pauses concealed in most phrases, he cannot hope to give a true interpretation. They are equivalent to the proper inflection of the voice in reading—the observance of the marks of punctuation.

Correct Breathing and Bowing

IN ENSEMBLE performance the most rudimentary principle of phrasing is that of correct breathing and bowing—merely the separation of phrases. Yet even this is often neglected—players often breaking up phrases for the purpose of taking breath. Such a habit betokens an absolute ignorance of music and is as senseless as a reader taking breath between the syllables of a compound word.

Richard Wagner wrote that "the whole duty of a conductor is comprised in his ability always to indicate the right tempo." He also wrote that "the right comprehension of the melody in all its aspects is the sole guide to the right tempo." Yet tempo proves a great stumbling block to many conductors. I recall having heard some excellent bands play the beautiful flute duet, *Andante con moto* of the *Pique Dame Overture* in the style of a stilted gavotte—making it about as beautiful and enchanting as a geometrical problem. Other bands played a majestic grand march almost in the tempo of a military march, thus robbing it of its nobility of character.

The duty of the conductor is to *interpret*. To do this properly he must study to attain a logical and artistic interpretation of the composition. Unless he engages in research, learning something of the history of the composer and the tradition concerning the composition, and brings to bear a thorough musicianship and an active imagination, he is not likely to offer a true and effective interpretation of any composition of real merit.

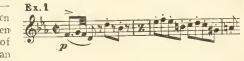
I have known an organization with the most complete and well-balanced instrumentation to play a difficult number without any hesitancy or technical errors, yet secure a rather low rating, due to a mediocre interpretation, lack of tonal balance, good expression and so forth. Had the director engaged a competent conductor to coach him for one or two rehearsals, his band would have won much higher rank.

If our bands and orchestras are to make the advance expected of them, their conductors must study to learn more and more about the fine art of teaching and interpreting music.

In the performance of much of the standard literature for band and orchestra, a conductor, if he wishes to stand out of the crowd, needs to inject more of artistry and imagination into his interpretations than has been done heretofore. There is real musical merit and worth in many of the old hackneyed overtures such as *Poet and Peasant, Light Cavalry, Orpheus, Morning, Noon and Night in Vienna, Stradella, Zampa* and *Raymond*, but this inherent value is sometimes not easy to discern in the performance too generally accorded them.

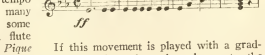
The closing movement of *Zampa* overture opens at a tempo of M. M. 90 for woodwinds in band or strings in orchestra:

Ex. 1



Fifty-four measures later the brasses are introduced in the following theme (*fortissimo*) at a tempo of about M. M. 140:

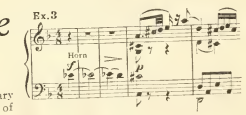
Ex. 2



If this movement is played with a gradual crescendo and accelerando up to the introduction of the brass figure it will serve to eliminate the abrupt and disturbing change in tempo. The general effect will be far more pleasing and logical.

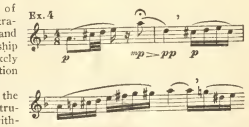
The same point will apply to the third movement of *Raymond* and other overtures having movements of similar character. In the *Raymond Overture*, second movement, the following passage occurs:

Ex. 3



If the fourth and fifth measures should be played in the following manner it will be found that a new interest is given the passage.

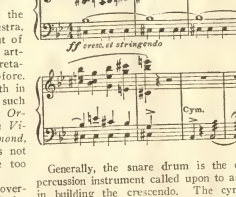
Ex. 4



It should be noted that the next phrase commences, not with the D, but with the group of sixteenths. Needless to say this should be beaten four in a measure.

In the *Maximilien Robespierre Overture* the following dramatic passage occurs:

Ex. 5



Generally, the snare drum is the only percussion instrument called upon to assist in building the crescendo. The cymbal is supposed to represent the drop of the knife as it severs the head of Robespierre and the tympani to depict the rolling of the head down the incline into the basket. The cymbal is played with a great crash and the tympani roll with a subsiding diminuendo.

This passage represents a highly dramatic moment and should be presented in a realistic manner such as will portray the gruesome event. A roll on bass drum and cymbal (suspended or on cymbal stand) will aid very greatly in attaining the tremendous crescendo required. It should be so tremendous that it leaves the audience holding its breath just as the Parisian crowd held its breath as it realized that the fall of the guillotine was about to end the inglorious career of their tyrannical ruler.

The slithering descent of the knife should be represented by "sliding cymbals" —not by a crash. The ghastly roll of the head down and into the basket should be

(Continued on Page 397)

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

Music Activities in the Public Schools of Kansas City, Missouri

By MABELLE GLENN

DIRECTOR OF MUSIC

(MABELLE GLENN, Director of Music of the public schools of Kansas City, Missouri, has developed many and varied musical opportunities and activities for school pupils in and after school hours. Miss Glenn's success has been brought about by her ability to coördinate the efforts of the Board of Education, the department of superintendence, the teaching force and the local civic and cultural organizations, including the newspapers, into a unified movement for the cultural uplift of the entire community. "Music for every child and every child for music" is a Kansas City slogan. An intimate glimpse into the activities of a department of music of a large city system should afford an inspiration for all supervisors and teachers of school music in order that new horizons may be created and broader policies of administration attempted. In the following statements we have Miss Glenn's point of view and a resumé of the varied activities of her department shown.—EDITOR'S NOTE.)

IN THIS DAY of specialization even the director of music is sometimes a specialist and does not hold the vision of the needs of "all of the children of all of the people." Some are instrumentalists and think that every child must be taught to play on some instrument. Others feel sure that the way to serve school children best is to develop their sight-reading power. Still others say that a child can grow in music appreciation more through listening than through performing. According to their own special interests they are likely to plan programs that suit them, instead of programs that serve every child according to his needs and his capacity. We should try, therefore, especially to keep in mind that the child is more important than the program. The aim in Kansas City schools is to develop every pupil into an intelligent listener of good music and into a producer of music to a greater or lesser degree according to the natural endowment of the individual.

Music in the Elementary Schools

MUSIC IN the elementary schools has been taught by the regular grade teachers, each room being visited once in five weeks by a music supervisor who has not only inspected the work but has also helped the grade teacher by suggestions and by giving model lessons. The time allotment for music in the first and second grades is seventy-five minutes a week and for all other grades is one hundred minutes a week. One fifth of this time is utilized in "active listening" to music.

Classroom singing each year has motivated toward the spring festival, where picked groups from all schools participate in ensemble singing. Every child in the upper grades has had the advantage of the preparation for these events. In the spring of 1922 a chorus of 1000 seventh grade pupils and 500 high school pupils joined with a community chorus in singing the oratorio *Elijah*. In the spring of 1924, 5000 pupils from grades five, six and seven participated in a festival at Convention Hall, the fifth grade chorus and the seventh grade chorus each giving a miscellaneous program, the sixth grade chorus of 2400 pupils singing Fletcher's *Walrus and the Carpenter* with an orchestra of sixty players picked from the high school orchestras.

In the spring of 1925 two afternoon programs were given before the Music Supervisor's National Conference, the first being given by 5000 pupils from grades five, six and seven. Part of the program was sung unaccompanied and part with the Horner Institute Orchestra augmented to sixty players. An *a capella* chorus from the negro schools sang a group of negro spirituals. On the second afternoon 2500 sixth grade pupils sang Edgar Stillman Kelly's *Alice in Wonderland* with the Kansas City Symphony Orchestra.

In the spring of 1927, the festival consisted of a high school chorus, an *a cappella* chorus of 1000 from the seventh grade and a chorus of 2500 sixth grade pupils singing *The Childhood of Hiawatha* with an orchestra of sixty picked players from the Central Senior High School.

Music Appreciation

THE AIM of music appreciation is to give every child in the schools such a broad musical experience that not only his child life but also his adult life will be enriched. This training should create among the future citizens of Kansas City a demand for the best in music.

Music appreciation in the class-room of the upper grades has motivated toward the Children's Concert Series, which was established in September, 1921. The Board of Education authorized the Music Department to sell season tickets to upper grade and junior and senior high school students in the offices of the school principals, each concert costing the pupil twenty-five cents.

In 1921 there were six concerts given by the St. Louis Symphony Orchestra. In 1922 five concerts played by different symphony orchestras were brought here by the Kansas City Symphony Association. From 1923 to 1926 the series of concerts was played by the Kansas City "Little Symphony Orchestra." In 1926-1927 the concert series consisted of two concerts play by the Little Symphony, one opera, "Hansel and Gretel," and one concert played by the Cleveland Symphony Orchestra. This year the series consists of a concert by the Doris Niles Company, one by Guy Maier, an afternoon of opera, and a concert by the Minneapolis Symphony Orchestra.

The Kansas City Symphony Orchestra Association has employed an educational director who has gone into the schools and helped with the supervision of appreciation in upper grades and junior and senior high schools. The concert audiences have had a steady growth in size and listening ability. This year six performances of each concert are necessary to accommodate season ticket holders, the capacity of Ivanhoe Temple being taxed to the limit on each of the six afternoons.

In the spring of 1922, 1923 and 1924 memory contests were held, each school sending a team of from ten to twenty, according to the number of pupils in upper grades. From September, 1924, to the present date a graded course in "active listening" extending from the first grade through the junior high school has taken the place of the memory contest plan, the music department realizing that recognizing tunes and naming compositions and composers plays only a small part in bringing the greatest satisfaction to the listener.

The equipment necessary for this course consists of phonograph records. The Board of Education has established a library of carefully-selected phonograph records, located in the office of the Director of Music, from which all schools have the privilege of checking out records which may be kept for a period of two weeks.

Orchestras in the Elementary Schools

IN EVERY elementary school where a sufficient number of pupils play orchestral instruments to warrant the organization of an orchestra, the Board of Education has sent an orchestra director for one hour each week. Forty-four elementary school orchestras are at present in existence.

From September, 1923, to date, an opportunity has been given to all pupils in the upper grades and high schools to study orchestral and band instruments in Saturday classes for beginners.

Piano and Violin Class Instruction

IN SEPTEMBER, 1923, piano class work was inaugurated in the Kansas City Public Schools. The Board of Education authorized the Director of Music to offer instruction in classes of twenty pupils (above the third grade) who had had no previous instruction in piano. In 1923, 1500 pupils took advantage of such classes. From September, 1924, piano instruction for both first and second years has been available in the schools. The number of pupils receiving instruction in the public school classes is constantly increasing, the enrollment this year being 2400.

When twelve pupils in a school apply for violin instruction, the Board of Education furnishes a violin teacher for one hour a week. This year there are thirty-one classes in violin in the elementary schools. Unless a pupil has a very keen ear he must not be encouraged to study a stringed instrument which calls for a keen sense of pitch. Therefore, in the spring of 1927, the Board of Education authorized the Music Department to give certain pitch and rhythm tests by which native capacity for music could be discovered and to make recommendations to the parents as to what instrument should be studied.

Through an individual test given at the end of the second grade or at the beginning of the third grade the child's musical ability is ascertained. While the Music Department hopes to enrich the life of every child in the schools, it does not expect them all to go through the same mill. Individual variations in talent must be recognized. To give to each child the same musical training would be economic waste, though it would be unfortunate not to enrich the life of every child according to his capacity.

Music in the Junior High School

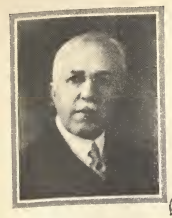
A HEALTHFUL, natural outlet for the pupil's awakening emotional nature is the purpose of music instruction in the junior high school.

First Year Junior High School: A composite course consisting of chorus singing, sight reading, elementary theory and "active listening" was offered from 1921 to 1927. First junior year high school music has been an elective subject. In April, 1927, the principals in conference with the supervisor and director's office voted that it be a *required subject*.

Second Year Junior High School: In the second year, music has been elective and pupils have been permitted to choose the music activities in which they wished to engage. Mixed chorus, girls' glee club, boys' glee club, orchestra and band have

(Continued on Page 401)

"One day I went to one of our high schools. I was taken around behind the stage and stood in the wings. The room was dark, except for the lights on two music racks and a piano lamp. Two girls and a boy were playing a charming trio. No other persons were on the stage. No one seemed in charge, and yet not one of the two thousand students moved or made a sound. The spell of beauty was over them, and behavior was as lovely as the music. This could never have been had they been soused in jazz; but beauty begets refinement, and refinement is the mother of self-control.—W. F. WEBSTER, *Superintendent of Schools, Minneapolis, Minnesota.*



The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

Self-Study in Advanced Grades

My ambition is to become a concert pianist; but, as it is impossible for me to enjoy the advantages of a good conservatory, I am trying to do the work at home and later study with an artist.

With my last teacher I did intensive work for eighteen months, working on scales and arpeggios, Hanon's "Virtuoso Pianist," also studies by Clementi and Bach. Among shorter compositions I play those by Chopin and Brahms.

Please advise me as to just what I should now study.

I also have a pupil who has just finished Presser's "Player's Book." What should she take up next? She is eleven, and her hands are not yet large enough to play big chords with ease.—M. A.

For comprehensive technical work, I refer you to the "Complete School of Technic for the Pianoforte," by Isidor Philipp. Advanced studies will include Moscheles' Op. 70, two books, and, of course, the invaluable Etudes of Chopin, Op. 10 and 25. Distinctly in modern vein are the "Twelve Virtuoso Studies," by Edward MacDowell, also Scriabin's "Studies," Op. 8.

Keep a solid background by studying Bach—other Preludes and Fugues from the "Well-Tempered Clavichord," the "English Suites," the *Italian Concerto*, the *Chromatic Fantasie* and *Fugue*, and so forth. Besides Beethoven's Sonatas, I suggest his *Six Variations*, Op. 34, and his *32 Variations, in C minor*. Starting from such classics, you will be prepared to range over the whole field of more modern compositions.

As to your pupil, Lemoine's two books of "50 Juvenile Studies," Op. 37, are especially written for small hands, and are gratefully melodious into the bargain.

Chord and Octave Touches

(1) When preparing pupils for Junior Grade examinations (Toronto Conservatory) I have always taught them to play chords by the down-arm touch, according to Dr. Mason's "Touch and Technic," Vol. 1, Section 29. For the advanced grades I see that common chords and dominant and diminished sevenths are to be played legato. Will you kindly explain how this is to be done?

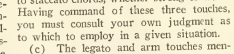
(2) I notice that Dr. Mason speaks of the up-arm touch where great power is needed in chords; but when I meet single chords in playing I am quite at a loss as to whether to apply up-arm or down-arm methods. I should be glad to know of the various methods of playing chords, both legato and staccato, and their application.

(3) In the syllabus of examination work it is specified that octaves are to be played staccato (with quarter, eighth and sixteenth notes), and with "the legato and arm touches" with quarter and eighth notes only. What is meant by legato and arm touches? I thought that legato octaves should be played with supple wrist and up-arm touch only.—A. A.

(1) You will notice that in the leaflet which you enclosed it specifies that the chords are to be played "with legato touch," or, in other words, *with the kind of touch ordinarily used in playing legato*. It is impossible to play such chords actually legato, except by the use of the pedal; but one may secure a near legato effect by sustaining each chord as long as possible before the next is sounded, and, perhaps, by joining one or two notes of one chord to those of another, by changing fingers. Mason's "down-arm touch" is well adapted to such near-legato effects, since it naturally involves clinging to the keys.

(2) There are three ways of playing individual chords. Of these ways the first is accomplished by the "down-arm touch" just referred to—especially adapted to soft, sustained chords; the second, by what I call the *full-arm touch*, when the entire arm from the shoulder is used to drive the keys down, with the wrist held firm as the tone is sounded, but relaxed immediately afterward—a touch adapted to full, sonorous effects—and the third, by the up-arm or *hand* touch, in which the wrist springs up as the tone sounds—a touch best adapted to staccato chords, whether strong or weak. Having command of these three touches, you must consult your own judgment as to which to employ in a given situation.

(c) The legato and arm touches mentioned are doubtless the first two touches described above. I prefer to play legato octaves by alternating the down-arm and up-arm touches, the former employed with the white keys and the latter with the black keys, as in the following example:



D = down arm; U = up arm.

Staccato notes are played almost invariably with the up-arm or *hand* touch. This touch is used, as described above, in slow rhythm, but, when the octaves are played in rapid succession, the hand is thrown loosely from the wrist, a little above the keys (see Mason, "Touch and Technic," Vol. IV, Section 1).

Backward Pupils

(1) I have as a piano student a girl of fourteen who has been studying violin for the past four years. She reads single notes fairly well, but has trouble reading chords. It is very difficult for her to play at a steady tempo when reading both hands together, although she has been studying for four months. Will you please suggest some interesting material on which she can work?

(2) Another pupil, as a result of an illness in babyhood, has a weak right hand. It is impossible for her to play with her fingers alone. She is compelled to use the weight of her arm in order to produce any tone. Her left hand is all right. Do you think any technical exercise will strengthen the fingers of right hand?

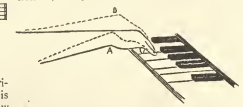
(3) Another pupil, six years of age, is slow at reading notes. He memorizes his exercises after I play them several times but cannot name any of the notes. I have tried spelling exercises, but this has not improved his sight reading.—S. R.

(1) Probably the pupil's violin work which is occupied with but one voice-part at a time is responsible for her slowness in adding other parts. Try her with simple four-part hymn settings, having her read each chord first by sounding the notes in order, from the bass upward, and then sounding the notes all together. After practicing a hymn thoroughly in this way she should be ready to play the chords as written in slow succession.

Material especially adapted to such a case is found in the forty-three pieces of Schumann's *Album for the Young*, Op. 68 (Presser Collection, Vol. 103). No.'s 2, 4, 15, 29 and 41 consist almost exclusively of chords, and chords are numerous in most of the others.

Give her plenty of practice in counting aloud and be sure that the material on which she works is not too difficult for her to play without hesitation. If necessary, you may require her to use the metronome, applying it first to simple finger exercises.

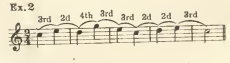
(2) Physical infirmities are always difficult to cope with, since each such case presents its peculiar problems. In preference to using the entire arm she should cultivate the hand touch which comes by throwing the hand from the wrist. Let her practice the simplest kind of five-finger exercises by throwing the hand into the key as each note is sounded, so that the wrist jumps up. The arm should start from a level position and return to it after the wrist movement. Thus, in the following diagram, the wrist jumps up from position A to position B as the note is played, and immediately falls back to position A, ready for the next stroke:



This touch should help to strengthen the fingers which should meanwhile be kept as firm as possible, also somewhat curved.

(3) Sight-reading depends less upon naming individual notes than on determining *intervals*. Teach the pupil, after he has found the first note in an exercise, to calculate thereafter the distance from each note to the next a second, third, fourth and so forth. Thus, in reading this exercise:

Ex. 2



he thinks a third up, a second down, a fourth up, a third down, and so on.

All this process will be facilitated if you give him at each lesson ear-training in recognizing the simple intervals. Meanwhile, too, continue the exercises in note-spelling. Have you tried Bilbro's *Spelling Lessons in Time and Notation?*

Materials for a Young Pupil

I have a pupil of nine, to whom I have given Presser's "Beginner's Book," "Melody Book," by Dorothy G. Blake and "Writing Book," by Perhune. What would you advise me to give next in studies, and also what pieces would be suitable? What is the best book on ear-training?

M. F.

Why not continue with Presser's "Student's Book" which logically follows the one you have used? Other collections of studies in about the same grade are those by E. Biehl, Op. 7, Book 2, which contains valuable finger work—and Burgmüller's "25 Easy and Progressive Studies," Op. 100—which are almost as good as "real pieces." For the latter, try Reinhold, *The Brownies*, Op. 58, No. 8, Poldini, *Valse Serenade*, Berwald, *March of the Munmers*, and Pacher, *Austrian Song*.

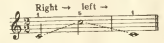
I am glad that you wish to teach ear-training which ought to be a part of the instruction of every piano pupil. An excellent book for this purpose is "Ear-Training" by Arthur E. Heacox. Five or ten minutes of each lesson period spent in this work will bear fruitful results. Pick out fragments of melody from studies or pieces on which a pupil is working and have him write them down from hearing you play them. Thus you can make up an endless variety of ear-training exercises from the music on hand.

Rotation

Please explain the term "rotary hand motion."—E. H. J.

Doubtless you refer to what is more properly called "forearm rotation," since rotating or circling the hand about from the wrist, while it may be good exercise for a general "limbering up," has no other practical significance for the pianist.

When we sound a given key we must consider not only the up-and-down motion of finger or hand but also its sidewise motion. If we play from middle C to the next C above and then back again:



the hand must evidently move sidewise, first to the right and then to the left, as in the illustration.

Now, it has been found that, in sounding the upper C, a distinct advantage is gained by *rolling the hand and forearm to the right* so that the force of the blow is delivered straight down into the key, instead of obliquely, just as a nail is driven in best by hitting it squarely on the head. Likewise, in proceeding back to Middle C, the forearm and hand are rolled to the left so that the force comes directly into this key in its turn.

If we wish to photograph any object we must focus our camera accurately upon it. Otherwise we may find the picture of a cow on the film, instead of that of the friend whom we intended to catch. Similarly, rotation means focusing our hand, by rotating it to the right or left, until its center of gravity comes directly over the key which is to be sounded.

Observe, too, that forearm rotation furnishes an aid to any so-called "touch" whatever—whether finger, hand or arm touch, legato or staccato—by giving added command over the tone that is desired.

Shall Johnny "Take" Violin or Piano?

By Hope Stoddard

A Family Debate of Real Interest in Hundreds of Homes

It happened to the writer, who is about as average as they make them—and therefore, likely enough, it has happened to others. When Johnny (we'll call him Johnny) is eight years old, or maybe just six or four, his parents gather around him some fine evening and discuss him until his coat buttons glow with embarrassment and he begins to feel like a disembodied spirit—so little do his opinions seem to count. The question under discussion is, "Shall Johnny Take Violin or Piano Lessons?"

Once the instrument is bought be it piano or violin, the outlay for lessons and repairs is, in either case, about equal. Therefore the difficulty lies not in the financial field. The point is that one or the other of the instruments must really be better able to benefit Johnny musically, ethically and socially. On this plane the discussion is carried forward.

The Piano

THE instrument of harmony, of tonal combinations, progressions, modulations, cadences—the piano forms the groundwork of musicianship. The keyboard system is a representation of the modern scale system upon which compositions of all the great masters have been based. So indispensable is pianistic training in the art of composition that history gives scarcely a single instance of a great composer who did not play the piano well—and many of them—Chopin, Liszt, Beethoven, Mozart and Bach—were keyboard virtuosi.

Piano lessons are made compulsory for vocalists and instrumentalists, in the best music schools, for the reason that only so can harmonic sense be developed. Improvisation is in its proper sphere at the piano.

Being a staccato instrument, the piano requires a multitude of separate notes to produce the illusion of continuity. To meet this demand constant activity, alertness and strength are required. Perfect coördination between the hands is necessary, since each must supplement the other. "Finger patterns," with their development of the visual as well as the oral sense, are most adaptable to the piano. The feet, as well as the fingers, are made to "think for themselves" through their manipulation of the pedals.

The piano is an orchestra in itself, ranging from the majesty and power of the bass instruments to the lightness and delicacy of the sopranos. Its great tonal range makes it the necessary adjunct of violinist and singer on the concert stage. But the piano stands complete and sufficient in itself.

Though the pianist finds himself to be indispensible in social gatherings and concert halls, he also learns the lesson of modesty when he accompanies an instrumentalist, for here, by listening for the slightest expressional changes in the soloist, he learns to be a good follower as well as a good leader. And it is a saying, "A good slave makes a good master."

The Violin

WE hear of stories in which a virtuoso makes a dying request that he be buried with his violin in his arms. This illustrates the feeling of intimacy that exists between player and instrument. The violin is the faithful dog—nay, the child, of the player. The bow is a fine-haired brush that paints moods as skillfully as a Japanese artist paints his rushes and birds.

The left fingers reveal pitch by approximating, as only artistic impulse can, the tonal image existing in the mind. "Perfect intonation" is a precious jewel to be searched for through hours and hours of patient practice and to be preserved with religious fervor.

As a legato instrument, the violin realizes absolute purity of tone, with the possibility of expressing the subtler emotions. There is a rainbow of colors on the violinist's palette—serenity, gayety, exaltation, gravity, sorrow and great joy. We wonder if it is a coincidence merely that his chosen position is standing upright—one of exaltation.

For such a variety of moods great delicacy and agility are required. There is no instrument that demands more flexibility in the right wrist as it manipulates the bow left and right, up and down, and across the strings. Two hundred strokes can easily be enumerated, and great violinists have computed the number as being in the thousands. In one single bow-stroke a multitude of precepts must be kept in mind.

The fingering of the left hand calls for absolute precision and never-ending activity. In striving for the perfect tone (always held in his mind's ear) the pupil attains a great lucidity of thought.

As to the child's chances for future employment, the violin is the solo instrument in an orchestra: it bids fair to be the instrument of the country-side, where pianos are few and piano tuners almost unheard of.

The violin has the rare advantage of improving with use and age. It is therefore as good an investment as property or bonds. But it must be well cared for, and here again the pupil is taught principles of cleanliness and carefulness.

The discussion has become rather strenuous and Johnny's parents and aunts and uncles decide that it is time the child was in bed. So he goes sleepily up the stairs. But, as the last sounds of the outside world seep through his pillow, he seems to see himself marching proudly at the head of Sousa's band, with a red uniform on and playing A BIG BRASS TRUMPET! All hail, Johnny! may he discover early in life the great value of music!

CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS

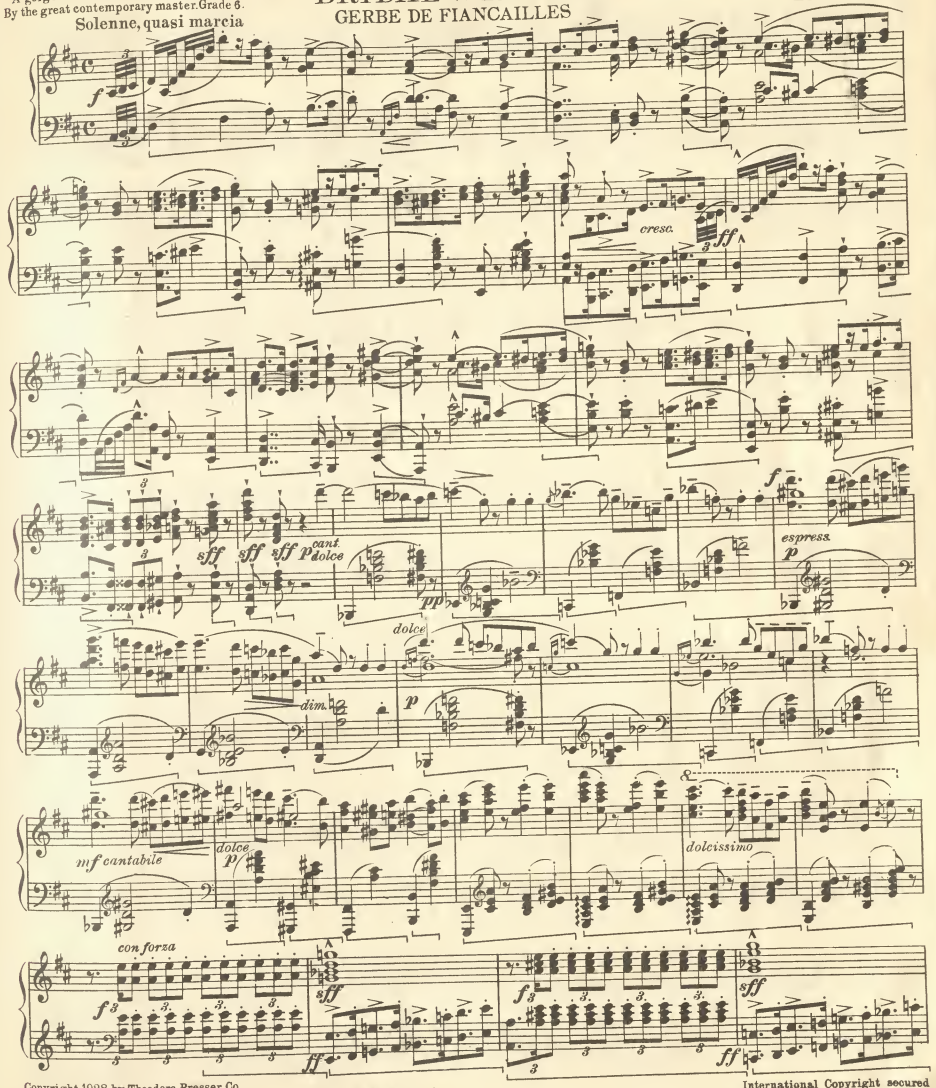
A gorgeous modern *Wedding March*.
By the great contemporary master. Grade 6.

BRIDAL WREATH

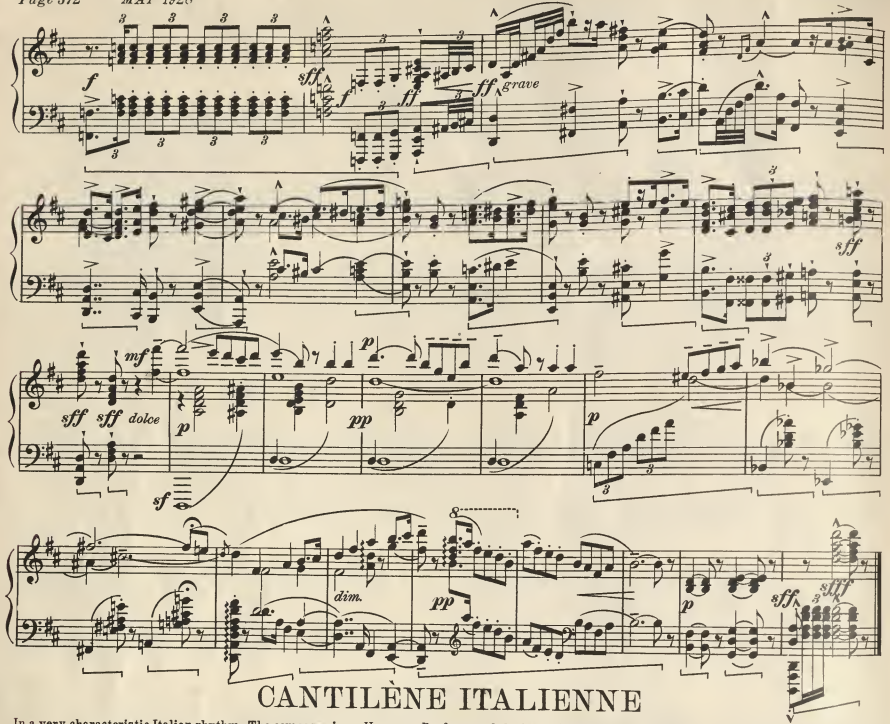
GERBE DE FIANCAILLES

ED. POLDINI

Solenne, quasi marcia



Other Music Sections in this issue on pages 343, 379, 411.

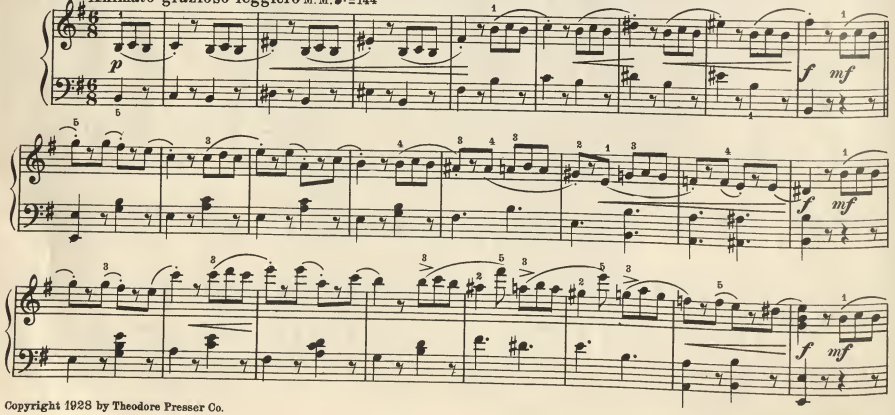


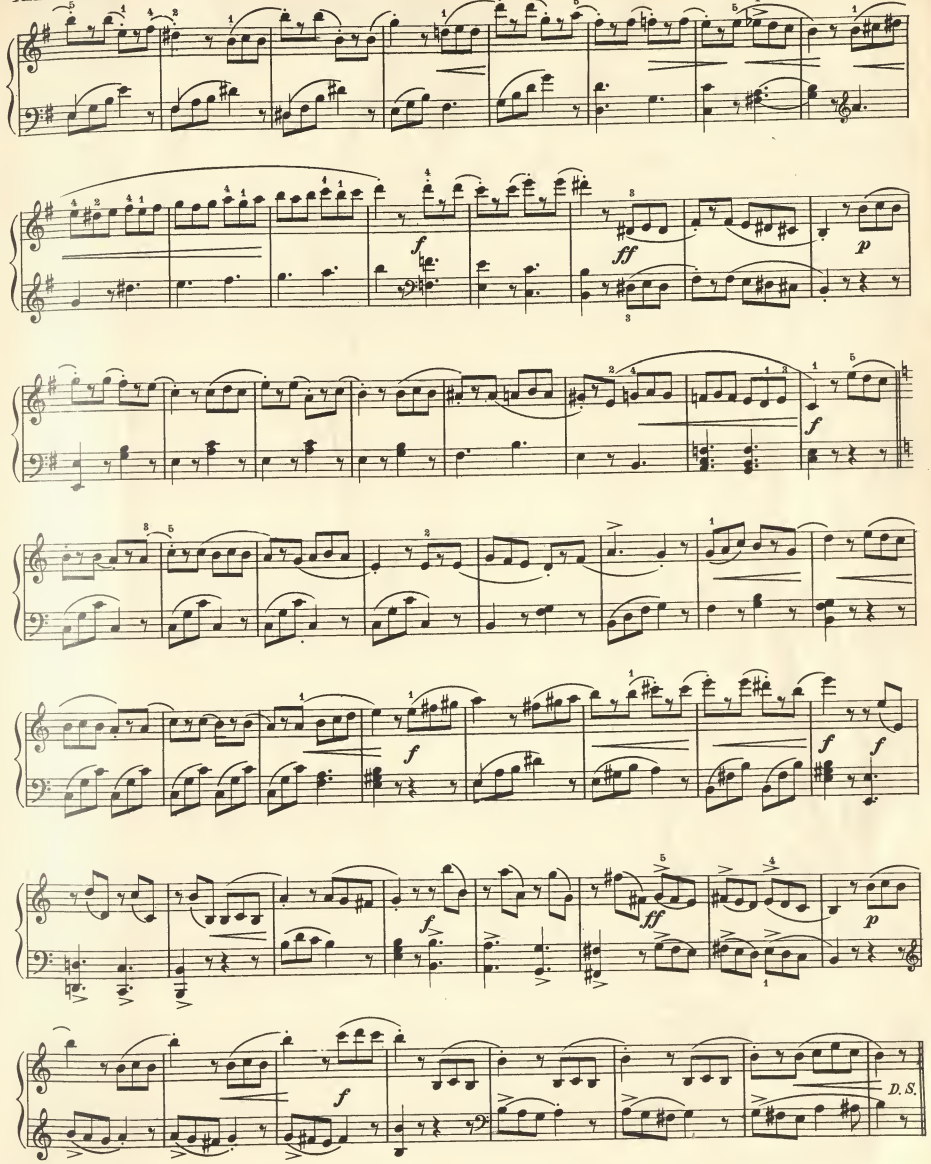
CANTILÈNE ITALIENNE

In a very characteristic Italian rhythm. The composer is an Honorary Professor of the Paris Conservatoire. Grade 8½.

PAUL ROUGNON

Animato-grazioso-leggiero M.M. ♩.=144





THE TWO COMPANIONS

By a very popular French composer. Two well-contrasted themes. Grade 3.

VICTOR STAUB

Allegretto M. M. ♩=108

p leggiero

f

p

f

p

Fine

L'istesso tempo

p cantando

mf

rit.

p

mf

rit.

rall. *D.C.*

ECOSSAISES

L. van BEETHOVEN

Ecossaise in Scotch style. The lighter pieces of Beethoven are coming with much favor. Grade 4.

Vivace M.M. ♩= 192

p

cresc.

f

mf

cresc.

f

ff

p

f

p

mf quieto

p

fz

allarg.

a tempo

f

p

espress.

p poco a poco accel. cresc

f mf

p mf poco rit. f

a tempo

cresc. f p pp p

mf f fz fz

molto cresc. mf p rit. con grazia

In modern French style, some striking modern harmonies are introduced, in a most tasteful manner. Grade 4.

VALSE MODERNE

Allegro scherzando M.M. ♩= 72

R. S. STOUGHTON

f stacc.

Valse moderato

mf

r.h.

r.h.

Fine

Più animato

f rall.

a tempo

rall. D.S.*

TRIO

mf molto espressivo

Ped. simile

f

rall. D.S.

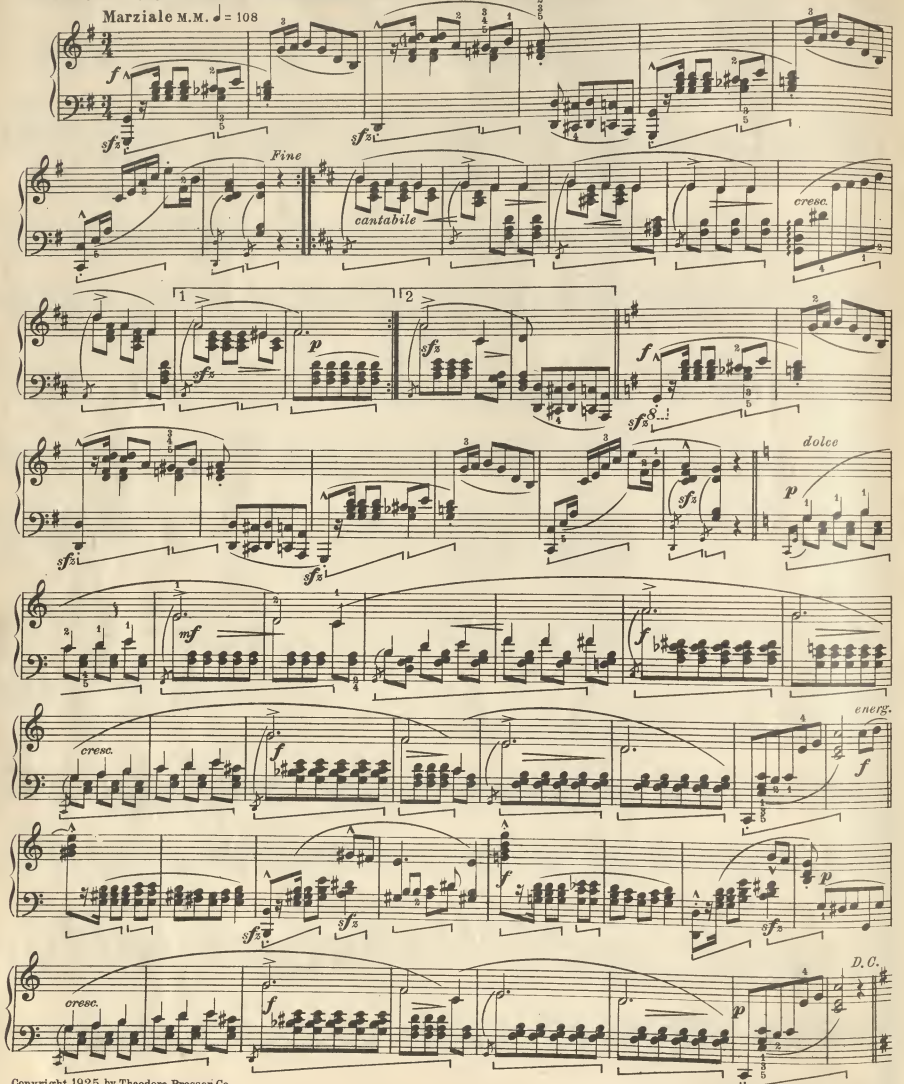
* From here go back to 𝄋, and play to *Fine*; then play *Trio*.

FESTIVAL POLONAISE

FOR THE LEFT HAND ALONE

RICH. KRENTZLIN, Op. 105, No. 3

The melody is to be played connectedly, and it must stand out against the accompaniment. The pedal markings are to be observed carefully. Grade 3½

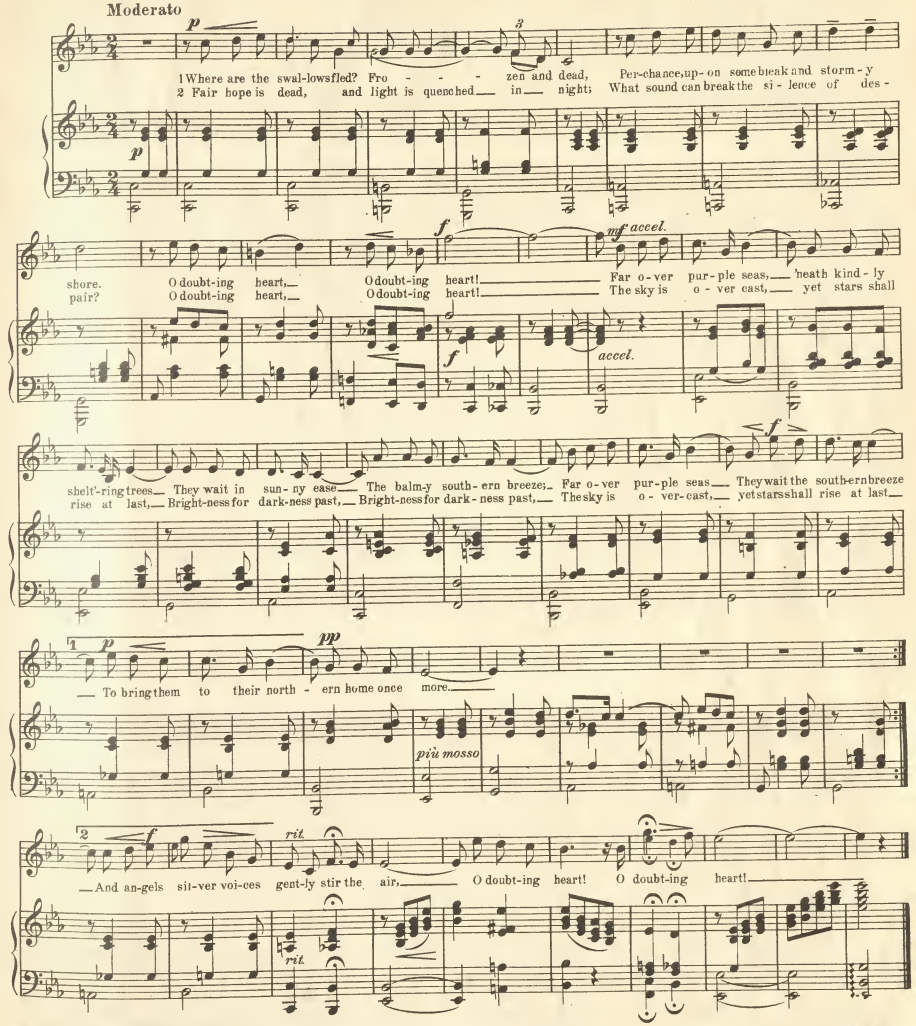


OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

A DOUBTING HEART

ADELAIDE PROCTOR

MARIAN MALCOLM



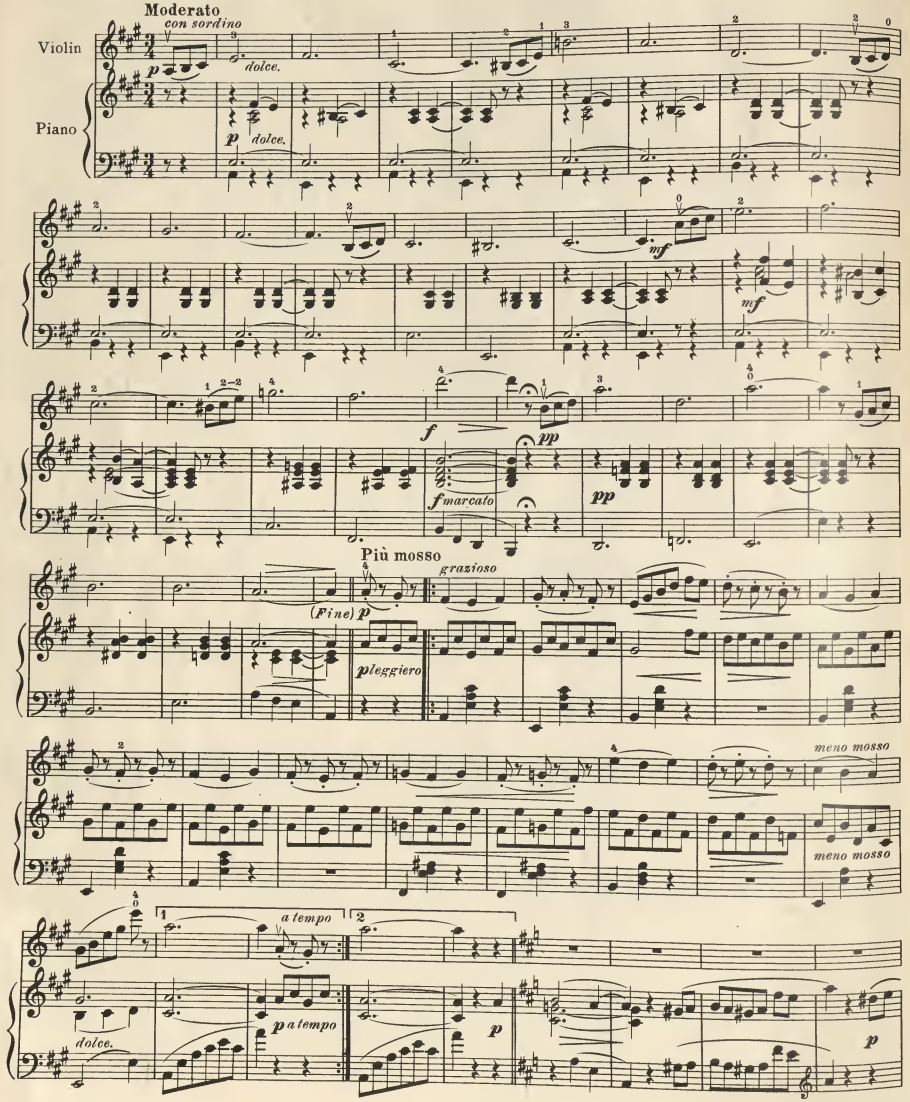
Other Music Sections in this issue, on pages 343, 371, 411

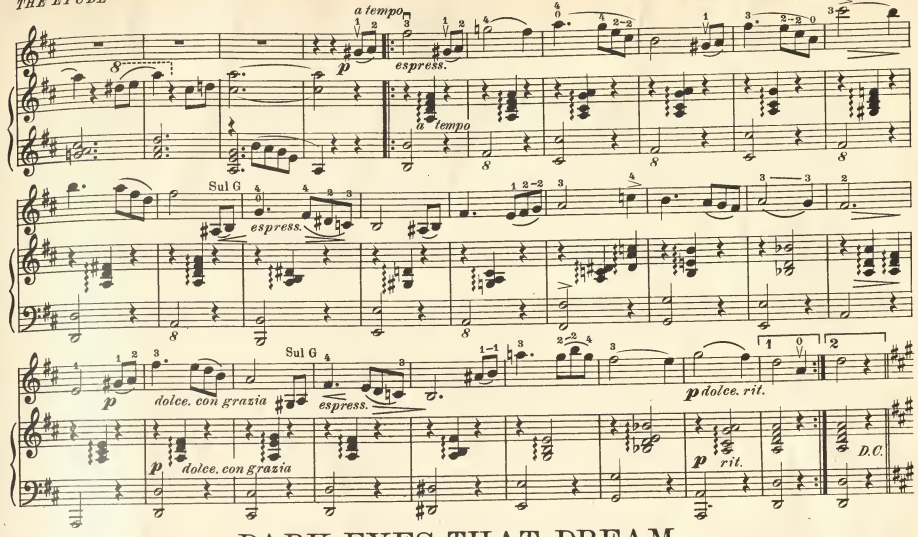
A great success as a piano solo; much in demand for Violin.

WITH MUTED STRINGS

Transcribed by ROB ROY PEERY

AUGUST NOELCK

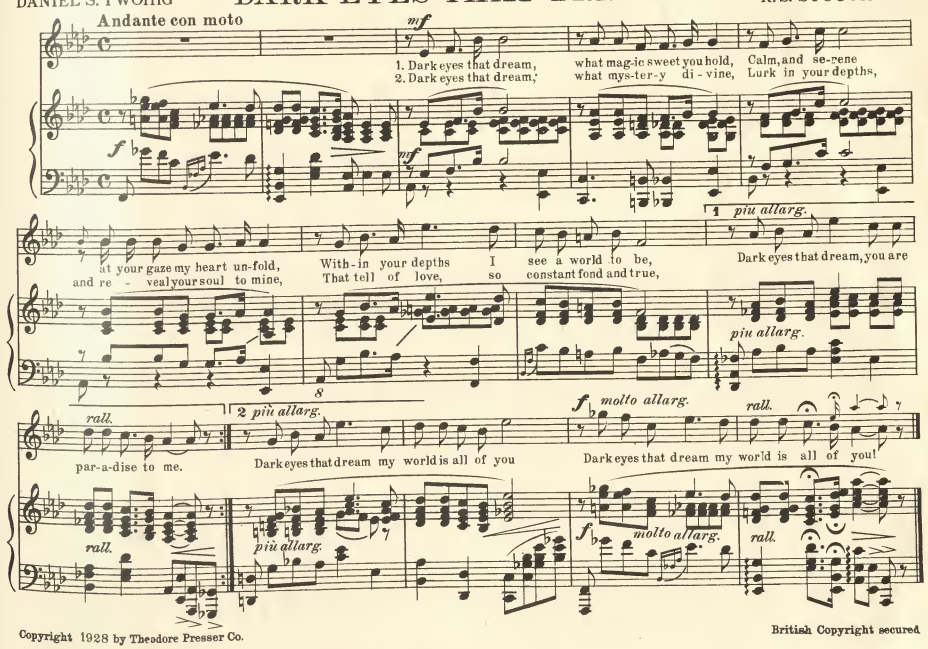




DANIEL S. TWOHIG

DARK EYES THAT DREAM

R. S. STOUGHTON



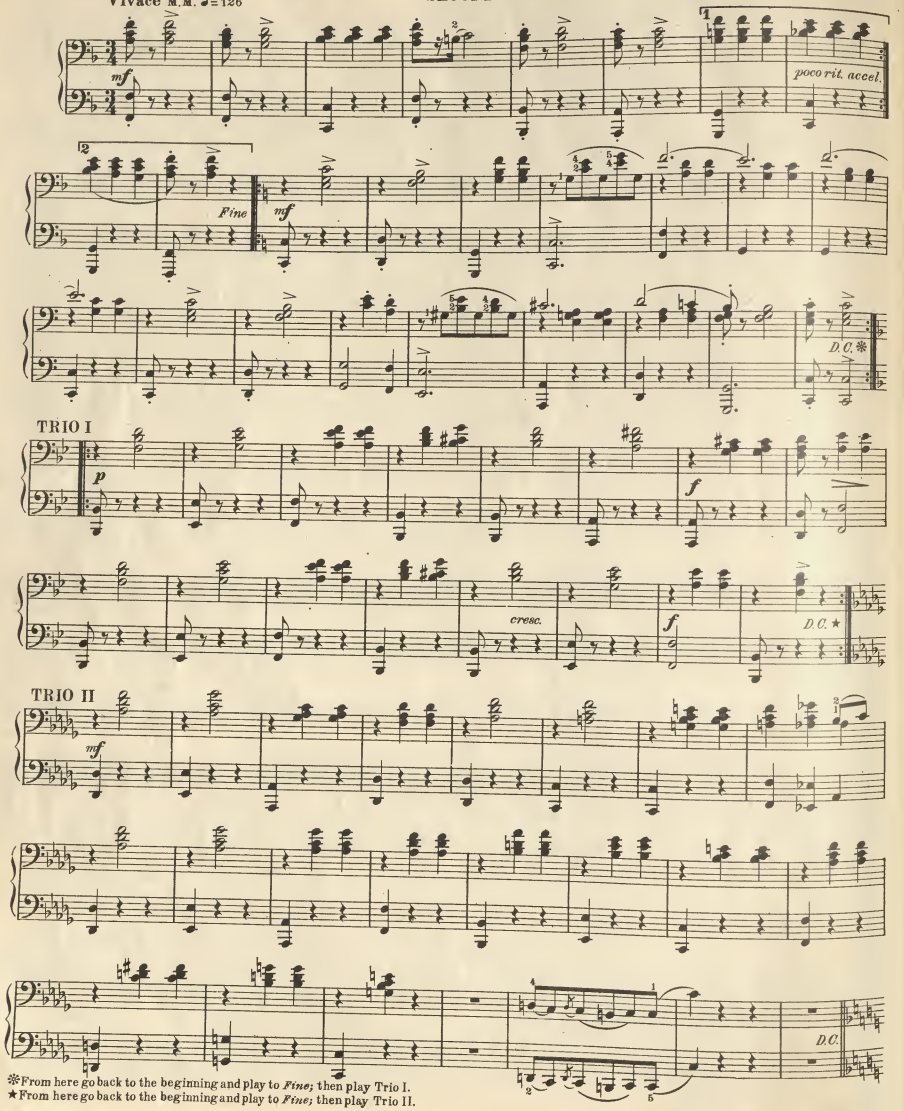
SONIA

Characteristic and full of fire

SECONDO

ALFRED PRINCE

Vivace M.M. ♩= 126



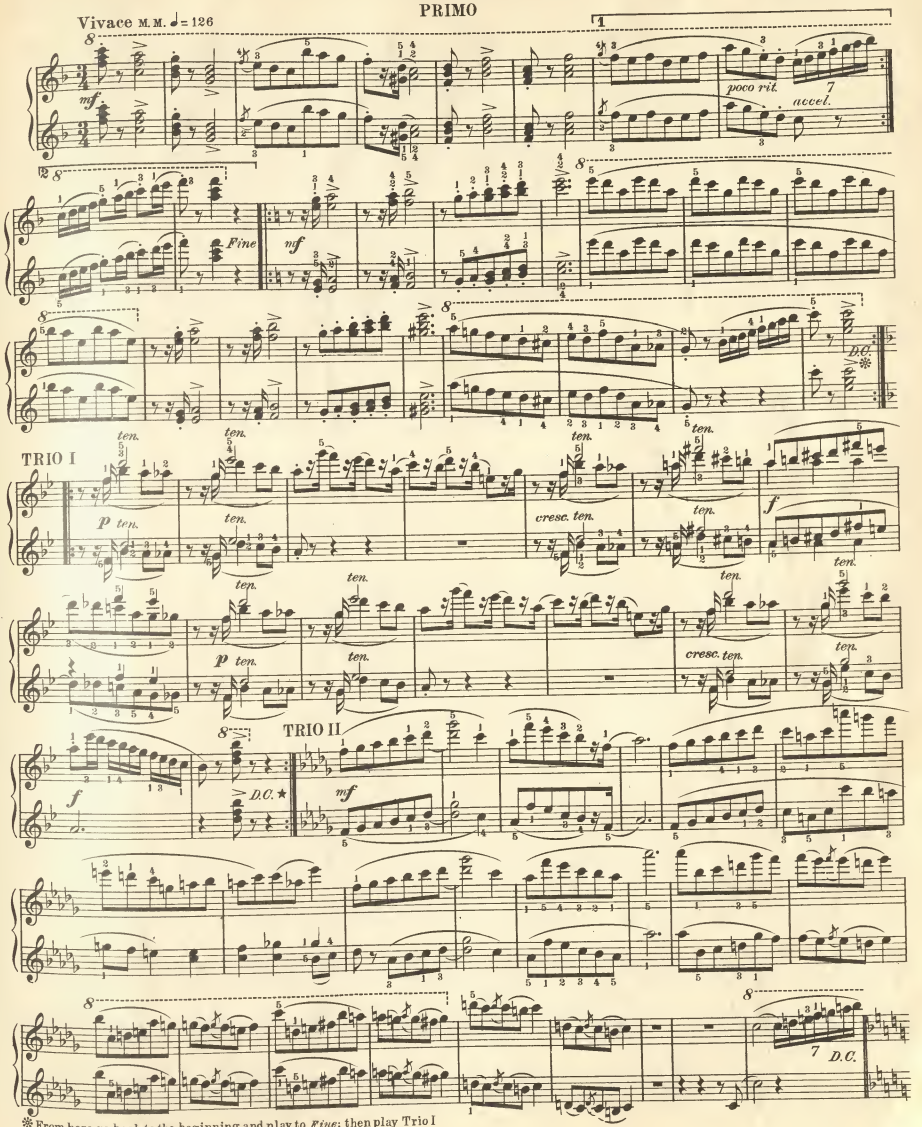
※From here go back to the beginning and play to *Fine;* then play Trio I.
★From here go back to the beginning and play to *Fine;* then play Trio II.

SONIA

PRIMO

ALFRED PRINCE

Vivace M.M. ♩= 126



※From here go back to the beginning and play to *Fine;* then play Trio I
★From here go back to the beginning and play to *Fine;* then play Trio II.

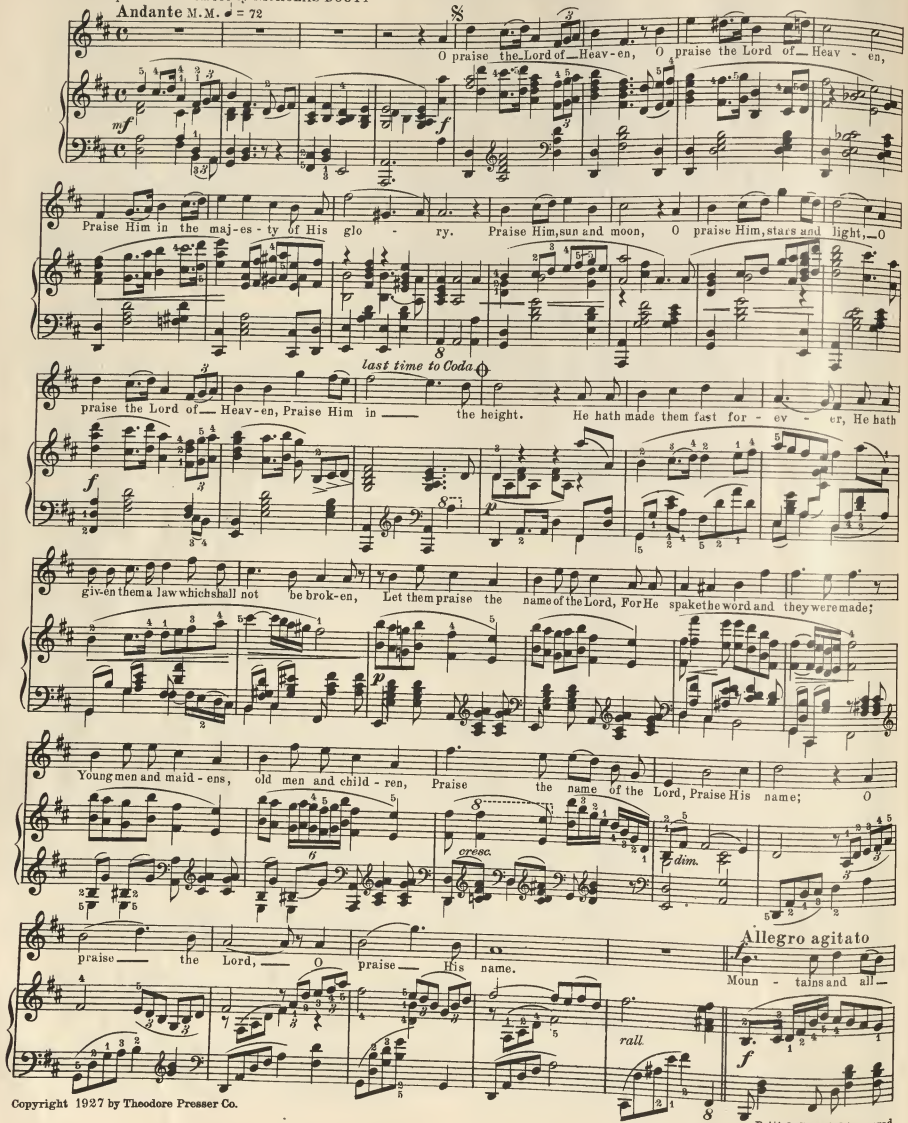
The most popular of all Violin Solos, arranged as a Sacred Vocal Number

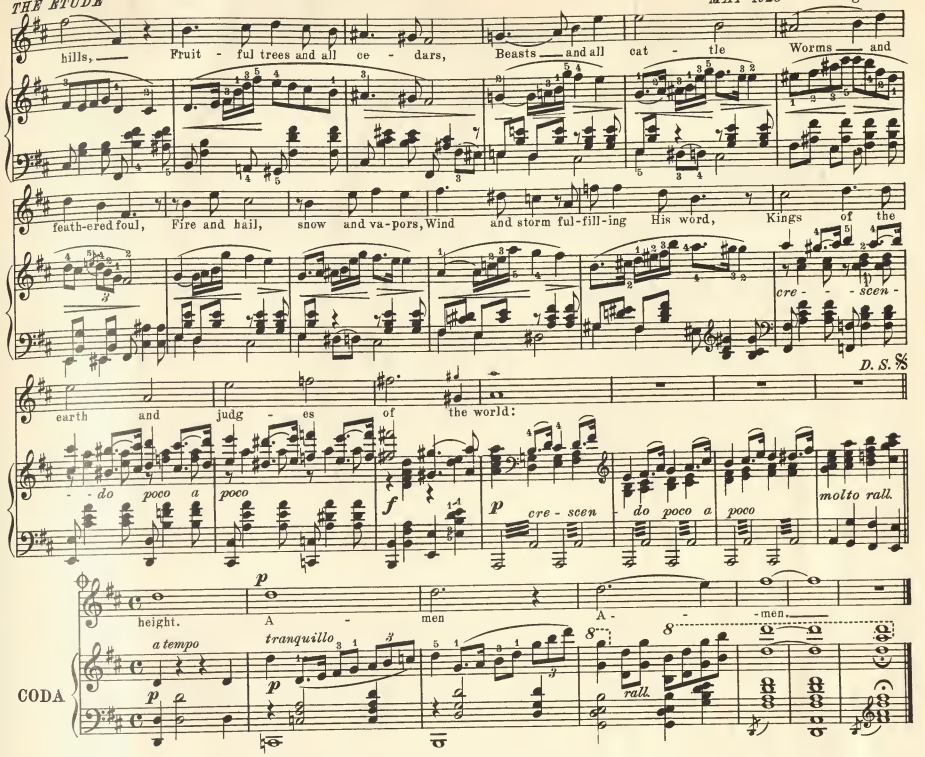
ADORATION

O PRAISE THE LORD OF HEAVEN

FELIX BOROWSKI

The text adapted from Psalm 148 by NICHOLAS DOUTY



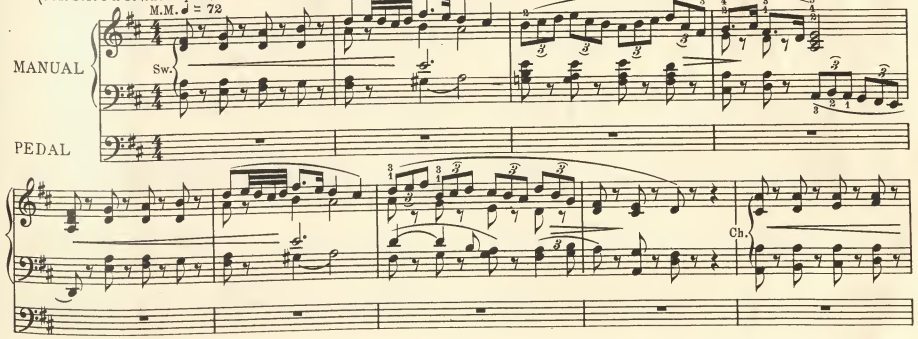


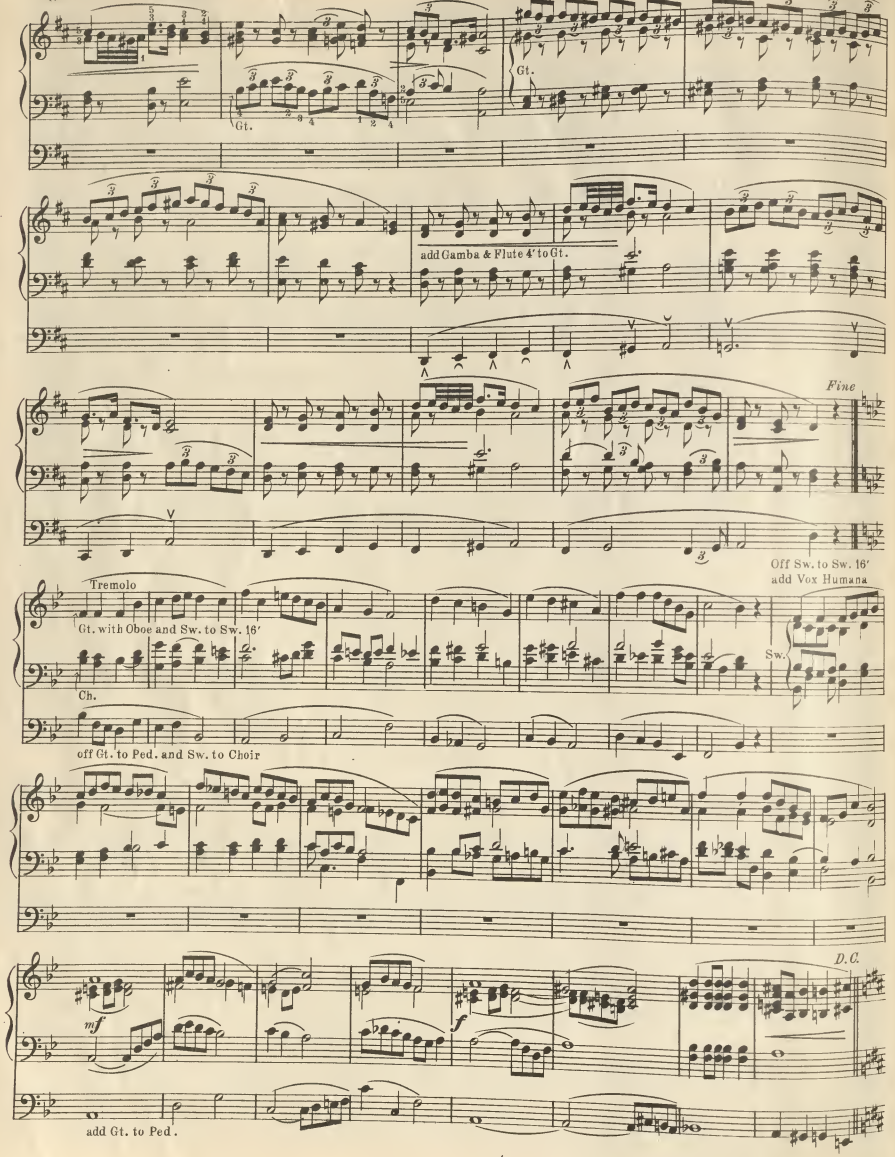
A fine postlude or recital number

MARCH PROCESSIONAL

JOHN HERMANN LOUD

Reg. Sw. Full without Reeds & Mixtures
Gt. Doppel Flute (Sw. & Ch. coupled)
Ch. Full without Reeds (Sw. coupled)
Ped. Soft 8 & 16 (Ch. coupled)





EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By EDGAR ALDEN BARRELL

The Vaquero, by C. W. Kern.

The "vaquero" is the cowboy of Mexico and South America.

Mr. Kern has very deftly sketched this picturesque figure, whose vivid existence is a never-failing thrill for youngsters, and has achieved a great deal of real Mexican color. Notice the use of the triplets. Notice also the repeated notes in measures 23-28. In measures eighteen and nineteen make a continuous and consistent *crescendo* leading to the *sforzando* chord in measure twenty. Any dance, obviously, depends for its success upon strongly marked rhythm—and one might almost say that Spanish and Mexican dances should be made especially rhythmic.

Alla espagnuola means "in Spanish style." For this section in C play more *rubato* and swayingly.

The last section is identical with the first except for the last five or six measures.

The key scheme of *The Vaquero* is: G-C-G.

Rambling in the Forest, by G. N. Benson.

The first theme is a rambling one, as the title suggests. Notice its wide range. There is splendid use made of triplets, sometimes for purely decorative purposes and sometimes as part of the theme. The keys used are D, G and A.

The editor has provided ample fingerings and pedallings, and there is no excuse for anyone having trouble with this piece.

The grace notes in measure eighteen come before the first beat.

Everyone will enjoy this diverting number.

Phyllis, by Mary Southwick Rochester.

Old English dances were often called "Phyllis" or "Dorcas" and perhaps this, consciously or unconsciously, influenced Mary Southwick Rochester in her selection of a title for this piece. The first theme has lots of motion and grace. The second, less mobile, requires more volume of tone and slower tempo. Notice that the chords on the second and third beats of measure three, four, and so forth, are broken or "arpeggiated." The word "arpeggio" is derived from the word "arpa," meaning "harp." In the third measure of the section in D, the right hand on the second beat plays two notes with the thumb. The use of the thumb for double duty, so to speak, is very frequent and convenient. Accustom yourself to it.

This is certainly a very charming and very useful number.

Springtime, by Albert Locke Norris.

A. L. NORRIS

Mr. Albert Locke Norris (not to be confused with the late Homer Albert Norris) was born in Glens Falls, New York. His piano compositions are of a high standard of excellence and have been widely used.

This amiable number lies under the hands so perfectly that you need exert yourself very little in its performance. Play with the minimum of hand motion always; this is not only more restful for your audience, but is also far more conducive to technical efficiency.

Stress all notes over or under which appear short black lines.

The D minor theme pictures a sombre mood, which is in contrast to the rest of the piece

Bridal Wreath, by Eduard Poldini.

Biographical matter concerning this renowned musician and composer appeared in a recent number of THE ETUDE.

We wish that all of you could see the original manuscript of this march. The earnestness and meticulous care with which Poldini prepares his manuscripts would be an inspiration and an incentive to employ care, accuracy and earnestness in all your musical work.

The two themes of *Bridal Wreath* are excellently nuptial. They are well contrasted in mood and melodic curve.

Con forza means *forcefully*. The arpeggio in the right hand at the opening of the march needs to have no terrors for anyone who will use his thumb for the second A.

The first section, in D, is of normal sixteen-measure length. The second theme is in B-flat, lovely and memorable. Let it sing. After twenty-five measures, theme one returns.

Later there is a brief quotation of the second theme, now in D. This is a masterly composition.

Cantilène Italienne, by Paul Rougnon.

The title means "An Italian Melody."

Besides being an honorary professor at the Conservatoire, M. Rougnon is honorary president of the "Association des Artistes Musiciens."

His compositions are greatly liked in France and on the Continent.

The eight measure Introduction is interesting and entirely novel. This is followed by an expressive theme in E minor.

An understanding of the slur is essential to playing this piece correctly. If you have any doubts in the matter ask your teacher for definite information.

The initial rhythm of *Cantilène Italienne*—an eighth, a rest, and an eighth slurred to an eighth—is continued throughout much of the composition with typical Gallic consistency. Let us state, once for all, that any composer who deserts his initial rhythm early in a piece is not fit to be called a composer.

This piece will do wonders for your technic and rhythm—especially the latter.

For the lively last nine measures, each hand should play with equal volume.

The Two Companions, by Victor Staub.

Victor Staub is a professor at the famous Paris Conservatoire. His most famous piano composition is *Souse Bois* (pronounced *Soo Bwah*, and not *Souse-Boys* as one occasionally hears it), and next to this comes his delightful *Valse Lente*. Accent the right hand chords in measures two and three. Notice that they are slurred to the next note; therefore the next note is not strongly stressed.

It seems to us that the hard part of *The Two Companions* is the staccato left hand in the section in C. In playing these staccato notes do not let the left arm move any more than you can help. Later in this same section, the crafty composer mixes in left-hand measures that are *not* staccato, and so you must be actively on your guard.

After tarrying in C minor for a while and then ending on its dominant, we are led back to C major. Finally we reach the return of theme one and G major.

Observe, please, how this piece holds together, how it evolves naturally from the thematic material. It is typically French in these respects.

M. Staub has indicated no *ritard* at the end of this composition. Do not make one, therefore.

Ecossaise, by L. van Beethoven.

The musical editor of THE ETUDE has already translated this title for you; but, even had he not been so considerate, you would perhaps have guessed that for the moment the great Beethoven was deserting his own language and talking Scotch. For the themes and atmosphere of the piece are unmistakable.

We would call your especial attention to the following details of construction which guided Beethoven in writing *Ecossaise*:

(1) *Monotony, reminiscent of bagpipes.* Beethoven achieves this largely by remaining in one key, E-flat, throughout the piece.

(2) *Use of simple chords.* Not even Beethoven's fondness for the diminished seventh chord is indulged.

(3) *Use of this groupings of chords.*

Be sure to emphasize the secred notes in the opening measures, right hand.

The outstanding thing about *Ecossaise* is its great vitality and vivacity. Play it lightly; "trippingly," as Hamlet would say.

Valse Moderne, by R. S. Stoughton.

Mr. Stoughton who lives in Worcester, Massachusetts, is an exceptionally fluent writer who is gifted with being able to tint each phrase and chord with the precise harmonic color needed. He is unusually adept in his Oriental picturizations.

Play the Introduction as rapidly as indicated. Then follow this with a moderate waltz tempo for the pleasing and ingenious first theme.

Notice particularly the off-beat effect in the left-hand part of the first section. Few first beats are sounded. In measure thirty-five *both* hands omit the first beat.

The second theme is more animated. The third (Trio) should be played *cantabile* and *expressivo*. The third theme is later given in octaves, with good effect.

The *rubato* may be sparingly used in this remarkable waltz.

Festival Polonaise, by Richard Krentzlin.

A. Scriabin certainly "started something" when he popularized pieces for the left hand alone!

This Polish dance is nicely in the idiom, and has no awkward or unmusical spots such as one too often finds in pieces of this type. Mr. Krentzlin has not sacrificed anything for the sake of creating a piece for the left hand alone.

As we all know, the Polonaise and the Mazurka are the outstanding Polish dances. A third which should be mentioned is the Cracowiak or Cracovienne.

Be sure that the left hand grace notes occur immediately before the beat.

The ascending theme in C major is pleasing and contrasts with the descending first theme. Both should be played in *cantabile* style.

A Doubting Heart, by Marian Malcolm.

It is our opinion that here is one of the most striking songs that has been written in recent years. Miss Adelaide Proctor, the poetess, whose "Lost Chord" has been immortalized by Sir Arthur Sullivan's musical setting, reproaches the "doubting heart," and concludes with the assurance that "stars shall rise at last and Angels' silver voices stir the air." In other words, we must trust where we cannot prove.

It is a coincidence that both this song and *Dark Ever that Dream* stress the off-beat accent. Both are thus slightly syncopated—by which, however, we do not signify that they are the least bit "jazzy."

Syncopation has not had to wait all these years for jazz to discover it; many of the greatest composer have used it, and effectively. Jazz, however, depends on it pathetically—for, without syncopation, its poor vapid life would quickly be snuffed out.

(Continued on Page 405)

The SINGER'S ETUDE

Edited for May by

EMINENT SPECIALISTS

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

Outline of Study for Singers

By F. H. HAYWOOD

WITH A FIRM BELIEF that the early years of study, for a great majority of students of the Art of Singing, are swamped by a flood of miscellaneous inaccuracies, a course of study is here outlined. The intention is to have it as comprehensive as the space will allow, and list the essentials as they properly relate one to another, the section pertaining to voice culture, or vocal development, being intentionally omitted as it has been often so clearly presented by many masters of the subject. This outline is therefore restricted to the subject of song study.

The singer has several channels through which he makes his appeal to his auditors:

(1) To the sense of hearing, by means of beautiful tones.

(2) To the physical sense, by establishing a vital and regular rhythmic pulse.

(3) To the intellect, by evidence of perfect workmanship (accuracy of reproduction).

(4) To the sight, by making a well-poised, personable, but sincere, appearance.

(5) To the emotions by vivid interpretative treatment.

Essentials

IN LISTING the essentials of successful song-singing, one finds that they fall into two classifications:

(1) The scientific, governed by arbitrary rules and laws that apply to all individuals alike (herein considered under the heading, "Style").

(2) The artistic, governed by subtle principles which are arbitrary only in a very general sense, their successful development in detail being dependent entirely upon the re-creative sense (imagination) of the individual singer (herein discussed as "Interpretation").

Style

STYLE, the keynote of artistry, pertains to the accuracy of all details involved. It is the faithful reproduction of the composer's message. The elements of style are:

Phrasing, musical punctuation, is dual in nature—(a) a "Melodic Phrase," a combination of related notes which make a tonal idea; (b) "Text Phrase," words related in completing a thought.

Breath-taking is determined by phrasing. A complete breath may be taken only at the end of a "Melodic Phrase;" an emergency or catch breath may be taken within a melodic phrase, if continuity is not broken, but only between "text-phrases."

As the working division is the phrase, correct phrasing should be marked before further study.

Rhythm, physical in appeal, sets to order and propels melody. It is triple in nature. (a) "Fundamental Rhythm" marking the metric pulse, regularly recurring accents. (b) "Note Value Rhythm," the relative time value of notes measured on the "Fundamental Rhythm." (c) Tempo, the pace or rate of speed at which the metric pulse proceeds.

Effective rhythm demands not only mental analysis but also a keenly developed physical, rhythmic sense, for its vital performance. Rhythmic sense is the greatest of all essentials, but usually the most outstanding shortcoming of singers in general.

Melody is a flowing of tone on a succession of varying pitches, punctuated by phrasing and propelled by rhythm. Obviously the essential requirement is accurate intonation. An often-overlooked consideration is the proper relation of the voice part to the harmonic structure.

Diction, or recitation of text, involves accurate rendition of vowels, vocal consonants, consonants, and their combinations in the pronunciation of words.

(a) All vowels must have in common the fundamental elements of efficient tone quality, yet the characteristic elements which differentiate one vowel from another must be clearly defined on any pitch, loud or soft.

(b) Vocal consonants (auxiliary vowels) are the consonants that can be hummed or sustained. Following a vowel they should be allowed a small part of the time allotment and be hummed. Before a vowel they should be treated as other consonants.

(c) Consonants which produce no sound unless associated with a vowel, provide types of beginnings or endings for vowel sounds. The characteristics of individual consonants must be distinctly articulated, and with such agility that they make no longer impression on sound than a camera shutter on light. Sluggish consonants distort vowels so that they not only cannot be understood, but also their tone quality is marred.

(d) Pronunciation pertains to the proper forming of vowels and consonants into words and a fluent continuity of word progression, in such a manner that the ideas represented by the text are easily received by the auditors.

Tone Quality. Tone quality must be efficient, that is, it must meet all the demands of song-singing, and must be produced in such a subtle manner that the process is not obvious and that it appears easy to do. An efficient tone quality demands: (a) Beauty, (b) Sonority (carrying power), (c) Character (emotional value), (d) Vitality.

Memorizing is most essential. A few singers of great reputation resort to the holding of a word book; but this gives an aspect of uncertainty to their performance. They would make a still greater impression without the word book. A very large percentage of singers memorize the music long before the text. However, the memorizing of the text should be the first step in the study of a song.

Poise pertains to the deportment of a singer before an audience. The most desirable considerations are:

(1) An attitude of sincerity and authority in delivering the composer's message.

(2) Drawing and holding attention to the work performed rather than to the performer.

(3) No distracting eccentricities. Conduct should always be in good taste.

(4) Attitude toward audience amiable but not intimate.

(5) Continuity of facial expression and body poise, beginning with the first note of the accompaniment (whether or not the voice begins immediately), through all pauses, and until after the last note of accompaniment at end of the song.

(6) Do not sing at audience; sing to yourself, and they will hear it.

Interpretation

INTERPRETATIVE treatment begins after all the elements of style are thoroughly mastered. "Style" provides an accurate photograph in which all details are perfect but equal in importance. "Interpretation" provides the lights and shadows (contrast of colors) which give the relative importance of details (perspective), thus creating an illusion which gives an aspect of reality to a faithful reproduction; that is, it characterizes.

Mood—Admitting music to be a language of the emotions, one must emotionalize it to characterize it. To interpret songs one must sing with the sort of display of emotion that will draw a sympathetic emotional response from the audience. A "mood" is the atmosphere created by an emotional reaction, or a combination of emotional reactions. The key to the emotional content of a song is the text, which will reveal an infinite variety of moods to be interpreted or explained. One must study the work for the great prevailing mood and the subordinate moods. This requires creative imagination rather than imitation.

Mood Portrayal—The singer may arouse an emotional response in his auditors by means of:

(1) Tone Quality, using the character of tone most vividly representing the mood.

(2) Significant Accentuation, the selection of the word or words of a phrase most characteristic of the mood and so treating them that they will stand out in high light while other unimportant words remain in the shadow. Significant accentuation may be realized through (a) Tonal Coloring (variety), (b) Rhythmic Coloring (rubato), (c) Diction Coloring (consonant stress).

Mood Requirements:

(1) Unity—The prevalence of the leading mood.

(2) Variety—Subordinate use of fresh ideas, each in its own mood, used to strengthen the prevailing mood by relieving it.

(3) Symmetry—True balance of the greater and lesser moods.

(4) Nuance—Subtlety of interpretative technic in which, by very gradual shading from one color to another or from one tempo to another, the singer's method of obtaining effects is not obvious.

Technic

TECHNIC is triple in nature, (1) "Vocal technic" is evidence of ability to sing accurately any melodic progression. (2) "Technic of Style" is the ability to apply accurately all the elements of "Style." (3) "Interpretative Technic" is the ability to characterize one's singing through effective interpretative treatment.

The main requisites are fluency, simplicity, continuity and subtlety.

Words and Singing

By CHARLES TAMME

ARTICULATION and vowel formation are the very foundations of good singing. Until they have been mastered thoroughly and good habits formed there can be no finished singing. Only the simplest terms will be used—those that everyone should comprehend. But it is always difficult to explain in writing that which can better be demonstrated. So, one should read carefully and with understanding.

The basis of all singing is the "word." When it is improperly enunciated the tone suffers greatly. The old Italian saying "that he who knows how to speak knows how to sing" is only partly true because one may know how to speak and yet not know how to carry this into singing.

However, it is true that the first steps in singing come from the speaking voice. If the speaking mechanism is incorrectly used it naturally follows that the singing mechanism will also be faulty.

The first thing to be done in singing is to learn phonetics, what it is and how it may be put to practical use. The word "phonetic" is derived from the Greek word "phone" meaning "sound." It is literally the taking of a word to pieces and examining its composition so that a knowledge of its proper sounds may be gained.

When the correct sound is understood then the manner of producing this sound with the mechanism of the voice must be learned. That is where real study begins. Both the correct sound and the manner of producing it must be studied together as they are dependent upon one another. In this the vowel plays a most important part. Therefore, in learning to sing, the vowel sound must be mastered.

The Five Italian Vowels

THERE ARE fifteen vowel sounds as accepted in the international phonetical chart, and these may be readily found in any good phonetical dictionary.

But for simplicity and practical demonstration only the five Italian vowels will be used. These are A, E, I, O and U. The best one for the beginner is the neutral vowel "A." When this one is mastered then the singer should learn the others in the order named. The reason why one should begin with A is that there is less difficulty and interference with this

(*Continued on Page 389*)

Singing Style

By JOHN C. WILCOX

SINGING STYLE is based upon sound musicianship, a knowledge of the history of musical periods and their traditions, familiarity with the characteristics of national "schools" of composition, and a technical facility in vocalization that will make possible a performance that translates all this information into vitalized song expression. With this sort of background the singer may safely let his individual feeling color his interpretations.

The student singer will do well to accept the guidance of more mature musicians in matters of style until he has himself reached a point in his education which gives him an equal right to indulge his individual taste.

The singer who merely imitates the style of others will never be a convincing interpreter; but there is no virtue in originality which is unguided by information. There are customs and manners to be observed in singing just as truly as in the social contacts of life.

Destructive Vibration

By C. HILTON-TURVEY

THE voice of the late Enrico Caruso was so powerful and vibrant that it is said he could shatter a thin wine-glass by singing into it a single tone. This is undoubtedly possible. Other singers in the past have done it. But it is only a certain tone that will break a glass—the tone to which that glass is naturally keyed. All the other tones in the gamut will fail even to chip it.

A story is just now going the rounds apropos of this fact. A man is said to have called up a powerful radio station to complain of one of its singers. "Confound that woman!" the man exclaimed wrathfully. "She sang so sharp and so loud that she broke a valuable glass vase of my grandmother's that was standing on the mantel."

There is recorded in biblical history a tale of the walled city of Jericho, which successfully withstood all efforts of the invading army until, in obedience to their prophet, the trumpeters in massed formation marched around the city all blowing a single note—the exact note to which the great walls were in tune—until the stone crumbled and fell.

There is more magic in the world than we have yet discovered. But it is "white magic," and it goes by the invincible and exact laws of the universe.

Words and Singing

(*Continued from Page 388*)

vowel than with any of the others. Once the vowel "A" is established the others are learned easily.

There are two important things that must be known by the beginner about "A." One is that "A" has a very definite sound. The other is that it is produced correctly by a certain definite physical action.

It is not easy to explain the exact sound of "A" in writing. The only way to do so is to resort to familiar words which contain the desired sound. Perhaps the best word is "father." However, it is perfectly possible that the person speaking the word "father" may sound the "A" with physical interferences, such as a contracted palate, a stiffened tongue, a tense jaw and many other muscular restraints.

The second condition for the correct "A" is less difficult to demonstrate. Stand before a mirror, open the mouth wide enough to admit two fingers, one on top of the other; then withdraw the fingers keeping the mouth at this width. Without moving the head or disturbing the jaw, say "A." Now note if the tongue draws back from the lower teeth or if the face changes as in the moving of the lips, pulling of the chin, contracting of the muscles at the base of the neck and around the throat. If any of these things occur the sound is incorrect.

The correct sound of "A" requires placidity. The tongue should lie lightly against the lower teeth, while the sound is being produced, without humping or contracting at its base. When this has been accomplished and the other wrong habits overcome, the beginner is ready to proceed with the formation of the other vowels. A warning might be added that these difficulties are not overcome at a moment's notice but that they require steady and painstaking practice. And, as all future singing may be said to depend upon a correct "A," it is well to understand its production thoroughly.

Linking Note and Syllable

EVERY NOTE sung represents a vowel, and every vowel is a nucleus of a syllable. Every syllable either begins or ends with a consonant. In the study of a song the singer must be sure, absolutely sure, of the exact articulation of his consonants and a perfect formation of the vowel sound. Indeed it is a wise plan to recite the words of a song over and over until perfect habits of articulation and pronunciation have been formed. Then this knowledge should be applied to the singing of the song.

There must not be any confusion regarding the distinction between the pitch sound and the vowel sound. The singer controls his pitch sound through the medium of his ear. No attention whatsoever should be given by the singer to the muscular action involving the movement of the larynx in the formation of the pitch sound. This is unconsciously performed under the guidance of the ear. If the singer wants to produce a high note he does not do so by a conscious manipulation of his throat but by hearing the sound and producing it automatically. Yet the vowel sound *must* be consciously and correctly pronounced. It is very important to understand this difference between the pitch sound and the vowel sound. Remember that the pitch mechanism, when left alone, works perfectly if the vowel sound is guided correctly.

Articulation and vowel formation are most important in singing. They comprise the word and the word is the basis of all good singing. So one can see why a complete mastery of phonetics is absolutely essential. In an understanding of phonetics lies the secret of clear enunciation, and clear enunciation is a long step in the direction of finer tone production.

The ORGANIST'S ETUDE

Edited for May by Ralph Kinder

Eminent Organist and Writer

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT "AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

Twenty Vital Points in Organ Study

By RALPH KINDER

RALPH KINDER

Ralph Kinder, organist and composer, was born at Stalybridge, England, January 27, 1876. At five years of age he was brought to Bristol, Rhode Island, where he became a chorister in Trinity Church. He studied organ and theory with the choirmaster, Rev. W. R. Trotter, and began acting as organist in 1888. He later had instruction from Hamilton Macdougall, and then went to London for a year of organ with Edwin H. Lemare and theory under Drs. Pedrce and Turpin. Mr. Kinder has appeared as concert organist in almost all the States. Since 1899 he has been organist of Holy Trinity Church of Philadelphia; and his compositions for the church service are widely used.

I. Don't Neglect Piano Practice

ONE OF THE greatest shortcomings of many organ students is that the study of the piano is neglected. During my preparatory years, I studied piano much longer than the organ; that is, I had many more lessons on the piano than I had at the organ.

The digital technic that one must have for fine organ playing can be far better acquired at the piano keyboard than on the organ manuals.

The new type of organ, with its highly developed electric action, makes demands upon the wrist. In order to train the wrist to meet these demands, a special kind of technic must be acquired. This can be best accomplished through practicing scales and octave studies with the staccato touch. Altogether too few studies of this kind are given to the average pupil.

In fact I have found that scales in tenths, arpeggios in various forms and Czerny, Cramer, Mosheles and Chopin studies are even more valuable practiced on the piano than the prosaic studies of Rink or Stainer, practiced on the organ.

The boy or the girl who cannot play the piano well is not likely to get very far at the organ. A great many students foolishly put off their study because they have no organ to practice on. But practice time may always be very profitably spent at the piano.

II. Slow Practice

IN ORGAN study as in piano study the curse of practice is "hurry." The best pupils are those with temperament. Such pupils are impatient and anxious to get ahead, but they must be made to realize the enormous advantage of slow practice; particularly in organ playing, it is absolutely impossible to produce clear, artistic, systematic, finished playing if there is any suggestion of careless or hurried practice. The teacher can preach his head off with the impetuous temperamental pupil and still the pupil when playing alone will rush ahead and ruin his own chances.

The only scientific governor of such pupils is the metronome. Once the pupil is converted, his own common sense will show him that "making haste slowly" really has its significance—that he can actually get ahead far faster, with a little ticking monitor invented by Maelzel, than he can without it.

III. Continual Review

ONE OF the great blunders in organ study is the practice on the part of some students of permitting the works they have studied in past months to slip out of their fingers and out of their heads in favor of new compositions. The students should be able to play the compositions they learned last year just a little better this year. They should never be "wiped off the slate," as it were.

Review, review, review! Do not give all your attention to the construction of your musical building and permit the underpinnings to be weakened. An old piece should be played as often as a new one to insure real and worth-while progress.

IV. Practical Knowledge of Harmony

THE LACK of a good working knowledge of practical harmony obliges the student to take almost twice as long to get results as would be necessary if he took part of his time in getting down to hard, actual work to learn the backbone of music. This is of really great importance.

The mind should be trained in advance of the fingers. The various chords of music should be as familiar to the student in all their different spellings as his own name. Chords are musical words, and until the student can recognize them and instantly understand their relations and uses, he is still in the "alphabet stage" in musical progress. Harmony should be studied at the keyboard and with one who knows its *uses*, not just its theories.

V. Organ Construction

THE ORGAN is the most complex of all musical instruments. One may play the violin, the piano, and even the organ without knowing anything about the machinery inside the case; but, in the instance of the organ, such ignorance is a terrible handicap.

I wonder how many students realize the necessity of learning about the overtones or harmonics in music, in order that they may know why the organ builder used for example a 1-foot stop in his specification. The average student knows that a 5-rank mixture sounds five tones. Does he know which five tones or harmonics are intensified when he uses this mixture stop? Does the student know that there are eleven harmonics above a root note and also some harmonics below? The teacher who explains to his pupil that an 8-foot tone is the foundation tone in organ construction and that a figure other than an "8" on a stop is for the intensification of the harmonics of the 8-foot tone, has explained something about organ construction that is very essential to intelligent organ playing.

The student of the organ should, at any event, be able to make minor repairs, such as ending ciphers, for instance. If he does not know how to do this he may ruin a whole recital program or a church service. It is well, too, wherever possible, that he be present when the organ is being tuned. Much can be learned from the organ tuner.

VI. The Importance of Silence

SOME OF the greatest effects in organ playing are made by silence followed by sound. For instance, a gun fired on a mountain top will make far more impression than a gun fired in a foundry. Silence is the canvas upon which the musician paints. For instance, one of the finest effects in organ playing may be introduced just before the final chord of a great organ composition (let us say the Widor "Symphony Number VI," first movement) by a pause of, say, three seconds.

Most pupils have very little poise. They are afraid to make pauses long enough to effect climaxes. They rush from chord to chord, and their playing lacks character. "Silence is golden" in organ playing, even as in speech.

VII. Purposeful Study

IT IS very hard for some pupils to realize that the teacher gives certain studies with a definite design. He is inclined to think that everything that is given him is given him only to tickle his musical consciousness and to please his ear. Teachers, you know, prescribe studies like medicine. No really worthwhile teacher asks the pupil to do anything that he knows he can do well.

He picks out those compositions from which the student should learn the principles of good organ playing. The repertoire comes later.

VIII. Learn Everything Well

NO composition should be dismissed until it is absolutely mastered. One of the astonishing things about some organ pupils is that they want to rush on to new compositions long before they have mastered the compositions on which they are working.

Progress on the organ does not at all consist of getting a hodgepodge lot of half-learned pieces. It is far better to play one piece in a masterly fashion than a hundred in a bungled style.

Edward d'Evry, one of my teachers at the Brompton Oratory in London, started me on Reubke's *Ninety-fourth Psalm Sonata*, and I worked on that by myself for fourteen years (not consecutively) before I performed it in public.

IX. Appearances

ORGAN students often make a great mistake in judging the performer or the student by his appearance. Often the student who comes to the organ studio in a five hundred dollar fur coat may look down on the student in a shabby ulster. The student should come to realize that all art is a great fraternity. The one thing that counts is ability.

Some students imagine that they can buy their way to success. The fact of the matter is the only currency that can buy success, particularly in as exhaustive a study as organ playing, is "work." In fact, the student who is thinking of his social importance, his means, his expensive clothes, his titles and his superior rights as an individual is often eclipsed by the humble student in very moderate circumstances.

X. Praise Others

THE STUDENT should learn from his fellow students and praise the aforesaid students for their effort. A prominent musician once said that he could tell a good musician, even before hearing him play, by his remarks about other musicians.

It is an old saying that those who do not mind their own business rarely have any business to mind. The worth-while students has enough on his own hands to succeed without spending any time picking faults in the work of others. If you can not find anything to praise, better keep still. More than this, if you want to do any criticizing, criticize your own playing. If you are really a worthy student you will find plenty to criticize.

XI. Adaptability

ONE OF the first things that an organ student must learn is adaptability. This is due to the nature of the demands likely to be made upon all experienced players. That is, while pianos in general are all pretty much alike, with some slight difference in tone and touch but with no radical keyboard difference, organs are subject to an enormous variation in size, arrangement of the stops, couplers, pedals, manuals, and so forth. Moreover, the same organ played in two rooms might convey a wholly different acoustical effect. Therefore the student should learn to aim at similar effects on all of the organs he encounters. On an organ in a large building a passage might be played effectively staccato—whereas the same passage on an organ in a smaller building might sound more effective when played legato.

My own organ, for instance, has forty stops. Some of my pupils practice on a twelve-stop organ. They are urged to try to get the same effect on their organs as they achieved at the console of their teacher's organ. This may involve an entirely different touch and choice in registration, but it is mastery of just these things that makes the study of the organ so very fascinating.

XII. Do Not Lose Your Poise

OBVIOUS blunders are fatal in organ playing. Everyone, even the greatest master, makes mistakes—striking wrong pedals, pulling wrong stops, turning two pages at once, and so forth. But it is the legitimate part of the pupil's playing technic to know how to cover a mistake without any outward sign of annoyance. I have known pupils in public recitals who actually advertise mistakes by their disconcerted behavior. This, of course, is a great shortcoming. If the pupil makes a mistake, he has painted the notes on the canvas of time. They can never be changed, because the time is gone. The only thing to do is to forget the blunder and try not to make a similar error again.

XIII. Anticipation and Preparation

THE STUDENT must learn that two of the greatest secrets of organ playing are anticipation and preparation. He must make up his mind, long beforehand, just what stops he wishes to use and must plan to get them out in advance, so that, when he comes to the spot, he will not have to hold a chord with one hand for five minutes and also hold the audience in suspense in the meantime, while he fiddles around the console. He can aid this condition by regulating his personal affairs so that he is habitually forehanded. A careless, procrastinating character can hardly expect to become a successful organist. By this I mean that the person who is always putting things off and is never on time, always late, always postponing, is likely to develop in his own playing these same traits and really not understand what is the matter with him.

XIV. Orchestration Makes Itself Evident In Organ Playing

ORGAN students should aspire to orchestral effects. The organ is three-fourths orchestra. There are four families of tone-strings, flutes, reeds and diapasons. The theater organ has also added the percussions.

The analogy to the symphony orchestra is also apparent at all times. Lucky is the organ student who has had a good course in orchestration and has had the privilege of attending fine orchestra concerts continually. In these days the organ student has an enormous advantage in being able to hear fine orchestras over the radio or on the phonograph.

If he develops his text in this way he will learn to color his performance with judgment and beauty. He must, at least, be able to detect and identify the various instruments from their tone quality, so that he may simulate them in his playing when such effects are demanded.

XV. Organ Touch

THERE are three important actions in performing any note or chord: first, how the key is struck; second, how the key is held; third, how the key is released.

Far too little attention is given to this subject. With some it amounts to "hit the right key and let it go at that." With others it is as it should be—the correct organ touch *first*, the correct key *next*.

XVI. Practice Difficult Passages

THE STUDY of the organ is a huge undertaking. The student must economize upon his time. Over and over again I have noticed students who have practiced in such a way that they have wasted hours. Practice should be aimed at accomplishment and never at mere repetition. If the student can play a thing perfectly well he should not spend his time upon that; he should spend it mastering things that are obviously difficult.

We do not have to practice sleeping or walking, once we have mastered the ability. Why idle away precious moments at the organ in doing something that can already be done perfectly well? Concentrate on real difficulties and save valuable time.

XVII. Rhythm and Accent

ONE OF the great difficulties of organ students rests in proper rhythm and accent.

Rhythm in playing the organ is far more difficult than in playing any other instrument, because of the difficulty in making accents; and yet both rhythm and accent can be made at an organ as clearly as at other instruments. I often wonder if music is not lifeless when rhythm and accent are absent. Touch and accent are preached by me from Monday to Saturday, for without them the core of real organ playing has not been reached.

XVIII. The Teacher Only a Guide

THE BEST teacher in the world is at most a guide. The pupil's progress depends largely upon the time he spends in front of the keyboard of his own piano or organ, hard at work.

He should take home from the lesson a kind of mental photograph which should last at least until the next lesson. The pupil who goes to the highest priced teacher feeling that the teacher's reputation will make him a good musician without practice is wasting time and money.

XIX. Originality an Asset

THE teacher points the way; the pupil must travel by himself. Since no two organs are alike, the pupil must learn that the organ is an instrument of compromises. He must not take every registration mark, every note, every rest seriously. There is no instrument which calls for more taste and practical "horse sense" than the organ. Think for yourself! Act for yourself! Never fail to remember that the

(*Continued on Page 419*)

ORGAN AND CHOIR QUESTIONS ANSWERED

By HENRY S. FRY

FORMER PRESIDENT OF THE NATIONAL ASSOCIATION OF ORGANISTS, DEAN OF THE PENNSYLVANIA CHAPTER OF THE A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

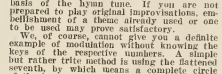
Q. The matter of preludes and offertory numbers often puzzles me, for, unfortunately for church worship, we do not have a pipe organ but a piano. I am of the opinion that that which sounds well on pipe organ does not usually sound equally well on piano, especially in church, for I prefer the churchly type for use there. Will you kindly give some suggestions of collections of numbers from cantatas, oratorios and such works as I may be able to use? Will you also suggest ways of breaking contrast in hymn accompaniments without too much embellishment? There are often short gaps in the service where I want quickly use something to fill in but am not ready with improvising. What can I do? What is the best combination from one selection to another? K. H.

A. In addition to the use of the slow movements from piano sonatas and so forth, we would suggest your looking over the following books for your purpose:

Ashford's *Piano Voluntaries* (for use in Church Services) Vol. 1 and 2.
Sabbath Day Music, Leon Kroeh.
Sabbath Echoes, Vol. 1, Carl Eckhoff.
Home Circle Music Series 1 No. 69 Sacred Piano Album), Joseph Gahn.
Sacred Music the Whole World Loves (Vocal and Instrumental), Albert E. Wier.

It is difficult to suggest means of contrasting hymn accompaniments on the piano except by embellishment. If the singing is in unison the harmonies may be varied. If the singing is not in unison perhaps the simplest form of embellishment is in the use of passing tones, preserving the harmonic basis of the hymn tune. If you are not prepared to play original improvisations, embellishment of a theme already used or one to be used may prove satisfactory.

We, of course, cannot give you a definite example of modulation without knowing the keys of the respective numbers. A simple but rather trite method is using the flattened seventh, by which means a complete circle of the keys may be made. In this way you can start in the key in which you happen to be playing and continue the circle until you reach the new key desired. For instance, suppose you wished to go from the key of C to that of A flat, the procedure would be as follows:



We do not recommend this as the ideal but rather as the emergency method. Printed modulations are available. We suggest that you secure a copy of Palmer's "Book of Interludes" which includes modulations. Some examples are also included in "Modulation" by Arthur Foote.

Q. Will you kindly give me some suggestions as follows:
(1) Some organ music, not beyond medium difficulty, especially for Christmas.
(2) A list of good pieces of an easy character for organ.
(3) Some good collections of organ music written on two staves.—A CONSTANT READER.

A. (1) Festival Music for the Organ (Christmas), Carl; The Village Organist, Book 48; Offertory on two Christmas Hymns, Gullmant; Fantasia on Old Christmas Carols, Faulkes.

(2) Five Pieces for Organ, Faulkes; Melodie, Matthews; Pastorale, Matthews; The French Clock, Bornschein; Le Tambourin, Rameau; Retrospection, Hogan; Wedding Chimes, Faulkes; Swing Song, Gillette; From the South, Gillette; The Organ Player (Collection), Orem; Organist's Repertoire (Collection), Orem.

(3) 24 pieces in free style for organ or harmonium, Vierne; "The Organist," 59 original pieces for organ or harmonium, Franck; Gems for the Organ, Jackson; Reed Organ selections for church use; Classic and Modern Gems; Reed Organ Player, Lewis.

Q. As various organ builders furnish "Diapasons" so very different (some are poor like Melodias or Gambas) and as I want a really good Diapason in the new organ I am soon to have in my church, will you inform me how to write a specification for a Diapason to insure getting the real stop? Having heard the Diapasons in the English Cathedral Organs I would like those in my church to be similar.—F. S.

A. Various conditions contribute to the success or failure of Diapason stops. We quote you the specifications given by Dr. George Ashdown Audsley for the Diapasons in the organ built under his direction for the Church of our Lady of Grace, Hoboken, New Jersey. Since you are located within a reasonable distance of this church, we would suggest that you hear these Diapasons, and if they have the character of tone you prefer, submit the specifications to your organ builder. With the builder you may be able to decide whether any change is necessary for your purpose. Dr. Audsley specifies "All the metal pipes throughout the organ, unless otherwise specified, are to be formed of rich spotted metal—an alloy of 45 parts tin and 55 parts lead, specific gravity 9.06." The specifications for the two 8-ft. Diapasons are as follows:

"GRAND PRINCIPAL, 8 ft. This, the chief unison foundation stop of the organ, calls for a voice of extreme fullness and dignity, dominating effectively the voices of all the other unison stops of the Diapason family. It must have a pure organ-tone, practically free from perceptible upper partial tones, so as to mix with any combination of tones that may be built upon it. The organ builder must pay special attention to all matters connected with the formation and voicing of this all-important stop. The scale to be to the ratio of 1:2.66—halving on the eighteenth pipe:

Scale of Grand Principal.
CC, 6.68 inches diameter. 20.98 inches circumference.
C, 4.10 inches diameter. 12.88 inches circumference.
F, 3.34 inches diameter. 10.49 inches circumference.
C4, 0.58 inches diameter. 1.81 inches circumference.

The mouths are to be flattened five-fourteenths the circumference and in height are not to exceed greater in breadth the diameter of the pipes. All the pipes of this stop are to be of spotted metal of the alloy already specified, of the proper thickness and as approved.

MAJOR PRINCIPAL, 8 ft. The tone of this stop is to be that of the true old English Diapason—pure, full and silvery in quality. It may have a slight trace of harmonics, but it must be absolutely free from any string tonality in strength of voice, this stop must be markedly subordinate to that of the Grand Principal, 8 ft. The scale to be to the ratio 1:2.66—halving on the eighteenth pipe:

Scale of Major Principal.
CC, 6.16 inches diameter. 19.36 inches circumference.
C, 3.78 inches diameter. 11.88 inches circumference.
F, 3.8 inches diameter. 9.68 inches circumference.
C4, 0.53 inches diameter. 1.67 inches circumference.

The mouths are to be flattened two-sevenths the circumference and in height are not to exceed one-fourth the diameter of the pipes. All the pipes of this stop are to be of spotted metal of the proper and approved thickness." Dr. Audsley specifies a wind pressure of 4 inches.

Q. Which mark indicates toe and which heel in pedal work? Also, if the symbol is below the note is it a sign for the left foot, and if above, for the right foot? On a two-manual organ does "Great" mean the higher keyboard and "Swell" the lower keyboard? —N. B. J.

A. The symbol

indicates toe—and the symbol

indicates heel. If below the staff the left foot is to be used; if above the staff the right foot is to be used. On a two-manual organ the Great key-board is the lower one, and the Swell key-board the upper one.

Q. I should like to know the prices of the following books and where they may be secured: The monumental work on the organ, in two volumes, by Audsley, "The Modern Organ" by Ernest M. Skinner, and any others.—W. H. H.

A. The monumental work on the organ, "The Art of Organ Building" by Audsley, we believe, can be had in DeLuxe, Autographed Edition only. Price may be had by addressing the publishers of THE ETUDE. "The Modern Organ" by Skinner ($1.25) and "Organ Stops and their Artistic Registration," by Audsley ($2.50) may be secured from the publishers of THE ETUDE.

Q. In the Augener Edition, Vols. VI and VIII of the Bach Short Choral-Preludes, edited by Best and Hull, which preludes are most widely known and best used for teaching?

In you know in which edition the Toccata and Fugue in D minor, known as the "Dorie," appears?—L. M. B.

A. Vol. VI. *Schmucke dich, O Liebe Seele*
Wir Glauben all' an einen Gott

Vol. VIII. *In dir ist Freude*
In Dulci Jubilo
Herzlich thut mich verlangen
O mensch bewein' dein' Sunde Gross

The *Toccata and Fugue in D Minor* (Dorie) appears in Book X of the Bridge and Higgs Edition—also in the Peters' Edition.

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Ways of Acquiring Piano Pupils

By EDWIN A. LEONHARD

It is of fundamental importance, for the young pianist who desires to teach, to know how to acquire pupils.

1. Formal advertising in the newspapers, using either display advertising or the "Help Wanted" column, is of assistance. However, as it sometimes means having the advertisement run a long time before results are obtained, its practicability depends upon the money one is able to expend for it.

2. As often as possible the teacher should have himself mentioned in the newspapers as a musician. If he gives recitals, even unpretentious ones, he should see to getting "write-ups." If he plays a church organ he should have his name mentioned as organist in the weekly church notices.

3. He should have business cards printed and distributed to all who may be likely to be helpful. A music store proprietor or shop-keeper may be willing to keep a few cards on his counter for distribution or to fasten one to the counter where it will catch the eye of every customer.

4. He should mail to a number of people circulars announcing himself as ready to take pupils.

5. He should have a sign on his studio. This is seen by many people daily.

6. He should speak of his intentions to friends, relatives and the people with whom he does business. These latter sometimes hear of prospective pupils. It is a truism that one pupil tells another and often sends him to his teacher.

7. He should give recitals himself, even if they are in modest style, and have his pupils give them. Some teachers give studio recitals at regular intervals, making them social affairs. He should accompany singers and instrumentalists when possible.

8. He should secure a position as a church organist. Church people will thus learn that he gives lessons. He should join one or more social, church or fraternal organizations and play at their entertainments. The last mentioned organization may engage him as its pianist or organist.

9. If he has good pupils he should let it be known. This is one of the very best forms of advertisement. A successful vocal teacher in a large city had many students come to him as a result of the instruction he gave to a young girl who afterward appeared as a local artist at a music festival.

10. He should keep on the alert for teachers who are about to cease giving musical instruction and who may recommend him to some or all of the pupils he is relinquishing.

In short, he should leave no stone unturned to become well known to the community as a musician and as a teacher.

Superficial Practicing

By MRS. NORMAN LEE

"I PRACTICE four hours a day," hundreds of pupils say. What they mean is that they are at the piano going through the motions four hours a day.

To practice a piece it must be, metaphorically speaking, taken to bits. There may be a page in it that wants little or no practicing; they may be two lines in it that require several hours patient study. If we go through the piece slowly, each hand separately, bar by bar we shall see that each note is perfect and known by heart and the time accurate, even though we are practicing slowly. The right tempo can soon be attained.

By studying everything, taking trouble over the minutest detail, being satisfied with nothing but perfection, we shall set out to rival Paderewski who is reported to have said once that he spent five hours practicing a single line of music.

Time, touch, expression, nothing must be neglected. It may be slow, dull work, but it will lay a foundation for piano playing that will last through life.

Practicing thoroughly, however much we love music, is jolly hard work. But if we never shirk, we shall get there at last.

"Methods may change, but the essential nature of music remains unchanged. Whether we are listening to Bach or to Stravinsky is immaterial; the ultimate revelation will be the same."—ROLLO H. MYERS.

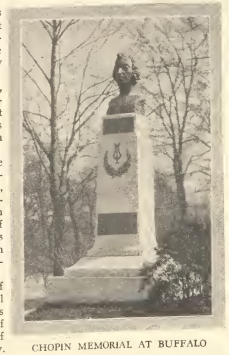
America's First Chopin Memorial

Loved as Chopin is by the musicians and musical public of America, it is just a little strange that his first public memorial has been but recently unveiled by the Chopin Singing Society of Buffalo, New York, in Humboldt Park of that city.

The memorial stands eleven feet high, consisting of a white granite base surmounted by a bronze bust (three feet high) of the composer who has given lovers of piano music perhaps more pleasure than any other of his period.

The likeness of Chopin is said to have been unusually well preserved by the sculptor, Jo. C. Mazur, a resident of Buffalo, who has risen to eminence in his profession. The portrayal was secured through the study of paintings and lithographs of the composer, from personal descriptions by some of his contemporaries, and from the death mask made by the French sculptor, Clesinger.

Music has risen to such an eminence of recognition in the educational and cultural aspirations of the modern world that this becomes a most fitting ornament to one of our public parks, a type of memorial of which at present America has all too few.



CHOPIN MEMORIAL AT BUFFALO

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."

How to Master the Minor Mode

By EDWIN HALL PIERCE

AT NAPLES in the year 1708, Corelli, one of the greatest violinists of his time, appeared as soloist at a concert, the orchestra being conducted by the equally renowned Alessandro Scarlatti (father of that Scarlatti whose name is well-known to pianists). An annoying little occurrence in the audience had somewhat distracted the violinist's attention, and, when he began the next piece, which happened to be in C-minor, he amazed everybody by beginning in C-major. Scarlatti immediately stopped the orchestra and said politely, "Let us begin again." But the same thing happened once more. At last Scarlatti pointed out the blunder to him, and the performance went through correctly, but poor Corelli was so mortified at having publicly made such an amateurish mistake that he immediately left Naples. Although scarcely beyond middle age, he never recovered his own self-esteem, and the humiliation of the affair undoubtedly shortened his life.

It is a lucky thing that young violin students are less sensitive on this point, for there is scarcely one that ever lived who has not made exactly this mistake—possibly more than once—though not in such public hearing. The reason is, first, that they are too often rather cloudy in mind as to the exact difference between the major and minor modes, and, second, that they sometimes begin carelessly without reading the signature of the piece.

Take Your Choice

THERE ARE two ways of considering the minor mode in relation to major: by practicing the *relative* minor (that having the same *signature* as, for instance, C major and A minor) or by practicing the *tonic* minor (that having the same *key note* as C major and C minor). Either way is theoretically correct, but I have found the latter way much superior in its practical results.

We shall presently take up the manner of practicing the minor scale, but to clear the ground of a possible confusion of thought, we would remind the pupil that "relative minor" and "tonic minor" are *not* two sorts of minor scales, but only terms used to express their relationship with one or another major scale.

There are, however, *really* two sorts of minor scales, the "melodic" and "harmonic," which differ decidedly from each other. In most instruction books the "melodic minor" is first taught, and the "harmonic minor" is rather slightingly treated. This is a mistake as it furnishes the best understanding of the whole subject, and although somewhat less commonly used by composers *as a scale*, is still enough in evidence for ignorance of it to be inexcusable. We shall, accordingly, take it up first, for convenience using the *harmonic scale of A minor* and comparing it with the scale of A major. (Let us begin on the open A string of the violin.)

A B C♯ D E F♯ G♯ A
A B C D E F G♯ A

Now compare these two lines of letters. Which notes are alike and which are different? (Do it with your violin in hand, please.)

A is the first step in each scale.
B is the second step in each scale.
C and C♯ are different!! *Right here is the critical point that makes a scale major or minor, namely, its third degree.*
D is the fourth step in each scale.
E is the fifth step in each scale.
F and F♯ are different (but compare the "melodic minor" at this point).
G♯ is the seventh step in each scale.
A is the eighth step in each scale.

Before we leave it, let us also notice the location of the semitones: in the major scale they are found between C♯ and D and between G♯ and A; in the minor scale they are found between B and C and between G♯ and A—in one case *different* from the major and in the other case *like* the major. Between F and G♯ in the minor is an *extra wide interval* where the fingers must be more than usually separated. This is called an "augmented second," and is always found in the "harmonic" minor scale, but never in the "melodic."

The Melodic Minor Scale

THE DESCENT of the "melodic" minor scale is different from its ascent, so we must make two sets of comparisons with the major.

UPWARD

Major A B C♯ D E F♯ G♯ A
Minor A B C D E F♯ G♯ A

There is only *one* note different—C♯ and C—but that is a vitally important difference.

DOWNWARD

Major A G♯ F♯ E D C♯ B A
Minor A G F E D C B A

Here the minor scale shows *three* differences: G instead of G♯, F instead of F♯, C instead of C♯. The other degrees of the scale remain the same. Notice that the "descending melodic minor" uses exactly the same letters as are found in the *relative* major (not the tonic major) only that it begins and ends on A instead of on C.

To Sum Up

THE SIXTH and seventh degrees of the scale assume three different forms

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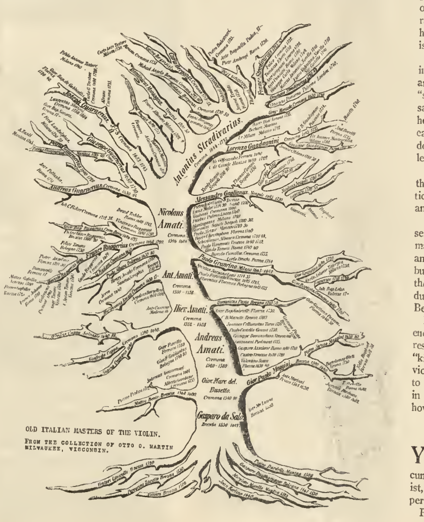

THE CREMONA "FAMILY TREE"

The Lean Year

By CHESTER MOODY

THERE IS an "Average Child" whose parents have bought a ten dollar "fiddle" for a present on his twelfth birthday and have started his lessons with Mr. B—— who is the teacher of one of the boys in the next apartment. The apartment rules forbid practicing before nine in the morning and after eight at night; so this child snatches a brief hour from his playtime between school and supper—that is, if sister isn't playing the "latest hit" or brother showing his friend, Bob, how to tune in on Valparaiso. In the evening company comes and the child is told to play, only to be scolded roundly afterwards if he makes a mistake.

Mr. B—— happens to be a good teacher; and, since the child is anxious to learn and makes use of every odd minute to practice, he progresses in the right direction. At the end of six years, however, his parents shake their heads dubiously. He has not made a cent from his music and his new fiddle cost two hundred dollars. Since he does not take to "jazz," the chances are he will never qualify for a dance or "movie" orchestra. So at eighteen he gives up lessons and, having finished high school, finds work that is more immediately lucrative.

A Musician Marooned

OUR PARTICULAR Average Student becomes a teacher in a rural school. Nothing from his past is granted him but his violin, six years' violin training and his own will to succeed. There is no possibility of private instruction, no chance of hearing music, and no victrola, no radio, no piano nor organ in the farmhouse, ten miles from a station, where he is "boarded."

Moreover there is a distinct and prevailing opinion that music is a waste of time and that to go to one's room to practice is "stuck up." "Stay right here!" Mrs. M— says genially. "Anna can go right on with her churning; Ray can finish laying the carpet; and Mary can set the table. No, don't move! She can scoot under your left arm. You won't bother us a particle."

Whether he stays or goes to his room, the student begins to look upon his practicing as a "stint" on a par with churning and "settin'" the table.

The problem of no music store is a serious one. He may look through the mail-order house catalogues and examine the bargains in strings and rosin; but if he does not take more thought for the future than this, he will soon be reduced to a domino for a bridge, and Betsy, the horse, for rehairing his bow.

Nowhere is there a friendly eye or an encouraging word in regard to his progress. In an ill-placed joke regarding "kindling wood" on a wintry morning, the violin receives its only designation. Added to this is the impossibility of practicing in a bedroom the temperature of which is hovering near zero.

The Fruit of Struggle

YET SOMETIMES only one thing will bring genius to light—adverse circumstances. The Average Young Violinist, having no alternative, turns to his own personality.

From it he constructs, first of all, an instructor. He gathers all the precepts he

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Hearing and the Violin

By J. ENTWISLE

PUPILS who can not be taught to play even a simple scale in perfect tune fall to the lot of nearly every violin teacher. Some dismiss these pupils as hopeless. Others keep them, particularly if the fees are needed. It is always well to tell the tone-deaf pupil that he will never make a musician, but this should not be done hastily.

The instance of a pupil who could not play in tune at any time comes to mind. Her mother on being told by the teacher that it was a waste of time and money attempting to teach her daughter the violin, exclaimed, "If you cannot teach her, someone else will," and took her to another teacher, with no better results. After a while she gave up the violin and started to learn the piano, paid for lessons for four years, but made no definite progress. The teacher finally came to the conclusion that he was taking money without giving benefit in return. So he advised her to try some other instrument and left her to choose for herself.

New pupils should be tested as to hearing and voice before signing up for lessons. The ears are tested in a quiet room, a tuning fork, a ticking watch, or the whispered voice being used. The pupil stops one ear with his finger and notes the distance at which hearing ceases. Then the other side is tested in the same way and the results compared. If there is a marked difference in the distances the pupil is told to go to see a doctor or ear specialist and come back when the ears are normal. Of course there are some who cannot be cured of defective hearing, but adenoids, chronic catarrh, tonsils, impacted cerumen, fungi, exostoses or foreign bodies in the external auditory meatus can be relieved and cured.

To test the voice, pupils should sing a scale, ascending and descending, then in thirds and fifths. If they are very young and the scale is unknown to them, they can follow the teacher's voice or instrument. If they repeatedly sing flat or sharp at some particular part of the test, they are advised to see a specialist and come again in a week or so. But mostly these pupils who fail on the voice test are not promising material for violinists.

The Lean Year

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can remember from his former teacher. He writes them down:

1. Right thumb-nail and first finger pinching the bow.
2. Straight bowing.
3. Long sweep across strings.
4. Tip bow on far side of hairs.
5. Left arm under violin.
6. Fingers ready to drop on strings.
7. Firm hold of violin at the chin-rest.
8. Fingers down on strings when they do not interfere with the sound.
9. Fingers pressed hard on strings.
10. Weight on left foot.

But the instructor is not created out of such meager directions. The true preceptor rises from the soul, formed by sincere desire and unflinching determination. His words are not easy to record and the student must fairly hold his breath to catch them. He says:

1. Speak out through the bow and strings in spite of every impediment of finger, muscle or instrument!
2. Never forget: it is not the exercise, the piece, the type of art, but beauty in your own soul that you must strive to express.
3. Nurture a belief in the worth of music. Resolve to hold the rapture of it deep. Then the expression will be inevitable.
4. Remember, no practice is of value unless the brain and soul are benefitted thereby.

Thus speaks the instructor of the student's creation: an instructor who follows his pupils to the ends of the earth.

The student also seeks to hear some music other than his own. If there is a radio within a radius of two miles, he searches it out and gets acquainted with its owner. A sound-reproducing-machine serves as well. Attending church services in the next village of a Sunday aids him, for the singing, though uncultivated, is sincere.

Next, he gets the name of a repair shop in the nearest large city and sends for strings before his own give out. He keeps himself supplied with rosin and with two bows newly rehaired. He sends for music progressively difficult and for magazines and books on music. Time and place to practice are provided by his staying in the warm schoolhouse an hour or so after school. An audience is attracted by the force of his sincerity.

Concrete Air Castles

THE STUDENT creates an incentive—a tangible goal toward which the mind struggles—out of the very difficulties which surround him. He plans to continue his lessons at a certain date. This is no day-dream, but a fact based on a harboring of mental and physical forces and an accumulation of the necessary amount of money. He plans a future in which music will come into its own; in which he will play for others who understand it; in which he will grow daily to a greater knowledge of its possibilities.

As the months go by the violin—that frail piece of wood—becomes a veritable household god, the one link between harsh surroundings and spiritual joy. The touch of the strings, the drawing of a single tone from the bow bring back a multitude of memories and implant a thousand aspirations. The end of the year finds the student far less starved than are those dilettanti who hear music, talk music, drill music, yet never once think or live music. Discovering rhythm in rippling grass and melody in the boom of bees, the student treads the same paths that Beethoven, Schubert and MacDowell loved to follow.

To Master the Minor Mode

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in treatment, according to whether we have the harmonic minor, the melodic minor upward, or the melodic minor downward. But the third degree of the scale (counting upward) in any and every sort of minor, is a semitone lower than the corresponding degree in major. This is the one most important point to understand about the minor mode.

By comparing each major scale note by note with its tonic minor, with the instrument in hand, the pupil may soon master thoroughly this somewhat difficult subject.

"I USE thin strings because they suit my style of playing."

—PAGANINI.

VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Pleasing Beginning Pieces.

M. H.—The three works you are considering for beginners, Wohlfahrt's "Easiest Elementary Method for the Violin," Op. 38, the "Hermann Violin School," Book 1, and the "Kayser Studies," Op. 20, all contain admirable material for early violin instruction. For the very first lessons you had better use the Wohlfahrt work. When this is completed, you can follow it with either of the other two. Or, when the pupil is half or two-thirds through the Wohlfahrt method, you can give him the earlier studies in Hermann or Kayser, at the same time continuing with Wohlfahrt. I would advise you to use all three of these works as your pupils reach the point when they are ready for them. You can get a separate book containing second violin accompaniments to the Hermann School. Played in this way the studies make pleasing violin duets.

Self-Study Guide.

J. T. H., Jr.—As you are to study the violin at home without a teacher, probably the best work, "Self Instruction for the Violin," by Albert G. Mitchell, will do as well as anything.

Catch Up!

O. E. S.—Whether you have made good progress depends entirely on how well you play the studies you have. We cannot tell without hearing you. I do not think thirteen is too late an age to begin the study of the violin, even if you expect to make it your profession. However, you have no time to lose, since pupils who began at six or seven have many years start on you. Four hours practice a day, which you say you do, is ample.

Stretching Fifths.

A. P.—By "stretching fifths, such as F on the A string," I presume you mean playing extensions from the first position. You do not state your age; so I am at a loss to know whether you are a child or an adult. If you are considering a change from a three-quarters to a half-size violin, your fingers and arm must be extremely short. As I cannot possibly solve your problem without a personal examination, I would advise you to go to some good violin teacher and get his advice as to the correct size. Ordinarily you cannot make the proper stretches because you do not hold your left arm far enough under the violin. Or possibly you hold your thumb too far back in fingering. Try advancing your thumb on the neck of the violin and putting your left elbow far under the violin (to the right) which will throw your hand up above the fingerboard.

Obscure Maker.

F. S. B.—Sorry that it is impossible to obtain information about the maker of your violin. There are thousands of makers interested all over the world, who are quite unknown to fame.

The Spiccato.

J. C. H.—The sixteenths notes you mention could be played spiccato with good effect. In this bowing quite short strokes are used, and the hair leaves the string with a quick rebound between the notes. In playing spiccato, the softer effects are produced nearer the middle of the bow. For louder passages play nearer the frog. If you have never learned this bowing you will have to get some good violinist or violin teacher to show you how it is done, as it cannot be learned from a written description.

"Why Can't I Memorize?"

"Freda."—No wonder you have far advanced you are in music, and never having heard you play, I cannot tell just why you have so much difficulty in memorizing. In this by your letter, you seem to know the different methods by which it is effected. At a guess, I should say that you are probably trying to memorize pieces which are too hard. You can memorize the scale in C in one octave, can you not, or the *Old Kentucky Home*, or four bars of *Yankee Doodle* or *Annie Laurie*? If you can do these you can do harder things. Confine your memorizing first to the *very simplest things* you know. Gradually you can take on harder tasks. And remember this: you will have to set apart a certain amount of your practice time every day to memorizing. Pupils usually fail because they do not devote enough attention to it. Many at first find it hard to memorize, but the constant use of this faculty strengthens it, and they even finally learn their parts by rote with astonishing facility.

The "Kink" in a Bow.

T. F.—A skillful violin repairer can often take a "kink" out of a bow which has become crooked by holding it over a gas flame and manipulating the stick with the hands. This requires a skillful and practiced workman. When a bow has lost its inward curve and will no longer hold the hair taut, the bow-maker can often restore the curve by clamping the stick to the proper shape and heating it, in the same manner as the curve was produced when the bow was originally made. As you are hardly likely to have the facilities and experience to do this, it will probably be your best course to send the bow to a good bow-maker.

Three-Stringed Basses.

W. F. H.—Joseph Guarnerius did not label his violins "Grand Solo Violin Guarnerius" on the scroll. A violin so labeled is no doubt a factory-made German copy. 2. Almost all of the Italian masters made three-stringed double basses such as you describe. In the modern orchestra four-stringed basses are used. 3. Maggini never dated his labels. He placed them near the center of his violins. The following is a copy of a Maggini label: *Gio: Paolo Maggini in Brescia.* His varnish was usually dark.

Whither Does Art Tend?

A. A.—Whether or not music has "solved the problem of the world," as your letter has it, it has certainly solved many of the problems of the world, in so far as it has brought joy and sunshine into the hearts of uncounted millions and has immeasurably improved the character and disposition of the human race. 2. Just how long the present craze for jazz will last is anybody's guess. At present jazz comes pretty close to being the only national music which the United States has. 3. No art or science is ever fully perfected, including the art of music. There will no doubt be a steady development in the musical art as long as civilization lasts. 4. It is likely that the art of violin playing will develop just as any other art. 5. Jazz is an invention and a product of the United States. Europe borrowed its jazz from America.

Hand-Made Violins.

B. D.—In justice to its advertisers THE ETUDE has a rule which forbids specifically recommending certain makes of violins to the exclusion of others. Write to some of the violin dealers who advertise in THE ETUDE. They will supply the necessary information. 2. The best class of American violin makers compare favorably with those of Europe. 3. A strictly hand-made violin by a good maker retails from $150 to $300, violins by makers of less reputation, somewhat less. 4. The violins of Stradivarius are credited with having the greatest volume and carrying power of all the great makers, but in this respect there is not a great deal of difference between the best violins of Stradivarius and those of Joseph Guarnerius. The majority of virtuosi prefer the Stradivarius violin, but there are just a few who prefer those of Guarnerius. 5. Violins with labels in one or two pieces, if well made, are equally good. 6. Grading of violin solos is somewhat arbitrary. The *First Concerto in A Minor* of Accolay is usually listed as fourth or fifth grade. 7. For violin duets, maybe you would like the second and third books of Weiss' *Garland of Flowers* or *Twelve Progressive Duos*, Op. 87, by De Beriot. Your best course is to have the music dealer or publisher send you a number of duets on inspection so that you may select those which you wish.

Bausch Violin.

H. G. G.—Ludovicus Bausch was a German violin maker who made violins at Leipsic, Germany. He was a son of C. A. Ludwig Bausch, the famous bow-maker. While he could hardly be classed as a famous maker, he made some excellent instruments. If your violin is a good specimen of Bausch's work, it ought to be worth the $250 you paid for it. The "1836" on the label means that the maker completed it in that year.

Time to Re-hair!

E. P.—If your bow has been well rosined but fails to have the proper "grip" or "bite" on the strings as the hair is drawn over them, it needs to be re-haired. From lack of experience a violin student is very often puzzled as to just when his bow needs re-hairing. In such a case he had best ask his teacher or some experienced violinist to try the bow and see if it needs new hair. In time the pupil will learn to determine his matter for himself, just as an experienced barber knows when his razor needs stropping or honing.

Clear Harmonics.

J. W. A.—The notes are to be played as harmonics. Place the fingers on the strings at exactly the points where they should be placed when playing the notes in the third position. But instead of pressing the strings firmly on the fingerboard, let the fingers rest lightly on the strings. This will produce high, clear, flageolet tones. Harmonics are difficult for a violin student who has had no careful instruction, so you may have to get some help from a practical violinist before you can produce them.

Proportionate Necks.

W. E. H.—The American agent for the magazine you mention is Axel Ad. P. Snow Street, Providence, Rhode Island. The subscription price is $1.50 a year. 2. As string instruments increase in size, they naturally have to be fitted with longer necks. However, in the case of the violins you specify, the increased size is so slight as to be negligible. Standard-sized necks would do very well for such instruments.

Visto!

E. M. M.—*Visto* means brisk, lively, nimble. *Lusingando* means that the passage is to be played in a caressing, coaxing, seductive manner.

BAND AND ORCHESTRA DEPARTMENT

(*Continued from Page 367*)

represented by a tympani roll which commences softly and gains in speed and intensity. After an almost imperceptible pause, a resounding thump or two would represent the drop into the basket.

Dramatic or descriptive situations must be dramatized; *imagination* is needed to do this effectively.

Bandmasters should attend contests, not merely to compete but also to learn from other bands which they may have an opportunity to hear. They should study the work of other bandmasters—study carefully the criticisms of the judges. They should study the methods of the bandmasters which are awarded first places, find what courses of study they have pursued, what system of teaching and rehearsing they employ, what standards they accept, in fact, what are the secrets of their success. Then it is their opportunity to "go and do likewise."

MUSICAL HOME READING TABLE

(*Continued from Page 351*)

"He was outwardly a cold, stern man, with a face as rigid as stone. He almost utterly ignored audiences, and the more frantic the applause, the less likely was he to recognize it. It was only when he was disturbed by the idle chatter of people that he recognized anyone, and those recognized under such conditions were not likely to forget the manner of it.

"He was a man of strong passions, but in performance they were tempered by his dominant artistic nature. He could play with tremendous power, sometimes with such vehemence as threatened disaster to the wires, and, on the other, hand, his melody-playing was characterized by a delightful singing quality, for with all his energy, which sometimes appeared ferocious, he still had great beauty of tone.

"When it is considered that he played everything from memory and that his repertory embraced hundreds of compositions for piano alone, as well as concertos, and that he never practiced, only now and then going to the piano to run over a few measures of a piece he had not played for a long time, his great talent will be appreciated.

"He was at his best, it seemed to me, in concertos. By his titanic power and impulsive force he not only made his piano take its proper place in the sea of sound, but he fairly led the orchestra in an authoritative manner. In a word, he dominated audience, players and sometimes conductors. Such playing had not been heard before and is not likely to be heard again, for no one can imitate him. He has left no school. He belonged to no school. He was a great musician playing Rubinstein."

The Verdict of the Princess

LIKE many another composer, Saint-Saëns had his difficulties in getting a start as an opera composer.

"The very successes he had obtained as a composer of symphonic music went against him," observes his biographer, Arthur Hervey. "What could a writer of symphonies know about operas? The fact of his being an organist and a pianist made matters worse, particularly the last qualifications. 'Bizet,' he writes, 'who played the piano admirably, never dared to play in public for fear of aggravating his situation.'

"A fair princess of artistic tendencies having been asked to interest herself in Saint-Saëns answered, 'What? Is he not content with his position? He plays the organ at the Madeleine and the piano in my house. Is that not sufficient for him?'

"At last he was entrusted with a libretto, that of *Le Timbre d'argent*, and in 1865 had sketched out the music of the work, which was in five acts. For many weary months Saint-Saëns tried in vain to have his opera produced. Then came the Franco-German War of 1870, followed by the fall of the Second Empire, and music in France necessarily came to a standstill for a while."

It was, of course, Liszt who finally helped Saint-Saëns to operatic fame by producing his *Samson and Delilah*, not in France but in Weimar, 1877.

"He believed in the control of the intellect, in studying a composition, eliminating all emotion, all feeling, and just analyzing it and taking it apart until it is learned. And after it is thoroughly mastered, then, as he said, 'you can let go.'"—LESCHETIZKY'S PUPIL, DESCRIBING HIS MASTER'S METHOD.

Success

By HENRY B. O'CONNELL

IT IS SAID that one man in a hundred makes a success in life. He is one who thinks and reasons, observes, considers and concludes wisely. The other ninety-nine see without observing, decide without reflecting and experience without profiting by their experiences.

The successful man will read such an article as this over, think it all out, and apply it to his own professional or business life; while the other ninety-nine will throw the paper aside with scarcely more than a cursory glance.

There is much truth in the foregoing. Apply the principles to your profession. Read carefully all the good literature pertaining to your art and the music trades that comes to your notice; consider thoroughly any new ideas advanced; make practical use of the information and instruction gained; learn to keep abreast of the times and fully posted as to the continued progress being made in the musical profession. Then it goes without saying that you will have taken several new steps on the road to success.

Perhaps you are already successful. Then teach your pupils how to become so. Show them the value of literature, the benefits to be derived and the indispensable knowledge to be gained through careful reading and study. Advise them to subscribe to the leading musical journals. Success, after all, is simply the grasping of each small opportunity as it comes—the constant endeavor to reach a higher plane.

Playing by Ear May Be a Fault

By CHARLES KNETZGER

EXPERIENCE proves that a pupil with the ability to play by ear will often, with less application, surpass others who apparently work much harder.

A small pupil of mine, who could pick out pieces she had heard at the physical training classes and elsewhere, nevertheless found it difficult to learn the notes. But she could learn a piece in an incredibly short time after she had heard it. Her sense of rhythm was excellent and she played with a feeling of poise and security which many older pupils lacked.

Playing by ear is a sure sign of natural ability and the possession of musical instincts, and this is a tremendous asset to the student of music. Trying to pick out tunes on the piano strengthens the ear memory, thus serving a good purpose.

There is no legitimate reason for forbidding a pupil to indulge in this pastime provided he does not thereby neglect his regular practice. If, however, a pupil has a tendency to rely too much upon his ear, neglecting note-reading, he should be obliged to do sight-reading at every lesson and to learn pieces not previously heard. For such a pupil the playing of the lesson over in advance by the teacher is but a strengthening of his weakness.

QUESTIONS AND ANSWERS

(Continued from Page 349)

si, ta, li, si (or ti), do," descending; "do, ti, te, la, le, sol, se, fa, mi, me, re, ri, do, si, se,

4. Here appears a question about Czerny, Op. 299, No 25.—HOFFETT, L. Bronx, New York.

A. Kindly explain just what you mean by the "Italian Method." Do you refer to the names of the notes? The actual method or manner of playing, aside from the names of notes, is the same as others. 2. Yes, your statement as to the names of the notes of all major scales is quite correct, *according to the system known as the "movable do,"* that is, by which the major key-note is always *do* and the minor key-note is always *la*. 3. Again, these chromatic names are correct. 4. I do not possess a copy of the work, so cannot reply. Another time, please copy and send me the measures or passage of your query.

Length of Practice Period.

Q. Is there such a thing as overdoing five-finger exercises? I give two hours daily to scales, five-finger exercises and arpeggios, with half-an-hour's rest in between.—G. A. V., Newark, New Jersey.

A. Common saying has it, "You can have too much of a good thing"—and this includes piano-playing, too. Make it a rule to leave off before fatigue sets in. Fatigue and weariness are sure proofs that you are overdoing it.

Fitting the Concrete to the Abstract.

Q. In a recent issue there is a reference to a "Prelude" (without name) by Rachmaninoff, with the following story: "A man buried alive, is struggling to get out of his coffin; the knocking is terrific; he becomes resigned and dies." Will you please verify this, give me the name of the composition and a more detailed interpretation?—B. A., Chattanooga, Tennessee.

A. As a rule these stories are told by inventive teachers to arouse a pupil's interest and imagination. Also, "as a rule" they are very far fetched, reminding one very forcibly of the names invented by certain adventurous publishers for certain Beethoven sonatas. The best music composed is abstract music, having no story or description, but leaving its interpretation to the hearer's emotional imagination. So, to my great regret, I am unable to tell you either the name of the piece or of the "man buried alive."

Descriptive Piece by Scharwenka.

Q. Can you tell me the title of a pianoforte piece by Scharwenka? It is a descriptive piece in two motives, the first describing an obstreperous boy, the second, his mother remonstrating gently about his behavior. I have tried unsuccessfully to procure it by this description.—H. T. Q., Oil City, Pennsylvania.

A. Your very lucid description does not help me, but it might help you in a certain respect. That is, my advice is that you should get all Scharwenka's solos and start on your voyage of discovery of endeavor to find a piece that may fit your story. Even if you fail in your quest, you will have done an incalculable amount of good to your musical knowledge and to your piano technic.

To Stand or Not to Stand—That Is the Question.

Q. I am an amateur clarinetist and a member of a band. Is it absolutely necessary for me to stand when playing in public? I can play much better sitting. Ought I sacrifice tone and technic just for appearance sake? Does clarinet playing help one's piano technic?—H. H. St. James, Minnesota.

A. By all means, sit, if you thus get better results. Never sacrifice either tone or technic. It should help your finger agility, provided you do not over-practice, which might result in a cramped hand and fingers.

Czerny's Studies—Bach's Forty-eight —Study with an Advanced Teacher.

Q. 1. How far advanced should a piano student be before going to a master-teacher? 2. should all Czerny's studies be played strictly according to metronome time, as indicated? 3. Is it wise to study Bach's "Forty-eight," both books, from cover to cover?—PAUL, Johnson City, New York.

A. 1. You should have impeccable technic: scales, arpeggios, chords, octaves, trill, legato, staccato, finger exercises, and so forth. 2. Yes. Eventually. But you should begin their study much more slowly than the pace marked and, as your playing becomes more assured, gradually, *very gradually*, increase the pace, until you can play at the tempo required. *Study slowly always.* There is everything to be lost by too rapid execution: touch, clarity, expression and interpretation. 3. Most decidedly. Play all of Bach. Some every day. And, in addition, study some of the works of his talented son, Carl Philipp Emanuel.

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL FOR SALE or WANTED

WANTED—Several well-educated women as registrars for the leading Conservatory of Music in a thriving Ohio city. This is a very high grade proposition and very profitable to ambitious women who desire to devote their time to pleasing work. Send application. Address Collingwood Conservatory of Music, 2310 Collingwood Ave., Toledo, Ohio.

ESTABLISHED PRIVATE VIOLIN TEACHER desires position in public school system. Capable, conscientious and co-operative. Very thorough in foundation work. Experienced in training ensemble groups. Some ability at the piano. Other qualifications. Address "S," care of Etude.

FOR SALE—Four used Virgil Claviers, $85.00 each. Apply D. B. Watkins, Ohio Wesleyan University, Delaware, Ohio.

MODERN HARMONY—By corresponden. Edmund C. Barton, 53 Chestnut St., Claremont, New Hampshire.

MUSIC COMPOSED to your words—Melodies Harmonized—Manuscripts corrected and prepared for publication. R. M. Stults, composer "Sweetest Story Ever Told" and 600 other works. Ridley Park, Pa.

PAPERS on musical subjects prepared for club use. Programs arranged. George A. Brown, Lansdowne, Pa.

MUSIC ARRANGED—Vocal, orchestra, band. J. Loftus, 544 Burrard St., Vancouver, B. C., Canada.

CHORUS DIRECTORS AND PRODUCERS—We copy songs by a process as clear as print, 10 to 100 copies. Cheap. Music as print, 10 to 100 copies. Cheap. Music arranged also. Established eleven years. Address—Southern Melody Shop, Box 267, Montgomery, Ala.

"POEM-MUSIC CURE." San Jose, Calif., Best—Dime. Transparent Tape. Sample 25c.

WANT EXTRA MONEY? Details one dime. N. V. Cox, Box 331, Decatur, Ill.

ANNOUNCEMENTS

CORRESPONDENCE SINGING COURSE. Small Monthly Payments. Dr. Wooler, Cleveland Ave., Buffalo, N. Y.

SCHOOL MUSIC DEPARTMENT

(Continued from Page 368)

been offered. The study of music literature from the listener's standpoint utilizes one-fifth of the time in each course.

Music in the Senior High School

THE COURSES offered in 1921 were Music I, II, III and IV, harmony, orchestra and band. In 1922 a course in Music Appreciation for the study of literature beyond the performance of high school pupils was included. In 1924 voice classes were organized. In these, special attention is given to the diverging needs of the voices of individual pupils.

Music I, II, III and IV consists of a general composite course covering four semesters. It includes chorus singing, with special attention to tone and interpretation, sight reading, elementary theory and preparation for hearing concerts in concert halls or over the radio.

In the spring of each year a vocal contest has been held among the senior high schools of Kansas City by the girls' glee clubs, boys' glee clubs and mixed choruses. The mixed choruses have contested not only in singing but also in sight reading. Another yearly event of importance is the singing of a cantata by the combined mixed choruses from all high schools. We are pleased that one of our high schools (Manual Training High School) has won the state music contest at the University of Missouri for three consecutive years, 1925, 1926 and 1927.

In 1921 the Kansas City Music Teachers' Association, in collaboration with the Director of Music, worked out a four-year course of study in piano, violin and 'cello and a two-year course in voice, which the Board of Education approved. By this plan examinations have been conducted twice yearly by examiners from outside Kansas City employed by the Board of Education. The examinations have been based upon the material outlined in the approved course.

Orchestra and Bands in Junior and Senior High Schools

TWO ORCHESTRA ensemble classes are held daily in all junior and senior high schools. Last year Mr. N. DeRubertis, conductor of the Kansas City Little Symphony Orchestra, selected and trained an orchestra of seventy-five players from Kansas City high schools, which played a concert at Ivanhoe Temple. Half of this group was selected for the All Star High School Orchestra which played at the Southwest Music Supervisors' Conference at Tulsa, Oklahoma, in March.

A well-balanced band is in existence in every junior and senior high school in Kansas City. In April, 1927, The Board of Education voted $5400 to be used in the purchase of larger band instruments to be used in the high schools. In addition to the equipment in orchestra and band instruments furnished by the Board of Education, the high schools have purchased band and orchestra instruments costing $7060.

Music in Junior and Teachers' Colleges

ADVANCED courses in music appreciation and harmony are offered in the junior college. A boys' glee club, a girls' glee club and an orchestra make valuable contributions to school activities.

Music instruction continues throughout the three years of Teachers' College. This course includes experience in singing, with special emphasis placed on tone and interpretation and acquaintance with all music material used in the Kansas City elementary schools. The method of presentation is, of course, stressed. Observance of regular class-room teaching of music and practice teaching are required for graduation.

Music Equipment in the Schools

THE LABORATORY equipment of the music department consists of singing text books, pianos, phonographs and phonograph records. The Board of Education furnishes the text books and rents pianos for kindergartens only. It is interesting to note that in the elementary schools there are 155 pianos and 172 sound reproducing machines bought by Parent-Teacher Associations. The amount which has been expended by the Parent-Teacher Associations is $81,075.

New Musical Works Reviewed

The Schumanns and Johannes Brahms: Memoirs of Eugenie Schumann. Two hundred and eighteen pages. In cloth binding. Pictures, hitherto unpublished, of the Schumann family. Publishers: Lincoln MacVeagh, The Dial Press. Price: $4.00.

Any record of events just as they have happened and of thoughts and emotions just as they have been aroused, if told simply and truly, without deviation, will inevitably stir the hearts of the readers. But the story that deals with the destinies of the truly great far outshines the grey records of the "respectable average."

But, besides, there are biographical data of unique character: how Clara Schumann conducted a lesson; what exercises Brahms considered of technical value, and what rules of practicing were observed by the Schumann household. Eugenie Schumann has made herself a most laudable Boswell, recording, with a far more sympathetic touch than that of the keen-eyed Caledonian the emotional life and spiritual development of Clara Schumann, the artist-mother.

The Musical Design of the Ring. By A. E. F. Dickinson. Bound in paper and published by the Oxford University Press. Eighty-two pages. Price, 50 cents.

It is axiomatic that appreciation in any art is nearly proportionate to one's knowledge of that art, and hence we would most strongly recommend to music students in general, and to Wagnerites in particular, this brief but excellent work by A. E. F. Dickinson, well-known English writer and critic.

The many "leitmotifs" of the Ring are carefully quoted and catalogued, and with this thoroughness the author shows us the design of each opera and follows the development of each motive.

All About Symphonies. Before attending a Shakespearean play, we get out our "Macbeth" or "Hamlet" or "As You Like It" and scan the familiar lines with new interest. Yet few of us can play over a Beethoven "Fifth" or a Schubert "Unfinished" in such a way as to recall the majesty and loveliness of the originals. What we all can do is to enliven our imaginations by reading in J. F. Porte's "Pamouis Symphonies and How to Understand Them" the stories and simple analyses of the selections of the evening's program. Told with understanding, these descriptions afford a means of awakening the very sounds of the Instruments in our ears. As a further assistance for our memories, lists of records reproducing the special symphonies are given at the end of each chapter.

Cloth bound; 209 pages; illustrations; Publishers: William Reeves; Price: $2.25.

Cinderella at the Piano

(Continued from Page 359)

order that you may more comfortably approximate the usual tempo of 132, when the right hand part is added.

Move slowly in order to be safe. The reason we proceed very deliberately on an icy sidewalk is that we may see clearly where the safe spots are. Then we bring the foot down slowly in order to minimize the possibility of slipping or of throwing the body out of balance. If one takes the first steps slowly and carefully, one gains both a knowledge of the condition of the sidewalk and also a confidence in his own adjustments to meet the conditions.

Those Ice-Covered Spots

IF YOU hurry the first steps you will slip and stumble, and then you will be afraid all the way.

So if you allow Cinderella to rush headlong into slippery, difficult places, she will fall. She will lose confidence, and she will become an awkward bungler.

At the beginning of this article I spoke of your stumbling so when memorizing the left hand chords. You are no exception to the rule that, for ninety-nine out of every one hundred students, the chief obstacle in memorizing is the left hand part.

What is the task for the memory? The psychologist tells us that for the cultivation of a reliable memory two things must be stressed: (1) attention to material; (2) repetition of process.

Attention to material is applied in two ways, analysis (pulling apart) and synthesis (putting together).

If you have grasped the intent of the former paragraphs, you will perceive that that is precisely what we have been doing. We have been spelling out the left hand part letter by letter for the reading, and motion by motion for the playing—analysis. Then we built up the chords, both by reading and playing and then built these chords into phrases into the final synthesis.

Make the Eyes Save the Fingers

FURTHERMORE, we gave *attention* to the first twenty-four measures (two pages) of the left hand part and found that only eight measures needed our practice, the other measures simply repeating former phrases. That is analysis of form.

The very fact that you have so carefully analyzed the material of reading and playing has put you already far on the road to memorizing this Nocturne.

(2) Repetition of process. Here, too, your eye and hand have been busy repeating many times the motions necessary in reading and playing, and to that extent you have eased the task of the memory. In fact you will find that without further thought you can play quite a number of the chords from memory.

But—there will be some chords that the memory has not grasped. Why? The answer is plain. They have not had enough *attention* and *repetition*. For instance, compare the third measure with the others around it and you find it has four entirely different chords. So it demands that much more analysis, synthesis, and reiterated motions to drive it—like a pile-driver—into the firm soil of the memory.

Stitches for Cinderella

"SO MANY, many repetitions!" you say. Well, think of the hundreds and hundreds of stitches that Cinderella must put into the Queen's robes and trains —and not one must show!

Can you expect good work from Cinderella if you encourage her to think of herself as only a menial? If you send her out as a scullery maid to wait upon the Queen Melody and hold her train, but have all her buttons missing, she will stumble every few steps and people will giggle and think the royal procession a huge joke. Rather, train her to a sense of her high dignity as the Queen's attendant, for Chopin has given dainty gossamers and rich brocades to adorn her Queen.

SELF-TEST QUESTIONS ON MR. BENBOW'S ARTICLE

1. *What three conditions make the left-hand part harder to play than the right?*
2. *What notes particularly trouble the "overseer?" Why?*
3. *What observance will safely conduct the eye over slippery places?*
4. *What two processes are necessary in memorizing?*
5. *Explain analysis and synthesis.*

Organ Questions Answered

(Continued from Page 392)

Q. What are the tonal qualities peculiar to each of the following stops? Quintadena, Bourdon, Heckelphone and Ludwig's Tone?

A. *Quintadena*—We quote from Audsley's "Organ Stops and their Artistic Registration," "The Quintadena is in all essentials similar to the covered stop correctly designated *Quintaten*, that is, yielding a compound tone in which the twelfth or second upper partial tone is present in a pronounced degree along with the prime or fundamental tone. The stop is formed of covered pipes of metal or wood. As a rule the metal stop is to be preferred, if not on too large a scale and artistically voiced.

The *Bourdon* and *Heckelphone* are specialties of Ernest M. Skinner. The *Bourdon* is an open metal labial stop of 8 ft. pitch introduced in 1904. The pipe is similar to the Gemshorn—conical in form—but differing in having the diameter of its top opening only one-fourth of the diameter at the mouth line, in being slotted near the top and in having a mouth width equal only to one-fifth of the larger circumference of the body. The tone of the stop is compound and singularly bright—due to the octave being distinctly prominent in combination with the prime tone. In addition there is a similarity in the tone which suggested the name to Mr. Skinner.

Mr. Skinner describes the *Heckelphone* as follows: "The Heckelphone is a rare orchestral instrument. It is sometimes called a Baritone Oboe. It is used, so far as known to the writer, only in Richard Strauss's Operas, "Salome" and "Elektra." It is similar to the English Horn in character but has four or five times the power of the latter. It appears only in the Solo manual divisions of large instruments.

We have a hazy recollection of having heard of *Ludwig's Tone* but cannot locate information at this time. If we discover it, the information will appear later.

Q. The well-known hymn, "All glory, laud and honor" was the subject of discussion between two members of a church. "A" claimed verse one was to be followed by the refrain of the hymn before proceeding to the second verse, even though the words of the first verse and the refrain were identical. "B" claimed verse one was to be followed by verse two, omitting the refrain on verse one. Will you give your opinion as to which is correct?—E. R. B.

A. In St. Clement's Church, Philadelphia, where the editor serves as organist and choirmaster for a very ritualistic service, this hymn is sung on Palm Sunday, by chanters inside the church doors, and the choir in the corridor, outside the church doors. The Chanters first sing "All glory, laud and honor," followed by the Choir singing the refrain "All glory, laud and honor," according to usages suggested by "A." The respective verses are then sung by the Chanters, the refrain by the Choir being sung after each verse. Under ordinary conditions, however, we would incline to the usage suggested by "B," since, as the antiphonal use is missing, the effect is not enhanced by the repetition of the same words and music.

Q. I have an old two-manual pedal reed organ of eight stops—built ready to attach a blower. Please tell me what size and type of blower should be used.—H. K.

A. We would suggest a blower of the fan type, of one-sixth to one-fourth horse-power, depending on make of blower selected.

Master Discs

(Continued from Page 366)

impressively projects the breadth of that majestic change at the finale. The set is well recorded. The interpretation throughout is good—satisfying in its brilliancy. A bit more legato might have been forthcoming, however, in some of those dance-like melodies.

Prelude and Fugue in C major (Bach) and *Prelude and Fugue in C minor*, played by Harold Samuel (Victor).

Samuel's playing of Bach has become internationally famous. It is rhythmically sensitive. These two familiar Preludes and Fugues will undoubtedly interest students as well as music-lovers.

Vocal Artistry

AUF FLUEGELN des Gesanges (Mendelssohn) and *Von Ewige Liebe* (Brahms), sung by Lottc Lehmann (Odeon).

One of the greatest soprano voices of our day interprets these two songs beautifully. They are both love songs and very appealing.

Barber of Seville (Rossini), *La calunnia* and *Song of the Flea* (Moussorgsky), sung by Chaliapin (Victor).

Chaliapin's ingenious artistry is superbly projected in this disc. He is one of the few artists who never lose their personality on or off the stage. In the operatic aria a wily priest tells how a "breath of scandal" cleverly told will quickly develop into a slanderous story. In the song of that clever Russian composer, Moussorgsky, giving the story of a flea that becomes a counter, Chaliapin adroitly presents the humor of this composition.

Hymn to Apollo, Ancient Greek (about B. C. 278) and *Veni Creator Spirius* (Hymn of Charlemagne), sung by the Palestrina Choir.

Sicut Cervus and *Popule Meus* (Palestrina), sung by Palestrina Choir (Victor).

These two discs are culled from the educational catalogue, but their interest undoubtedly will be universal. The choir which calls itself after the famous 16th Century composer is unusually fine. The Hymn of Charlemagne, the Crusader, was originally written about the end of the 8th century. The present version is listed as having been used by Jeanne d'Arc in the 15th Century. The two Palestrina chorales are exceptionally beautiful. These little discs have some fine examples of unaccompanied singing. The old Greek composition is also interesting. The numbers of these discs are 20896-20898.

Recommended to be Heard

THE FOLLOWING series of discs THE ETUDE recommends as worthy of a hearing, though, because of lack of space, they cannot be individually analyzed: *Manon*, Le Rêve and *L'Elisir d'Amore, Una furtiva lagrima*, sung by Charles Hackett, *Mazurka in B minor* (Chopin) and *Campenella* (Liszt-Busoni), played by Ignaz Friedman; *Polonaise* (Chopin) and *Prelude, Opus 28, No. 15*, played by Ethel Leginska; *Little Minister Overture* (Mackenzie), New Queen's Hall Light Orchestra. (These are Columbia recordings.) Then there are the following: Haydn *Trio in G major*, played by Thibaud, Casals and Cortot (a deliciously optimistic little work); "The 5th Symphony of Tchaikovsky," played by Chicago Symphony (a glorious work, ably described in accompanying circular); The Victor Herbert Album, selections from his works being commendably recorded; the Metropolitan Chorus discs—"Meistersinger," *Kirchenchor* and *Wach auf!* sung by Berlin State Opera Chorus. (These are Victor recordings.)

Educational Study Notes

(Continued from Page 387)

On the syllable "sil" in the word "silver," place the tone high in your head and open your throat (not your mouth) wide.

With Muted Strings, by August Noelck.

August Noelck is a leading German composer, concerning whom biographical data have recently been given in these columns. This beautiful waltz theme in E-flat strikes us as being a real inspiration. The piece "flies well" for the violin, moreover. The sections of *With Muted Strings* are of normal length and are connected by carefully constructed "bridge passages." In the latter, freedom of tempo is allowable.

By all means use *rubato* effects in this piece—being careful, though, that accelerated phrases are always balanced by retarded ones, so that a perfect balance is never lost. *Gracioso* means gracefully.

Dark Eyes that Dream, by R. S. Stoughton.

The lyric for this song is by Daniel S. Twohig, whose poems have been set to music by numerous and discriminating composers. What an excellent and alluring subject he deals with here—"Dark eyes that dream!" Surely every singer who feels and can express sentiment will enjoy this song. Mr. Stoughton's musical interpretation of the poem is typically fine.

A very great many singers will omit the letter "n" in "dream." Be warned ahead of time, and do not commit this error.

A common tendency will probably be to overuse the *portamento* in this song. In other words, many vocalists will allow their voices to slide from note to note continuously throughout the song. Let it be said at once that *portamento* effects—like whipped cream—should be used sparingly to be enjoyed. Otherwise the appetite will cloy.

Make a slight pause between the words "constant" and "fond."

Sonia, by Alfred Prince.

Most of us think of "Sonia" as a purely Russian name, but apparently it is used by the Poles also.

This dance is of a polonaise type, in triple rhythm and with characteristic themes. As four-hand material it is particularly pleasing.

Its construction is so regular that the players can, by themselves, easily make an analysis chart of it such as we often suggest.

The Trio in D-flat must be played with great expression. The richness of this key is well known to composers, who have employed it in the expression of deep sentiment.

Adoration, by Felix Borowski.

The gorgeous richness and wonderful appeal of this melody by Felix Borowski have endeared it to us all. And now Mr. Nicholas Douty, the renowned tenor and pedagogue, has fitted to it a most eloquently poetic text, based on Psalm 148.

Sing this song with utmost feeling, and with slow steady rhythm, hastening the tempo for the middle section in B minor.

Legato singing is extremely difficult. It presupposes good breath control—which many singers have not.

March Processional, by John Hermann Loud.

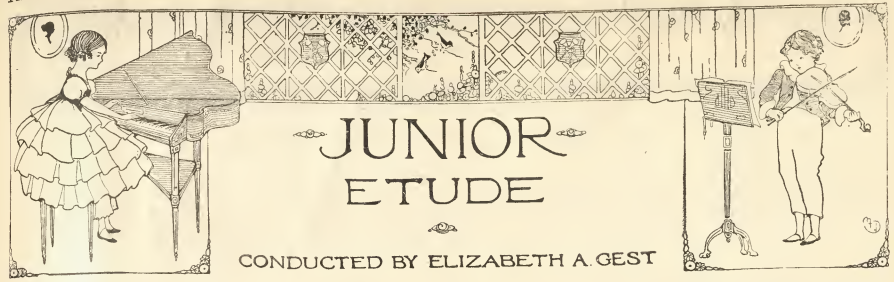
J. H. Loud

John Hermann Loud was born in Weymouth, Massachusetts, in 1873, and his career as an organist and composer is a brilliant one. A disciple of the great Alexandre Guilmant, he brings to his work the inspiration he received from the great Frenchman and adds to it the vigorous enthusiasm of his own remarkable personality. For some years Mr. Loud was the Dean of the New England Chapter of the American Guild of Organists. He has given nearly as many organ recitals as the inveterate Samuel Baldwin of New York City, and has been chosen to play at various Expositions, including the recent Sesqui-Centennial Exposition in Philadelphia.

His present composition reflects his virile personality.

Play *March Processional* with great dignity, and with steadiness of rhythm.

"Humanity everywhere is athirst for music. It might justly be called a holy cause, requiring a spirit of consecration. No teacher, whatever his intellectual rank, is superfluous, provided that he realizes that humility and a right understanding of the nature of his problem are as necessary as zeal."
—EDWARD DICKINSON.



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Phrases from a Piano's Diary

By ANNETTE M. LINGLEBACH

(*Continued from last month*)

Interlude: Tea-Time

LAST night I was telling the flute and the brown violin how wonderful it is to write a diary with both a prelude and a finale. The flute was so amused at the idea of a piano writing a diary that he asked me to read the prelude and I did.

When I finished, he cried, "Fiasco! How terrible!" and curled up his thin yellow mouth.

At this bass-note criticism, the brown violin murmured, "Oh, the prelude was nice, Happy Piano. It was very nice."

And then the flute (the flute sings every day to the brown violin) said, "But I write better! Listen to my Tea-Time story," and he began to read:

At tea-time both the Andante Rabbit and the Allegro Mouse came out into the Beautiful Garden of Tone and sat down before the blue Table of Rhythm. The Andante Rabbit would talk in perfect rhythm with softly accented measures while the Allegro Mouse said nothing at all, which was just as well, as he talked in such broken and uneven time that no one could understand him.

For the Andante Rabbit the dishes behaved wonderfully. The Waltz-Time Tea would taste maestoso (grandly) because he drank it down slowly and carelessly. The sugar in the blue galop bowl danced gracefully into his pink marcato cup and the polonaise bread would graciously let itself be cut into slices of many queer shapes.

But with the Allegro Mouse the dishes were not friendly. The sugar fell out of the blue galop bowl in jumps and leaps, and the polonaise bread would not cut straight, and the Waltz-Time Tea went down the Allegro Mouse's throat like the sharp notes in a gavotte. It was terrible—how rude the dishes were to the Allegro Mouse, and still, twice as wonderful, how friendly they were to the Andante Rabbit!

One day the Allegro Mouse decided to imitate the Andante Rabbit at his dainty eating. When Tea-Time came, he walked with measured tempo steps out to the garden and sat down with such perfect quietness that only his coat-tails flapped in the breeze. The dishes did not leap or jump as they usually did when he sat down at the little blue table. He picked up a minuet-cookie and ate it slowly—slowly—slowly. He poured Waltz-Time Tea into his cup and drank it down as the Andante Rabbit did. He cut the polonaise bread with a steady quarter-note beat that completely deceived it. Still silence. He talked to the Table of Beautiful Rhythm which answered him in clear-singing tones. He ate some singing-tone sugar. Still the dishes remained

(*Continued on Next Page*)

A Case of "Sneezles"

By H. M. CHAMBERS

PANSY had a bad cold and the doctor brought to her bedside a large, black, leather bag filled with a queer assortment of bottles—long, narrow ones, fat ones and red and blue colored ones—as well as boxes of pills and powders. But, since she simply had a "case of sneezles," she took only one small dose of medicine with a whole glass of orange juice to take out the taste. Then she leaned back on her pillow and watched the doctor fold up his bag and give instructions to Sallie, the nurse.

She had played with her dolls, Gracie and May, until she was half sleepy, so she tucked them comfortably in bed beside her, first seeing if their tongues were quite as pink as they ought to be.

Then she glanced toward her violin lying on the table, the bow slanting across the strings. The wind was blowing briskly over it. "I wonder if they're cold," Pansy whispered drowsily.

Then she opened her eyes and her ears widely, for straight from the violin came a low, lispy murmur, "Oh, brother Bow, did you hear that? Our mistress asks if we are cold!"

For answer only a sigh came from the bow.

"And to think," the violin went on, with a sort of whimper, "she complains of our tone when you are raspy with dampness and I am so hoarse that I can scarcely speak—let alone sing."

"I know it!" breathed the bow sadly. "Besides, she never unwinds me so that I can catch a wink of sleep. I haven't rested for days. I'm simply fagged out!"

"But just look at my bridge!" exclaimed the violin. "It positively makes me seasick to see it just on the verge of falling all the time. When it *does* fall I know it will hurt me dreadfully and maybe make me deaf for life by knocking over my sound-post. Then, where shall I be? I sha'n't be able to sing a single beautiful tone!"

There was silence for a minute. Then the violin continued more gently, "I do wish you'd not rest quite so heavily on my fingerboard, brother. My strings are lax enough now, goodness knows! There won't be a tune left in them, if they get any lower.

"I don't like sprawling around any better than you!" exclaimed the bow pettishly. "But what are we to do? It's all our mistress' fault. We might attract her attention, though, if we tried hard enough."

Just then a particularly strong gust of wind blew over the table and Pansy heard a low whistle coming from her violin. She listened again to make sure. It was, certainly, whistling for help.

"Oh, Sallie," Pansy called. "Please come and put my violin in its case. And unwind the bow. Yes, and be sure, please, to tuck my violin in, poor thing! At my very next lesson I'll ask teacher to straighten the bridge. Funny, I never thought about violins catching cold!"

Her Way

By MRS. RAY HUSTON

Said Mary to Thelma,
"I just can't see why
You do your scales better
'Tho I try and try."

Said Thelma to Mary,
"I'll tell you the way
I practice my scales
And my lesson each day.

"I play there are fences
Of card-board between
Each two of the keys—
'Tis the best way I've seen.

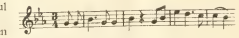
"My fingers, in playing,
Step over so high
To get over the fences—
It's easy as pie!

"By stepping like that
They become oh—so strong
That finally they can
Just scamper along!"

So Mary decided
To try Thelma's way,—
The plan worked like magic,—
Just try it some day!

??? ASK ANOTHER ???

1. What is the seventh note of the F-sharp minor scale?
2. What is an accidental?
3. What is a libretto?
4. What is a quintette?
5. If a scale has four flats, and the fourth note of that scale is the fifth note of another scale, what is the other scale?
6. When did Chopin die?
7. Who wrote the "Well-Tempered Clavichord?"
8. Where are the semitones in a minor scale?
9. What note is written on the third leger line below the bass staff?
10. What melody is this?



Answers on next page.

Franz Schubert 1797-1828

By MARION BENSON MATTHEWS

A treasury of sound he wrought,
A myriad songs composed;
Scarce one-and-thirty years on earth,
And Schubert's life was closed.

"Man of a thousand melodies"
Posterity acclaimed him;
"Creator of the art-song"
The world of music named him.

With drudgery his days were filled—
With want, and toil, and grief;
Yet he could crowd so much of worth
Into a life so brief!

LETTER BOX

DEAR JUNIOR ETUDE:

I want to thank you for publishing my letter in the JUNIOR ETUDE. I am a Filipino. I have started my first piano lessons at the college. My father took me to a well-known piano teacher, and after three months he bought for me a lovely new piano. I had to go fifty-eight kilometers on the cars to take my lessons. Then, after six months, I became ill and had to have an operation for appendicitis; but, while I had to stop lessons and stay at home, I thought, "There's THE ETUDE to help me and to be my teacher." Last April we gave two concerts for the public, and my piano was used.

From your friend,
PURISIMA C. GEMARINO,
Guimbal,
Iloilo, Philippine Islands.

JUNIOR ETUDE—*Continued*

Phrases from Piano's Diary

(*Continued from Page 407*)

friendly. He did not skip anything, but ate it in its proper place and time. It was wonderful—how the dishes behaved.

Suddenly the Andante Rabbit came racing down the path. He was in a great hurry. The Queen of Lento had invited him for a farewell visit to Andantino Palace, and he was nearly late for the train. He gulped down a cup of tea and ate some minuet-cookies in presto time, finishing them off with a piece of silver-song cake.

The dishes became angry. The Allegro Mouse had come to tea again.

One dish said, "Presto! Charge!" and hurled itself at the surprised Andante Rabbit. The next moment he was hurrying up the path with his coat-tails flying and his whole-note cap on crooked.

Then the dishes became quiet. The Blue Danube Teapot pointed its nose peacefully at the Polka-Time Tree, and the sugar settled itself in its blue galop bowl. The Allegro Mouse yawned and smoothed out his gloves and wondered what time it was. Then the Blue Danube Teapot leaned over and touched his arm.

"It's tea-time again," he suggested, and suddenly the Allegro Mouse was all smiles again.

When the Tea-Time story was finished, the room was quiet as a harp. The flute looked first at the brown violin, and then at me. Then that brown violin (may she sing sweeter every day) murmured, "It was very nice! Very *nice!*" as she smiled to herself,

Schubert

By Leonora Sill Ashton

One there is, who singing tells of summer days;
Pictures joy and laughter in his sunny lays.

One there is whose music wakes the heart to tears,
With the gentle sequence of the passing years.

One there is who catches words upon the wing,
Jewels of the morning, light in everything.

He it is who tells us of glad love of life,
Gladsome waking hours and banishment of strife.

He it is who, ringing changes on the tone
Of our day's true music, tells of work well done,

Tells of love and laughter, tells of grief and pain,
Tells of winter passing, sings of spring again.

All our joy and sadness unto thee belong—
Schubert, sweet musician! Master of true song!

A dot is such a tiny thing
It's sometimes hard to see;
But if I miss it, I can't count,
Then such results—Dear Me!

Little Biographies for Club Meetings

No. 7—Schubert

Franz Peter Schubert was born in Vienna in 1797, and lived to be only thirty-one years old.

His name and melodious compositions are familiar to all juniors; and nearly everybody can play at least one or two of his compositions.

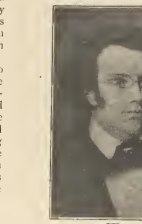
His father was a school teacher and the family were all very fond of music. Although they were too poor to have many of the things they wanted, they always considered music an absolute necessity in the home and did without other things in order to have it.

When Franz was a boy he sang soprano in the choir and played the violin in the choir school orchestra. He was particularly fond of the music of Mozart and Beethoven. When he was a little older he taught for a while in his father's school and spent a great deal of his time writing music. Finally composition became the one object of his life. His music came to him easily and rapidly, and he had a marvelous gift for creating beautiful melodies. He wrote them down hurriedly and disliked going over them again for making corrections or changes. In this way he was quite the opposite of Beethoven who wrote and rewrote and revised his compositions until he got them just as he wanted them.

Schubert remained poor all his life and did not take care of his health, which finally gave way, and he died in 1828. He seemed to write music because he could not help it and seemed not to be aware that his compositions were of any great merit. He was especially gifted in writing songs and wrote over six hundred and fifty of these, besides, of course, many compositions for chorus, orchestra, piano, strings and so on. In the year of 1815 he wrote over two hundred compositions. It is no wonder that he did not do much revising!

Some of his best-known compositions are the "Unfinished Symphony," and the songs, *The Erl-king, Hark, hark, the lark, Serenade, The Wanderer* and *Who is Sylvia?*

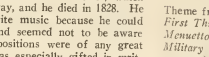
Some simple arrangements of his compositions that you can play at your club meetings are:



1797—SCHUBERT—1828

Theme from "Unfinished Symphony"
First Three Waltzes, Op. 9
Menuetto in B minor
Military March (solo or four-hand arrangement)
Rosamund Air
Theme from *Symphony in C* (arranged for four hands)
Serenade

This year, 1928, is being celebrated as the centennial of Schubert's death; and many Schubert programs are being given all over the world. The Junior Etude is therefore making this a special Schubert number.



Dear Junior Etude:

I belong to the Harmony Club of which thirteen young people are members. At each meeting our teacher reads us a story about music. We then have a program and business announcements. We find the Etude a great help.

From your friend,
Florence Sutton (Age 10),
Illinois.

Dear Junior Etude:

This is the first time I have ever written to the Etude, but I hope it will not be the last. I am in the eighth grade at school and sometimes play for the class to sing. We have no music club here but I would like some hints on starting one.

From your friend,
Gertrude Jacobson,
Luddington, Michigan.

Answers to Ask Another

1. The seventh note of the F-sharp minor scale is E-sharp.
2. An accidental is a sharp, flat or natural occurring in a composition but not being a part of the signature.
3. A libretto is the book of words to which an opera is composed.
4. A quintette is a composition written for five instruments, usually stringed instruments, though other combinations are used.
5. G-flat.
6. Chopin died in 1849.
7. John Sebastian Bach wrote the "Well-Tempered Clavichord."
8. In a minor scale the semitones occur between the second and third, the fifth and sixth, and the seventh and eighth tones.
9. A.
10. The melody is *Lullaby* (or *Cradle Song*) by Brahms.

A Talk About Schubert

By Marion Benson Matthews

"I have a new piece for my next lesson," announced Una, soon after her return from Miss Grey's studio.

Aunt Beth laid aside her book. "What is it, dear?" she asked.

"It is Schubert's *Menuetto in B Minor,*" replied Una.

"I think that is a beautiful composition," said her aunt, "and I hope you will learn to play it well."

"I'll do my very best," promised Una. "And Miss Grey wants me to be able to tell something interesting about Schubert, too. This year is the one hundredth anniversary of his death, she said. I looked in my encyclopedia, but I couldn't find a great deal about him—only a few bare facts."

"And what were those?" smiled Aunt Beth.

"Let me see—Franz Schubert was born in Vienna, Austria, in 1797, and died in 1828. He began composing before he was thirteen. His best-known works are the *Erl King* and the "Unfinished Symphony." He is said to have written over a thousand compositions. Just think, Aunt Beth!" exclaimed Una. "He lived to be only thirty-one, and composed *that number* of pieces in such a short lifetime!"

"Yes" rejoined her aunt; "he has been called 'the man of a thousand melodies,' and I have read that it would be more nearly correct to say 'two thousand melodies.' Indeed, he composed so rapidly that he sometimes forgot just what he had done. There is a story that he brought some of his songs to a singer named Vogl. A few weeks later Vogl sang one of these songs in Schubert's presence. Schubert jumped up, exclaiming, 'Say, friend Vogl, that song is really very fine; who wrote it?'"

"Do you believe that?" asked Una incredulously.

"I think it quite likely," said Aunt Beth. "It is not surprising, when you consider what an enormous amount of work he did, that he had an occasional lapse of memory. His songs were different in form from most of those written during the eighteenth century. We call them art-songs."

"Why are they called art-songs?" inquired Una.

"An art-song is one in which the melody reflects the words and sentiments," replied her aunt. "Schubert tried to fit the melody to the thought expressed. If you will look up some of his songs you will see that this is so."

"I will, Aunt Beth," said Una; "and thank you for telling me something interesting about Schubert. I'm going to remember it all, so I can tell it to Miss Grey next week."

Questions on Schubert Biography

When was Schubert born?
How old was he when he died?
What instruments did he play?
What are some of his best-known songs?
Why is his death being celebrated this year?
Why is he called the greatest song writer?

JUNIOR ETUDE—*Continued*

Junior Etude Contest

The Junior Etude will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"School Credits for Music." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of May. Names of prize winners and their contributions will be published in the issue for August.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Practicing Technic

(Prize Winner)

Technic is a basis of all performances. Without a good, even, well-developed and highly efficient technic a piano player, of whatever grade or circumstance, is as badly handicapped and as poorly equipped as a carpenter who goes out to work with a cross-cut saw and an axe.

Technic has always been a subject of importance, but in these progressive times a mastery of the subject is essential. One must play with technical perfection in order to bring out the message of a composition. Technic must become a vehicle upon which interpretation rides; technic is the means, but not the complete performance.

Pianists have to keep their fingers in good shape and well "oiled"; otherwise, like the wheels of a machine, they will "rust" and become stiff. Technic is the greatest thing in music for hand position and for fingering.

Helen Schleuning (Age 13), Illinois.

Practicing Technic

(Prize Winner)

A great pianist has said that technic is the piano student's bank account, upon which he should be able to draw at any moment. Without a good, all-round technic it is impossible to become a fine pianist. No artist pianist is exempt from practicing technic.

In practicing technic there are at least six important points to consider; (1) correct position of body, arms, hands, fingers and feet; (2) a free swinging arm which carries the hand and relaxed wrists along with it; (3) quick, exact finger movement and correct fingering; (4) precise rhythm and proper accent; (5) different varieties of touch, and when and how to use them; (6) taking and leaving the right key at the right time in the right manner.

Imogene Woodward (Age 14), Michigan.

Honorable Mention for February Puzzles

Marguerite Ritt, Elaine Mueckle, Elinor M. Chappell, Cathrine Deisher, Patricia M. Fryer, Margaret Ward, Gertrude Stonslid, Elsie Nash, Josephine Helling, Luelle Brown, Joan Speller, Marion Gerlach, Marguerite Neumann, James Rayno, Dorothy Gemberling, Charlotte Orr, Louise Bernat, Robert Murphy, Margaret Barrett, Wenona Musgrave, Ellen Flick, Norma Wenzel, Donna L. Kendall, Rosemarie O'Reilly, Gertrude A. Considine, Robert E. Jones, Beverly Horscher, Margaret Conlin, Imogine Woodward, Joseph Regan, Marian McGee, M. M. Newton, Agnes Lyon, Alberta Lauer, Anna Trefts, Sara Lane Loomis, Betty Conway, Marian Weinberg, Virginia B. Atwood, Frank I. Motter, Grace Winters, Nora M. Sligh, Dorothy Ellity, Eva Coffin, Margaret Hjorth.

Prize Winners for February Puzzle

Ruth E. Pardee (age 13), Illinois.
Jean Korrman (age 14), Pennsylvania.
James C. Causey (age 10), Florida.

Honorable Mention for February Essays

Helen Erickson, Esther Gerhardstein, Donald L. Kendall, Betty Anderson, Myrtle Glitvin, Annabelle Buchman, Virginia Long, Georgia Moore, Isabel Norrie, George Hoskett, James Reyno, Jean Perry, Alice Drees, Ethel Keeble, Shirley Barawe, Arello Shay, Elsie Nash, Louise Herat, Elinor Chappell, Betty Northrup, Katherine Mahorner, Catherine Barton, Nora Lee Morgan, Elizabeth Sneed, Bonnie Dell, Elizabeth Timmerman, Grace Jones.

Answer to February Puzzle

L—ute
I—con
S—ear
Z—one
T—oil

Note:—The answers to "Who Knows" in the March issue stated that Liszt wrote thirteen *Hungarian Rhapsodies.* This is the number given in most editions, though he wrote four more "posthumous" ones, and one not published. Also the "Rakoczy March" is frequently classed with the Rhapsodies.

Practicing Technic

(Prize Winner)

A pianist's greatest help is a fine technic. The pupils should be put through the regular technical work with great care; that is, all the two and five-finger exercises, scales, thirds, octaves, arpeggios, double notes, trills and so on. These should be supplemented by exercises, selected from many different sources, which are especially desirable for the pupil. Most of all, he must know the melodic, harmonic and contrapuntal secrets of the composition he is striving to play; otherwise he cannot give an intelligent, artistic and beautiful interpretation.

Katherine Ried (Age 14), Kentucky.

Puzzle Corner
Musical Chops

By E. Mendes

1. Use the last three letters of a famous composer for the first three of a six letter man's name.
2. Use the last three letters of a famous composer for the first three of an eight letter State.
3. Use the last three letters of a famous composer for the first three of a four letter Roman Emperor.
4. Use the last three letters of a famous composer for the first three of a six letter Italian city.
5. Use the last three letters of a famous composer for the first three of a four letter word meaning pain.
6. Use the last three letters of a famous composer for the first three of a four letter liquid measure.

Choirmaster's Guide

FOR THE MONTH OF JULY, 1928

(a) In front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
FIRST	PRELUDE Organ: Faufare Triomphale...Armstrong Piano: Serenade.....Wilor Te Deum.....Norris	PRELUDE Organ: Canzone.....Faulkes Piano: Larghetto.....Mozart-Schuett Magnificat and Nunc Dimittis...Gillette
	ANTHEMS (a) The Day Thou Gavest.....Dicks (b) Bread of Heaven.....Colborn	ANTHEMS (a) When I Survey the Wondrous Cross.....Harris (b) Lead On, O King Eternal....Marzo
	OFFERTORY Acquaint Now Thyself with God..Riker (T. solo)	OFFERTORY Be Thou My Guide.....Pike (Duet for S. and A.)
	POSTLUDE Organ: American National Anthems Gaul Piano: America.....Rolfe	POSTLUDE Organ: March in G.....Becker Piano: Angelic Harps.....Sartorio
EIGHTH	PRELUDE Organ: Kamennoi-Ostrow.....Rubinstein-Gaul Piano: Andante Cantabile, Tschaikowsky	PRELUDE Organ: Serenade.....Flick-Mansfeld Piano: Song of the Angels.....Williams
	ANTHEMS (a) The Lord is My Shepherd.....George B. Nevin (b) Praise the Lord.....Randegger	ANTHEMS (a) O, for a Closer Walk With God.....Kuebuhl (b) Softly Now the Light of Day. Pease
	OFFERTORY Come Unto Me, Ye Weary....Marchant (A. solo)	OFFERTORY The Hour of Prayer.....Jones (S. solo)
	POSTLUDE Organ: March for a Church Festival.....Dicks Piano: Marche.....Poldini	POSTLUDE Organ: Marche Nuptiale.....Faulkes Piano: Marcia Religiosa..H. W. Parker
FIFTEENTH	PRELUDE Organ: Romance in A.....Lieurance Piano: Pavane.....Rameau-Rogers	PRELUDE Organ: In the Starlight.....Kohlmann Piano: Nocturne.....Romilli
	ANTHEMS (a) Search Me, O God.....Shelley (b) Grant Us Thy Peace.....Henrich	ANTHEMS (a) All Through the Day.....Stanford (b) Love Divine.....Storer
	OFFERTORY O Mother Dear, Jerusalem...Neidlinger (Duet for B. and T.)	OFFERTORY Jesus, Stretch Thy Hand to Me.....Frysinger (B. solo)
	POSTLUDE Organ: Toccatina (from *Miniature Suite*).....J. H. Rogers Piano: Arietta.....Grieg	POSTLUDE Organ: Royal Pageant.....Marks Piano: In the Cloister.....Lange
TWENTY-SECOND	PRELUDE Organ: { The Question / The Answer } Wolstenholme Piano: Meditation.....Rockwell	PRELUDE Organ: Grazioso.....Hamer Piano: At Prayer.....Rathbun
	ANTHEMS (a) How Lovely is Thy Dwelling Place.....Brahms (b) It is Good to Give Thanks. Ashford	ANTHEMS (a) Lead Us, O Father.....Roberts (b) Praise Ye the Lord.....Rockwell
	OFFERTORY I Know that My Redeemer Lives..Chaffin (S. solo)	OFFERTORY Nearer to Thee.....Ashford (A. solo)
	POSTLUDE Organ: Marche Moderne.....Lemare Piano: Toccatina.....Harris	POSTLUDE Organ: Spirit of the Hour....Johnson Piano: Berceuse.....Delbruck
TWENTY-NINTH	PRELUDE Poem.....Fihich (Violin, with Organ or Piano Accpt.)	PRELUDE Organ: Vox Angelica.....Henrich Piano: Summer Reverie.....Perry
	ANTHEMS (a) Souls of the Righteous.....Noble (b) Come, Let Our Hearts and Voices Join.....Pike	ANTHEMS (a) Jesus, Merciful and Mild.LeMassena (b) Seek Ye the Lord.....Flagler
	OFFERTORY Teach Me Thy Will.....Spar (B. solo)	OFFERTORY Melody in D.....Williams (Violin, Cello, and Organ)
	POSTLUDE Organ: Stately March in G...Galbraith Piano: Processional March....Frysinger	POSTLUDE Organ: Nocturne.....Gillette Piano: March de Nuit.....Gottschalk (4-hands)

Anyone interested in any of these works may secure them for examination upon request.

EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Priscilla on Saturday, by Mathilde Bilbro

Priscilla is at last rewarded for being such a good and such a busy girl for a whole week. She goes to a tea-party; and, my! the fun she has there! And there are cakes there, and some candy for Dolly. This is the last of the splendid set of pieces known as "Priscilla's Week." We can only say to Priscilla, "Farewell," and to her creator, Miss Bilbro, "Encore, encore, encore!"

Indian Dance, by Charles E. Overholt

Rhythm is the basis of Indian music. That means, in simpler words, that rhythm is the most important thing in Indian music, much more important than the melody. To make the rhythm even more marked, the Redmen use tom-toms and rattles which they sound in time with the music—and nearly always they dance as they sing.

Mr. Overholt has given us a good musical picture of an Indian dance.

Accent the "strong beats" throughout the dance. Doesn't the left hand part remind you of the tom-tom, or Indian drum?

In the fourteenth measure notice the syncopation on beat two. If you do not know what syncopation is, tell your teacher to explain it to you.

Let's March, by Robert Nolan Kerr

This march is a really rousing one. To play it is fun, especially where the hands have the same notes two octaves apart.

In spite of the fact that it is so short, *Let's March* contains things like slurs, staccato notes, dotted notes, and rests, which you should know all about.

In the fourth measure and the twentieth, notice that the left hand is raised for a beat while the right is still held down. Don't let this catch you.

March of the Toy Troopers, by Anton Gilts

The first two measures are the introduction. They are like the bugle that calls us to "Attention."

The hard thing about this composition will be to make the repeated notes clear and distinct. There are lots and lots of these repeated notes in this march, so take care.

Anton Gilts has written some of the most fascinating piano pieces that we have ever seen, for children. His *Little Processional March* is a great favorite.

First Recital, by Wallace A. Johnson

This is an especially nice piece, by one of California's most famous composers. It is mostly in F, except for sixteen measures in the Key of D minor in the middle of the piece.

Cantabile means, in a singing style. *Marcato* means marked or accented strongly; and *più mosso*, a little faster.

Memories of Schubert, arranged by Richard Kountz

These are two of the loveliest of Franz Schubert's melodies. The "Unfinished Symphony" is the way people refer to the "Symphony in B minor." This symphony is the eighth that Schubert wrote; it and the "Tenth Symphony in C" are said to be his greatest works of this type.

Who is Sylvia is one of Schubert's finest songs.

Play these themes with lots of expression, and as smoothly as possible. If you play them too *fast*—so that they lose their charm—you will be a very bad boy or girl, destined to no good end.

The Circus Parade, by R. O. Sater

Is there anything so exciting as a circus parade? Generally it keeps you waiting an hour or two before it decides to make its appearance, but you soon forget your weariness when you gaze upon that wonderful array of elephants and clowns, beautiful horses, caged lions, and Oriental ladies.

The composer of this charming music-picture for the violin has sketched this colorful scene very cleverly, and has caught some of the excitement which is always present at "circus parade time."

Since the violin part is all on the open strings, the player has to think mostly of the rhythm. But the rhythm is not hard, if you are willing to do a little counting.

No one ever learned rhythm without counting! The piano part of this piece is not nearly so easy as the violin part.

LETTER BOX

LETTER BOX LIST

Letters have also been received from the following, which will not be printed: Marjorie Kanyer, Allee Hamilton, Raghula Kidd, Gertrude Jones, Ruth Vanderwilt, Emma Chisholm, Jean Oaks, Doris Darnell, Kathryn Huebsch, George James, Clifton Morrow, Selma Osterman.

DEAR JUNIOR ETUDE:

I have taken lessons two years and I am going to play in church when I am older. I sometimes practice on the organ. I intend to keep on with music and am now in the seventh grade. I am trying to make two grades in one year, and if I do I shall be very glad.

From your friend,
CAROLINE SIPPEL, Illinois.

DEAR JUNIOR ETUDE:

Since I have been getting THE ETUDE I have not seen one letter from Africa; so I decided to write to you.

I love music and try to improve and work very hard with my music.

From your friend,
EMILY MANSON,
28 Boshoff St.,
P. M. Burg,
Natal, South Africa.

(N. B. The JUNIOR ETUDE is glad to hear from far-off Africa but regrets that Emily did not tell us more about the interesting things there.)

DEAR JUNIOR ETUDE:

It has been my pleasure to be a constant reader of the JUNIOR ETUDE. I am very much interested in reading of the abilities and ambitions of the other JUNIOR ETUDE readers.

I have taken piano for six years and organ lessons for the past year. It is my ambition to become a theater organist. The kind of music I like best is classical, because it is to me by far more beautiful than the so-called "jazz." I don't see what people see to like in it. It hasn't even the rudest elements of what I should call beautiful music.

I am also interested in vocal music and intend to take vocal lessons. I sang as leading soprano in the Junior Choir of our church.

From your friend,
LOUISE STRYKER (Age 14),
Pennsylvania.

DEAR JUNIOR ETUDE:

In our town we have three music clubs, the Juvenile, the Junior and the Friday Musical Club. The Juvenile members are the sixth, seventh and eighth grades. The Juniors are high school age, and the Friday Musical members are grown-ups. Last year I joined the Juvenile Club. In April the annual election of officers was held and I was elected secretary. There are about sixty members in the club. We meet once a month, at the home of the different members. Our program consists of selections played by the members.

From your friend,
MARGARET ANNE EVANS
(Age 11), Indiana.

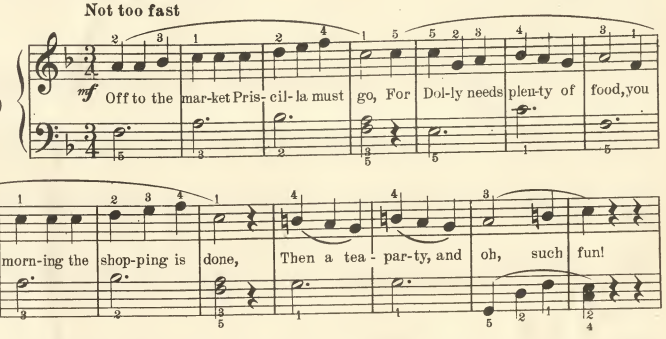
DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

PRISCILLA ON SATURDAY

The end of "Priscilla's Week." Grade 1.

MATHILDE BILBRO

Not too fast

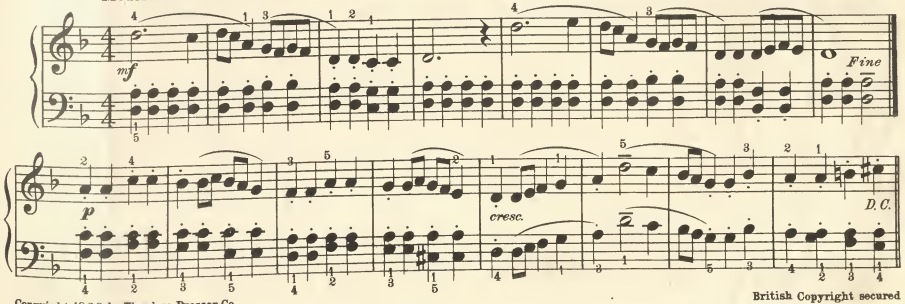


INDIAN DANCE

Very charcteristic. Grade 2.

CHARLES E. OVERHOLT

Moderato M.M. ♩= 126



Other Music Sections in this issue on pages 343, 371, 379

LET'S MARCH

A bright and useful teaching piece. Grade 1.

ROBERT NOLAN KERR

Moderato M.M. ♩=108

MARCH OF THE TOY TROOPERS

In strict military rhythm. Grade 1½.

ANT. GILIS

Tempo di Marcia M.M. ♩=108

FIRST RECITAL

SONG WITHOUT WORDS

With a very effective left hand melody. Grade 2.

WALLACE A. JOHNSON, Op. 175, No. 3

Andante con moto M.M. ♩=84

MEMORIES OF SCHUBERT

Two beautiful melodies. Grade 2.

Arranged by RICHARD KOUNTZ

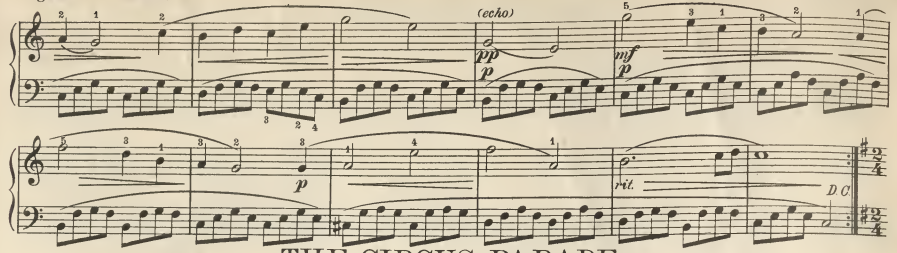
Theme from the "Unfinished Symphony"

Allegro moderato

Not fast M.M. ♩=88

"Who is Sylvia"

M.M. ♩=120



THE CIRCUS PARADE

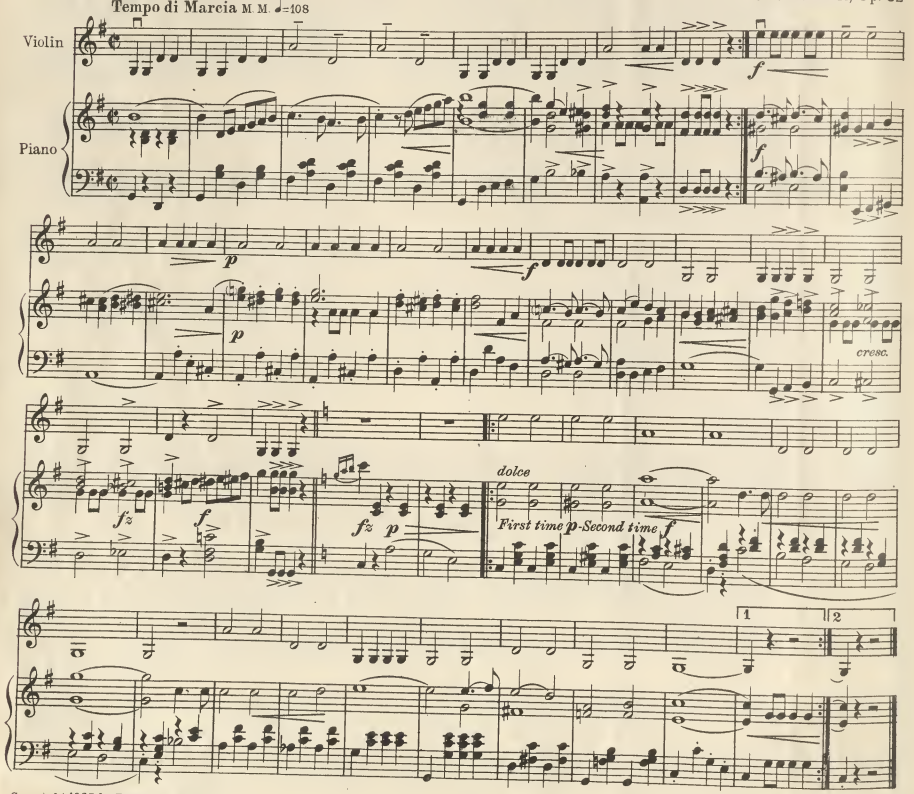
MARCH

Tomorrow, tomorrow's the circus parade!
Just think what I shall see!

OLIVE BEAUPRÉ MILLER

All on the "open strings" Grade 1

R. O. SUTER, Op. 32



The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

Summer Music History Classes

During the winter months some pupils are so actively engaged in school work that it is difficult to sandwich in music history classes. It therefore becomes desirable for the teacher to introduce a course of possibly four or six weeks during the summer months. A great deal of the administration of the material in the proper "dosage" is a matter for the teacher's discretion.

The *Standard History of Music*, by James Francis Cooke, is a most elastic book. It was prepared upon a firm educational basis. One of the central thoughts was that each chapter should be devoted to one thing, and one thing only. The subject of the chapter was to be covered thoroughly and completely in that chapter before passing to another.

There are, roughly speaking, twenty-two chapters in the book. Thus by dividing it in four parts, five chapters may be read at a meeting of the class, five at the next meeting, and so on. The teacher who conducts such a class requires no previous training other than her general knowledge of musical history, but, of course, the classes can be made very much more interesting if the teacher has the enterprise to read up in such a book as *Music Masters, Old and New*, by the same author, then at the class lesson deliver special notes upon the subjects in such a way that they are made more interesting.

Victor records illustrating the work of the history class may be obtained and the teacher is advised to schedule the history work so that there may be ample time for illustrations in the way of music to be played by the pupils.

At this time there is so much magnificent music coming into the home by the radio, and so many composers' names are mentioned continually that it is more desirable than ever that every music student should have a knowledge of musical history, if only to provide understanding of the background of the beautiful art.

Many teachers conduct their classes upon open porches or even in the garden where a piano may be in an adjacent room. The whole plan should be to make every lesson a thoroughly enjoyable experience.

Tunes for Little Folks

For the Pianoforte

By M. L. Preston

This is the easiest collection of pieces that Mrs. Preston has written so far. Many of her intermediate grade pieces have had wonderful successes. In this volume Mrs. Preston's rare melodic gift is used to the best advantage. The pieces start out in the easiest possible manner and progress gradually toward the end of First-Grade work.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

The Shepherd

Musical Play for Children

By Mathilde Bilbro

This is a very compact little operetta in Three Acts, with the total time of performance of about one hour and one-half (1½ hours). The libretto which is decidedly original in conception is based upon two of Aesop's Fables. Opportunity is offered for dancing in at least one-half of the ten musical numbers. The dialog is concise and there is not too much singing. Miss Bilbro is one of the most popular composers for young people and this work is in her best vein.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Enthusiasm is Contagious

IF ONE observes those who are successfully giving music instruction to the young, they will find that invariably there is an enthusiasm radiating from the teacher. When a teacher has this enthusiasm the child is bound to feel that the teacher is approaching the lesson as something really enjoyable.

It is these enthusiastic teachers who have little difficulty in holding pupils and inculcating in them a genuine interest in musical study.

Such a teacher enthusiastically tackles the problem of evolving ways and means of awakening the most indifferent pupil and energetically seeks out the new things published for use in the educational fields of music.

Any teacher who ever becomes dull or depressed should strive to step away from such moods, particularly during teaching periods. A teacher not finding it within himself to overcome a lack of joy and enthusiasm should read frequently from inspiring books. One particular book that we might mention along these lines is "Light, More Light," by James Francis Cooke, published by Dorrance & Co.

It is good for everybody to keep joyful and enthusiastic, but where it is such a professional asset as it is with the music teacher, it is a condition of self that becomes a necessity.

Advance of Publication Offers—May, 1928

Paragraphs on These Forthcoming Publications will be found under These Notes.
These Works are in the course of Preparation and Ordered Copies will be delivered when ready

ALBUM OF CROSS-HAND PIECES—PIANO.....30c.
CONCERT ORCHESTRA FOLIO—PARTS, EACH...15c.
THE SAME—PIANO ACCOMPANIMENT.....30c.
CONCERTINO, No. 1—VIOLIN-SEITZ.....35c.
CONCERTINO, No. 2—VIOLIN—SEITZ.....35c.
ECLECTIC PIANO STUDIES—HEINZE.....35c.
HELLER—PHILIPP—STUDIES IN MUSICIANSHIP
—PIANO—FOUR BOOKS, EACH.....60c.
KEYBOARD ADVENTURES—SCARMOLIN.....30c.
LITTLE STUDY PIECES IN THE CLASSIC FORMS—HAMMOND.....35c.
MOODS FROM NATURE—PIANO—NEVIN.....50c.
NIGHT IN PALESTINE, A—OPERA—WEINBERG
REGULAR EDITION.....$5.00
THE SAME—DE LUXE EDITION.....10.00
ON OUR STREET—PIANO—BIXBY.....30c.
PART SONGS FOR SOPRANO, ALTO AND BASS VOICES.....30c.
PIANO DIALOGS—FOUR HANDS—CRAMM.....30c.
PIANO VOLUNTARIES.....50c.
PLAYTIME BOOK—PIANO—ADAIR.....30c.
PREPARATORY EXERCISES IN DOUBLE STOPPING—VIOLIN—O. SEVCIK, OP. 9.....35c.
SHEPHERD, THE—MUSICAL PLAY—BILBRO...35c.
SOLDIERS OF CHRIST—SACRED CANTATA—GREELY.....20c.
STORIES TO SING TO—TAYLOR.....20c.
TUNES FOR LITTLE FOLKS—PIANO—PRESTON.35c.
TWENTY-FIVE PRIMARY PIECES—WRIGHT.....35c.

Summer Harmony Class

For those who are considering the organization of Summer Music Classes, and every teacher ought to be considering this matter, nothing is more advantageous than a Summer Harmony Class. Harmony study in class can be made exceedingly interesting. In view of the present progress in the Art of Music, some knowledge of Harmony is indispensable to every vocal and instrumental student. A ruled blackboard or chart and a suitable text book is all that is necessary. A class working earnestly during the summer months should be able to master the elements of Harmony, proceeding through Intervals, Scales and Common Chords to the Dominant Seventh Chord and its Progressions. This is so much as is contained in Orem's *Harmony Book for Beginners* and this is the book that we recommend most strongly for such class work. It is the most successful of all harmony books. It is clear, concise and readable, and, best of all, it produces results. In organizing a class it is not necessary to have students working in any particular grade. Any music student who knows the rudiments of notation and who sings or plays a little upon any instrument is eligible for a beginner's harmony class.

"He gains wisdom in a happy way who gains it by another's experience."
—Plautus

Studies in Musicianship

Select Studies for the Pianoforte by Stephen Heller—in Four Books

Edited by Isidor Philipp

The piano student who has not practiced Heller's *Opus* 45 has certainly missed something. After all, the two great pedagogical geniuses of the pianoforte have been Czerny and Heller, the one complementing the other, Czerny on the technical side, Heller on the musical side. Both of these composers, however, were wonderfully productive. It is not necessary or desirable to practice a great quantity of the studies of either writer, but a judicious selection from the works of each is indispensable. Some years ago we published the *Czerny-Liebling Selected Studies;* these were a great success. We have now in preparation a similar compilation from the works of Heller. This latter is edited by the famous Professor of the Paris Conservatoire, Monsieur Isidor Philipp. This is to be in four volumes.

The special introductory price in advance of publication for these four volumes will be 60 cents for each volume, postpaid, or, the entire set for $2.40, postpaid.

Commencement Prizes And Awards

As the closing day of the school season draws near, the teacher will naturally give thought to the subject of suitable awards for the honor pupils, of diplomas for all those who are to graduate, and certificates of promotion for those who are to be advanced to a higher grade. To be able to give awards of this kind that are particularly suited to the student of music is indeed most desirable, and in past years many of our patrons in the music teaching profession have availed themselves of our service on these Commencement Awards. For the benefit of those teachers who are not familiar with our offerings it may be well to mention that we carry in stock gold medals at $6.00 and silver medals at $3.00; pins and brooches in gold and silver at prices ranging from 50 cents to $4.00. Diploma forms are priced from 18 cents to 60 cents and certificates at 6 cents and 12 cents.

If special engraving is desired on the medals and pins, or hand engraving of the names of the school, the teacher, or the recipient, or grade of study completed on the certificates and diplomas, we should have at least two weeks' time during the busy season in order to avoid delay in delivery and consequent disappointment. Prices for this special work will be quoted upon request. Please submit the entire "copy" when applying for prices and quotations.

Parents, relatives and friends of the students often wish to present them with a remembrance in the form of a book on music. Many appropriate books will be found listed in the "Descriptive Catalog of Musical Literature" which will be sent gratis upon request.

New Music For Summer Teaching

Each passing year shows an increasing number of teachers who continue their musical work during the summer months; in fact, there are many who take advantage of the vacation period to form special classes. Such classes succeed because there is little in the line of ordinary school work to interfere and also because the summer student is really in earnest. To neglect this field is to contribute to the possible paralysis of musical ambition and consequent loss of interest in music study. Any teacher who has not encouraged music study during this period might well give the plan a trial.

Incidentally, since very little musical instruction can be given without a certain amount of teaching material, we suggest a returnable supply of music and especially the June, July and August packages of New Music that we offer On Sale. A postal card request will start these packages on their way and the teacher may choose piano music, vocal music, violin music or pipe organ music or any combination of these. In each case the number will be limited to about twelve pieces at a time. The advertising pages of The Etude draw attention to many works suitable for summer study and the SUMMER NEW MUSIC will provide most desirable and satisfactory pieces for study or recreation. Remember, a postal card with the name and full address, the words "SUMMER NEW MUSIC" and the classification (piano, voice, violin or organ) is all that is necessary.

Change of Address

Subscribers desiring The Etude Music Magazine delivered to their summer homes will please advise us at least four weeks in advance of the date of issue. In having the change of address made, please give us both the old and new addresses.

On Our Street

Twelve Piano Pieces for Beginners

By Allene K. Bixby

There are many attractive books and collections of little teaching pieces suitable to be used in First Grade work but here is a new one based upon some novel ideas and containing fresh and especially interesting material. These twelve little pieces are in characteristic vein but each one is introduced by some explanatory text which is in bright conversational style; for instance, the first piece is entitled *The Hammer Song*, and this is designed to strengthen the fifth finger. The text begins thus: "Do you find it difficult to keep your little finger curved and to play on the tip of it?" and so on along similar lines. Some of the other pieces are: *The Church Bell, A Game of Toe, The Race, In the Haumock*, etc.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Playtime Book

By Mildred Adair

This is an easy little recreation book that some teachers will use as supplementary material from the very beginning with a larger instruction work, yet, there are possibilities of teachers using it independently as one of the first playing guides to young pupils, after the various rudiments have been explained. It starts with the Middle C and gradually enters both clefs, giving as much work in one as in the other, practically from the very first lessons. The little pieces progress nicely in introducing new rhythms and demands upon little players. Throughout it is exceedingly attractive, not only in musical content, but in the little pen drawings and texts accompanying each melodious study piece. Few teachers of beginners will overlook making an early and consequent disappointment. Prices for this special work will be quoted upon request. Please submit the entire "copy" when applying for prices and quotations.

Parents, relatives and friends of the students often wish to present them with a remembrance in the form of a book on music. Many appropriate books will be found listed in the "Descriptive Catalog of Musical Literature" which will be sent gratis upon request.

Twenty-Five Primary Pieces

For the Pianoforte

By N. Louise Wright

The many teachers who are using this author's recent success *The Very First Pieces Played on the Keyboard* will be glad to learn that this book, which can be used to follow immediately after it, is now almost ready for publication. In fact, this is probably the last month in which it will be obtainable at the special advance price. Miss Wright is a talented composer and her compositions have delighted thousands of little performers with their tuneful melodies and catchy rhythms. *Twenty-five Primary Pieces* has enjoyed a good advance sale, an indication that teachers have confidence in Miss Wright's works and realize that any new offering from her prolific pen is really worth while.

The special advance of publication price on this book is 35 cents a copy, postpaid.

Concert Orchestra Folio

The progress made by orchestra organizations in the last few years has been remarkable. Not so long ago the field was confined to a few professional orchestras mostly engaged in theatre work. To-day the motion picture industry employs thousands of players, and school orchestras have attained a degree of proficiency comparable with that of many professional orchestras in days past. To meet the demand for this condition we are about to publish the *Concert Orchestra Folio*. It will contain a number of attractive compositions of the better class, including at least one overture, and, while the arrangements will not be easy, they will not be too difficult for an orchestra that has used the *Senior Orchestra Book*. The instrumentation will be the same as in the *Senior Orchestra Book*, an arrangement that permits an adequate presentation of the compositions by large or small organizations. Prior to publication, orders are being booked for the *Concert Orchestra Folio* at 15 cents each for the parts and 30 cents for the piano part.

Soldiers of Christ

Sacred Cantata for General Use

By Philip Greely

There are many cantatas suitable for Christmas and Easter, but not so many suitable for general use. This new Cantata by Philip Greely is just right for production at any special musical church service. It is a little more than half the length of the usual church cantata. Although the text is an adaption chiefly from the psalms of King David, the composer gained his original inspiration from an incident of the World War concerning a regiment recently debarked at Port Masaire which marched into the training camp singing, "Onward, Christian Soldiers." The melody of this hymn is very effectively introduced into the Cantata. The work is chiefly for mixed chorus, with solo work for Soprano, Alto and Tenor.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

Little Pieces in the Classic Forms

By Fanny Reed Hammond

A knowledge of the classics is most important to every pianist; even our ultra-moderns proclaim their admiration for the works of Bach, Haydn, Mozart and Beethoven and admit that without the practice of these composers' works during their formative years their education would have been incomplete. In this charming little work the composer provides a unique method of introducing the young student to the style of the classic writers. It consists of original little pieces such as the *Sarabande, Minuet, Gigue*, etc., each preceded by a historical note on the form and a description of it in easily understood language. This book is sure to find favor with the progressive teacher, and students will enjoy the pleasing pieces. While it is being prepared for publication, orders may be placed for copies at the special price of 35 cents a copy, postpaid.

Stories to Sing to

An Easy, Effective and Interesting Method of Developing the Sense of Pitch in Young Children

By Gladys Taylor

Very many books are published dealing with the elements of piano playing, but very few deal definitely with the subject of Pitch. Pitch is the sole object of this little work. It is exemplified through two little musical stories, *The Rainbow Cat* and *Ding, Dong*. In the first story, the sounds are used as aural exercises, in the second story, the sounds of bells are imitated at various pitches. For class or kindergarten work, this little volume would prove most acceptable.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

Concertino No. 1 and No. 2

Violin and Piano

By F. Seitz

It is a long step from the attractive but very easy material in first violin instructors to the famous violin concertos played by the world's foremost artist violinists, but there does come a stage in the pupil's life when the thoughts begin to turn toward the time when the ability to play worth-while things will be possessed. These two concertinos are excellent for the teacher to use as an introduction to the classics in violin music. They are just right for the pupil taking up the third position, in fact, the No. 2 Concertino may be handled by a student who has not had any real work in the third position. Every violin teacher should be acquainted with these concertinos and assuredly it would be especially profitable to know the fine new editions of them now being added to the *Presser Collection*.

In order to give violin teachers an opportunity to know the superb new editions, advance of publication orders for these two Concertinos will be accepted at 35 cents each or 60 cents for the two.

Keyboard Adventures

For the Pianoforte

By A. Louis Scarmolin

This unique little volume has gone to press and this will probably be the last month that it will be obtainable at the special advance of publication price. The trend in modern teaching is to advance the student in a manner as pleasant as possible, thereby retaining his interest, a necessity which every practical teacher recognizes. These little "Keyboard Adventures" will delight the young student and not only prove a most pleasing diversion from the instruction book, but actually assist it by presenting additional material. Every progressive teacher will want to examine this book. The special price in advance of publication is 30 cents a copy, postpaid.

Moods From Nature

Four Sketches for the Pianoforte

By Gordon Balch Nevin

The special introductory offer on this work will be continued during the current month. *Moods from Nature* is a volume of four very beautiful pieces in characteristic style written in modern vein and published in handsome style. Each piece is illustrated by a special drawing made from a photograph taken by the composer himself. Mr. Gordon Balch Nevin, who is known chiefly as an organist and a composer of songs and organ pieces, has a very fine talent for pianoforte composition. He will be heard from again.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

Piano Voluntaries

The piano is used so much nowadays in church services and religious meetings generally, that it is necessary to have specially selected material. Such material should if possible, follow the general lines of good Organ Voluntaries suitable, respectively, for Preludes, Postludes, Offertories, etc. There are many piano pieces that are well suited to the purposes mentioned and we have a number that have been written especially for this book. It will be of great advantage to find such a goodly array of well contrasted pieces all assembled under the one cover.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

Album of Cross-Hand Pieces

For the Pianoforte

In recent years there has been a noticeable demand for "cross-hand" pieces and several compositions in this style have attained much popularity. The demand has reached such proportions that we deemed it advisable to add an album containing these pieces to our *Albums of Study Pieces for Special Purposes*, a series already containing books devoted to the trill, scales, arpeggios, octaves and double notes. Tuneful piano compositions with attractive titles and containing examples of technical figures are much easier to practice than exercises in a book labeled "Studies." These pieces will be mostly in the early intermediate grades. The price in advance of publication is 30 cents a copy, postpaid.

Part Songs for Soprano, Alto and Bass Voices

Work is progressing rapidly on this new book. We hope to have it out very soon. There is a very large demand for collections of this nature at present. They are needed greatly in Junior High School work and in the upper grades of grammar schools sometimes. In these arrangements it has proved advisable in most cases to assign the melody to the bass part, allowing the two upper voices to fill in the harmonies, or to work independently on occasion. In the compilation of this volume only the most melodious and singable material has been selected and the compasses of the voices have been carefully considered.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Eclectic Piano Studies

Compiled by Louis G. Heinze

In making this compilation of studies from the works of the foremost authorities on pianoforte study material, Mr. Heinze has been guided by his own experience of many years in piano teaching. He knows that even Czerny and Heller wrote many exercises that are not suitable in this day, and therefore selected for this work only those studies in this grade that have proved most helpful, carefully grading them so that they may be used in order following his successful works, *The Piano Beginner*, price 70 cents, and *The Progressing Piano Player*, price 70 cents. In advance of publication copies of this new work may be ordered at 35 cents, postpaid.

A Night in Palestine

Opera

By Jacob Weinberg

Day by day the subscriptions are coming in from all parts of the country, sent by those who are desirous not only of securing a vocal score of this opera, but being more particularly desirous of seeing such art work preserved in printed form and thus also made more conveniently available to the leading opera organizations of the world. Publishers frequently make investments in smaller works that are published without thought of any commercial possibilities or profit, but solely with an aim to making what is virtually a contribution to the Art in putting the work in published form.

Here, however, is an instance where the work is so large and such a tremendous undertaking that lovers of the musical Art everywhere, particularly those who are interested in opera or those interested in anything of vital significance to the Jewish people, are invited to participate in guaranteeing the first edition.

A prospectus giving the story and other details of this opera will be sent cheerfully upon request and we might say that its publication is contingent upon the subscriptions received and subscriptions will be accepted at the rate of $5.00 a copy for the regular edition, or a $10.00 subscription will entitle the subscriber to either two copies of the regular edition, or a single copy of a De Luxe edition. This De Luxe edition will be bound in leather, stamped in gold and with gold edges.

The first edition will be a limited number and autographed by the composer and the names of all subscribers to the first edition will be printed upon a page of the vocal score.

By all means, ask for a prospectus and learn more about this opera if you are so sincere a patron of the musical Art as to want to participate in the publication of this beautiful creation of a composer who has devoted his great talents to make an operatic presentation of the unselfish pioneer work and romances of some of the idealists working to re-establish the old glory of the Jewish people in the land of their forefathers.

Preparatory Exercises in Double Stopping

For the Violin—Op. 9

By O. Sevcik

Sevcik has produced many wonderful works in violin technic and it is a source of gratification to the Theodore Presser Co., to be able to present the most excellent editions available of some of the outstanding technical works of this master teacher. The Opus 9 work, which is a set of preparatory exercises in double stopping, is now being added to the *Presser Collection*. Mr. Otto Meyer has been especially secured to edit the Sevcik works issued in the Presser Collection, because he is not only a highly qualified teacher and editor, but he also thoroughly understands the Sevcik principles, being Mr. Sevcik's authorized representative in the United States. Double-stopping is important in the technical equipment of the violinist and these studies furnish the best possible drills in double-stopping in all degrees and in all keys.

The advance of publication cash price is 35 cents a copy, postpaid.

(Continued on Page 418)

THE PRESSER PERSONNEL

Introducing our patrons to the highly trained members of our staff who serve them daily.

Even in our congenial and happy business, fellow-workers take as a matter of course the daily demonstrations by co-workers of a wide knowledge of the bibliography of all branches of music publications, without giving consideration to the background bringing forth such knowledge. Let us tell of—

Mr. F. S. Etheridge, who was born in London, England, where his experience as a boy chorister includes five years' service in the private choir of the British Royal Family, a choral body that has been maturalized since before the time of Henry VIII to supply the music in the chapels of the various royal residences in London.

At the present time Mr. Etheridge is a well-equipped singer, holding a choir position in a prominent church in one of Philadelphia's exclusive suburban sections.

While in London he joined the staff of the century-old firm of J. B. Cramer in 1910, and since that time, with the exception of three years in the British Army service, during the World War, he has been actively engaged in all phases of the music business, both with that house and other well-known houses in London and various parts of England.

His first coming to the United States, in February, 1926, took him to Chicago, and it was a year later he located with the Theodore Presser Co., in Philadelphia, as one of its valued clerks in the Chorus and Choir Department.

Mr. Etheridge has several successful songs to his credit, published in London, and his musical inclinations and appreciation extend from a reverence for Bach and the old masters to a delight in jazz, if it is clever and well rendered.

Piano Dialogs

By Helen L. Cramm

This new volume is now ready but the special introductory offer will be continued during the current month. Many easy four-hand pieces consist of a *Primo* part playing the melody in octaves, while the *Secondo* part merely plays a harmonic accompaniment. *Piano Dialogs* is not constructed in this manner. These little pieces are real musical dialogs between the two players, each part being more or less independent of the melody passing from one to the other. This volume is one of the very best introductions to easy four-hand playing.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Advance of Publication Offers Withdrawn

The following works are no longer procurable at the very low advance of publication price, since they were automatically withdrawn from advance of publication upon their issuance:

Betty Lou, Operetta, by R. M. Stults, price, $1.00.

Book of Part Songs for Boys With Changing Voices, price, 60 cents.

First Folk Songs, Violin and Piano, by Mabel Madison Watson, prices, Violin Book, 50 cents; Piano Book, $1.00.

Melodious Study Album for Young Players, by Arnoldo Sartorio, price, $1.25.

The prices given above on each of these works are the regular retail prices. Teachers or active music workers of responsibility can secure single copies of these works, if they so desire, in accordance with our "On Sale" plan. The brief descriptions following perhaps will be of some value to those who have not read the advance of publication notes upon these works.

Betty Lou is a splendid musical comedy for amateur production, the book and lyrics are by Lida Larrimore Turner and the music is by R. M. Stults. Throughout this musical comedy just scintillates with musical melody and is full of opportunities for clever, pretty and often amusing stage pictures.

The Book of Part Songs for Boys With Changing Voices contains ten numbers that are tuneful, effective and well written to serve the purpose indicated by the title of the book. The problem of just what is best to use for boys with changing voices, always has been difficult for many. This collection anticipates everything in known experiences by presenting material which may be sung in two, three or four parts or, if desired, all in unison.

First Folk Songs for Violin with Piano Accompaniment. During the period when the first instruction book is taking the young violinist through elementary technical material, it is very wise for the teacher to supplement the instructor with just such a collection as this *First Folk Songs*. A wealth of material that will be of benefit and inspiration to the young student is to be found in this collection and the pieces are so written and so arranged as to progress nicely.

Melodious Study Album for Young Players. This is a new addition to the *Music Mastery Series* of pianoforte study material that is winning such deserved popularity with better teachers everywhere. Piano teachers will find so much of help to second grade students in this album that it is well to be fully acquainted with it.

Warning

Pay no money to magazine canvassers not personally known to you. Daily complaints from every section of the country that money has been paid to a stranger and no magazine forth-coming makes this warning imperative. We cannot be responsible for the work of swindlers who pose as college students, ex-service men, etc. Read any contract for magazines carefully before either signing it or paying any money.

Premium Workers

Note the splendid list of premiums on the inside back cover given entirely free for new subscriptions to The Etude Music Magazine (not your own). Any music lover will be glad to give you a subscription to The Etude if the magazine is shown. Simply collect $2.00, send to us with the name and address of the new subscriber, and select your reward. A post card will bring a circular showing many other gifts given for new Etude subscriptions.

All of Your Favorite Magazines Clubbed with The Etude at Special Money-Saving Prices

Here's your opportunity to buy the pick of the magazine world at attractive prices when clubbed with The Etude Music Magazine. Make your selection now and save money.

Etude Music Magazine	$2.00	
McCall's	1.00	Both $2.35
Regular price	$3.00	Save 65c
Etude Music Magazine	$2.00	
Christian Herald	1.00	Both $2.00
Regular price	$4.00	Save $1.00
Etude Music Magazine	$2.00	
People's Home Journal	.50	Both $2.25
Regular price	$2.50	Save 25c
Etude Music Magazine	$2.00	
Youth's Companion	2.00	Both $3.50
Regular price	$4.00	Save 50c
Etude Music Magazine	$2.00	
Golden Book	3.00	Both $4.75
Regular price	$5.00	Save 25c
Etude Music Magazine	$2.00	
Collier's National Weekly	2.00	Both $3.50
Regular price	$4.00	Save 50c
Etude Music Magazine	$2.00	
Fashionable Dress	3.00	Both $3.75
Regular price	$5.00	Save $1.25
Etude Music Magazine	$2.00	
Child Life	2.00	Both $4.00
Regular price	$5.00	Save $1.00
Etude Music Magazine	$2.00	
Hygeia	3.00	Both $4.25
Regular price	$5.00	Save 75c
Etude Music Magazine	$2.00	
Modern Priscilla	2.00	Both $3.25
Regular price	$4.00	Save 75c
Etude Music Magazine	$2.00	
Pathfinder	1.00	Both $2.35
Regular price	$3.00	Save 65c
Etude Music Magazine	$2.00	
American Boy	2.00	Both $3.00
Regular price	$4.00	Save $1.00
Etude Music Magazine	$2.00	
American Magazine	2.00	Both $4.25
Regular price	$4.50	Save 25c
Etude Music Magazine	$2.00	
Review of Reviews	4.00	Both $4.75
Regular price	$6.00	Save $1.25
Etude Music Magazine	$2.00	
Nature Magazine	3.00	Both $4.50
Regular price	$5.00	Save 50c
Etude Music Magazine	$2.00	
Better Homes & Gardens	.60	Both $2.10
Regular price	$2.60	Save 50c
Etude Music Magazine	$2.00	
Christian Herald	1.00	Both $2.75
Regular price	$3.00	Save 25c
Etude Music Magazine	$2.00	
Delineator	1.00	Both $2.75
Regular price	$3.00	Save 25c
Etude Music Magazine	$2.00	
Children	.50	Both $3.75
Regular price	$4.50	Save 75c
Etude Music Magazine	$2.00	
Junior Home Magazine	.50	Both $3.25
Regular price	$4.50	Save $1.25
Etude Music Magazine	$2.00	
Youth's Companion	2.00	All $3.80
People's Home Journal	.50	
Regular price	$4.50	Save 70c
Etude Music Magazine	$2.00	
McCall's	1.00	All
Woman's Home Companion	1.00	$3.35
Regular price	$4.00	Save 65c
Etude Music Magazine	$2.00	
McCall's	1.00	All
Youth's Companion	2.00	$4.25
Regular price	$5.00	Save 75c
Etude Music Magazine	$2.00	
McCall's	1.00	All
Better Homes & Gardens	.60	$2.85
Regular price	$3.60	Save 75c
Etude Music Magazine	$2.00	
McCall's	1.00	All
Christian Herald	2.00	$4.10
Regular price	$5.00	Save 90c
Etude Music Magazine	$2.00	
McCall's	1.00	All
Modern Priscilla	2.00	$3.85
Regular price	$5.00	Save $1.15
Etude Music Magazine	$2.00	
McCall's	1.00	All
Pathfinder	1.00	$3.25
Regular price	$4.00	Save 75c
Etude Music Magazine	$2.00	
McCall's	1.00	All
People's Home Journal	.50	$2.65
Regular price	$3.50	Save 85c

ADD { $1.00 for 1 year PICTORIAL REVIEW; 1.00 for 1 year LADIES' HOME JOURNAL; 2.00 for 1 year SATURDAY EVENING POST; 1.00 for 3 years COUNTRY GENTLEMAN } **TO ANY OF THE ABOVE CLUBS**

The above prices do not include Canadian nor foreign postage. If in doubt, add 25 cents to the cost of each magazine to cover extra postage. If the amount is not enough, we will advise you. If too much, we will promptly refund.

THE PRESSER PERSONNEL

Introducing our patrons to the highly trained members of our staff who serve them daily.

Mrs. John C. Haynes is Senior Clerk in charge of the office of the Retail Department. In this office all the clerical detail in connection with the charges, credits and cashier work of the Retail Department is handled.

Mrs. Haynes, who came to us as Miss Ethel L. Hacker, has supervised the general clerical detail in the Retail office since 1920.

She originally started with the Theodore Presser Co. on October 1, 1911, as the Bookkeeper of the Retail Department. However, as this Department expanded and the bookkeeping work increased, it was made a bookkeeping division, ruled by connected with our General Bookkeeping Department.

Experience is an important item in handling the clerical details incident to rushing the charges and checking the sales of music to our retail patrons, just as experience is important to the music clerk who must gain a wide knowledge of music publications in order to better promptly the music upon our shelves.

Philadelphia and its environs are rich in musical activities, and individually in churches, in organizations, in the teaching and other professional branches, many have contributed in making Philadelphia one of the foremost musical centers of the world.

It is such an active group that the Retail Department of the Theodore Presser Co. serves, and Mrs. Haynes has given dependable and capable attention to supervising and performing the details falling to her lot in connection with the great volume of business in this department.

Important Notice to Music Lovers

During the months of June, July and August, we are making a special three months' trial subscription offer to non-subscribers to The Etude Music Magazine at a special price of 35 cents for three issues. This offer gives every music lover the opportunity at little cost to learn the value of The Etude Music Magazine to anyone interested in any feature of musical life. Remember, the offer is good only for the months of June, July and August. Orders will be filled as received. When the June, July and August issues are exhausted, we reserve the right to return remittance.

Statement Made in Compliance with the Act of Congress of August 24th, 1912

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of The Etude, published *monthly at Philadelphia, Pa.*, required by the Act of August 24, 1912.

Editor—*James Francis Cooke, Philadelphia.*
Managing Editor—*None.*
Business Manager—*None*
Publisher—*Theodore Presser Co., Philadelphia.*
Owners.
Theodore Presser Co., Philadelphia, Pa.
Estate of Theodore Presser, Philadelphia, Pa.
James Francis Cooke, Bala, Pa.
The Presser Foundation, Philadelphia, Pa.
Presser Beneficial Ass'n, Philadelphia, Pa.
Known bondholders, mortgagees, and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages, or other securities: *None.*

THEODORE PRESSER CO.
(Signed) D. W. Banks, *Treas.*
Sworn and subscribed before me this 2nd day of April, 1928.
[SEAL] John E. Thomas.
(My commission expires March 7, 1929.)

The World of Music

(Continued from Page 337)

THE TENNESSEE STATE Music Teachers' Association met at Nashville, for its Annual Convention on April 5 to 7. Aside from interesting discussions of questions related to the musical development of the state, some of the most engaging features were concerts by the All-State Chorus, the All-State Band, and the All-State Orchestra. Also there were contests for singers, pianists, violinists and glee clubs.

NICOLA MONTANI, composer, and conductor of the well-known Palestrina Choir of Philadelphia, has received from Pope Pius IX the decoration of the Count's Cross with the title of Knight Commander of the Order of St. Sylvester, one of the highest honors bestowed upon laymen who have achieved distinction in art or science.

NEXT TO THE HARP the bugle is said to be the most ancient of musical instruments. In the British Museum is a fine bugle belonging to the Bronze Age of Denmark.

THE HOUSE WHERE SCHUBERT DIED, one hundred years ago, on November 19, 1828, in the Kettenbrückengasse of Vienna, is reported to be about to be acquired by the municipality and converted into a museum honoring the composer.

NICCOLO PAGANINI letters and manuscripts, to the number of two hundred, have been acquired by Max Bang Hohn, violinist and author of New York. The collection contains the famous "Red Book" kept by Paganini for many years.

TWENTY MILLION DOLLARS, according to late reports, is spent annually in the United States for the highest class of concert and opera music. Of this amount, six millions go to the support of the thirteen major symphony orchestras, and about three and a half millions to the Metropolitan and Chicago Civic opera companies.

THE DIVISION OF MUSIC of the Library of Congress at Washington, D. C., is reported to have received an addition, within the last year, of more than five thousand items of interest to the musician.

"THE WALTZ, which is the King of Dances, will always remain, and will come into favor again," says Johann Strauss, nephew of the great Johann Strauss, the "Waltz King." This seems to be justified from the fact that the most successful numbers in London's two most successful musical play productions at the present time are waltz songs.

FORTY OREGON PIANISTS, playing on twenty pianos, was a feature of a recent ensemble program given in Portland, Oregon. This is said to have been the largest piano ensemble ever organized; and the occasion was part of a campaign for "bigger and better music" in Portland.

THE MOSCOW GRAND OPERA COMPANY is reported to be planning a tour of the United States in 1929. This will be the first visit to America of this organization. The troupe will consist of about three hundred members, including the world-famous ballet.

METROPOLITAN OPERA COMPANY "NOVELTIES" for next season, according to announcement of Signor Gatti-Casazza, will be "Die Aegyptische Helena (The Egyptian Helen)" by Richard Strauss, "Il Cavarado (Brother Gerard)" by Ildebrando Pizzetti, "La Campana Sommersa (The Sunken Bell)" by Ottorino Respighi, "Jonny Spielt Auf (Jonny Begins to Play; or, Jonny Strikes Up)" by Ernst Krenek. There will be also three revivals of important standard favorites.

COMPETITIONS

FIVE PRIZES OF ONE HUNDRED DOLLARS each are offered for meritorious sacred solos and anthems for mixed quartet. Compositions must be received by June 1st, by the Dean-Phillips Company, First National Bank Building, Chicago, Illinois, from whom particulars may be had.

A PRIZE OF ONE HUNDRED DOLLARS is offered by Swift and Company for the best setting for a chorus of men's voices, with piano accompaniment, of Sir Walter Scott's "Harp of the North, Farewell." The competition closes September 15. Further information may be had from D. A. Clippinger, 617-618 Kimball Building, Chicago, Illinois.

PRIZES to the amount of one thousand dollars are offered by the Cadman Creative Club of Los Angeles, for original works for piano, organ or voice. Particulars may be had from Mrs. Myra Cain Grant, 4063 Oakwood Avenue, Los Angeles, California.

PRIZES AMOUNTING TO ONE THOUSAND DOLLARS are offered to Negro composers, by Rodman Wanamaker, through the Robert Curtis Ogden Association of colored employees of the John Wanamaker Store of Philadelphia. The competition closes June 1, 1928; and full particulars may be had from the association named.

Twenty Points in Organ Study

(Continued from Page 391)

composer may never have seen your organ. It is, therefore, "up to you" to decide what stop to use and, perhaps, what key to play, and whether to make it a quarter or half-note.

XX. Patience

"PATIENZA," shouted the old Italian masters. Have patience! One cannot learn in two months that to which the teacher devoted two years. It is impossible. Yet some students foolishly attempt it. If results are not immediately forthcoming, let not the student be discouraged! Let him not be disconcerted! Let him keep right on working harder than ever! Time is short. Two or five years fly around before one knows it. Let him console himself by looking back and seeing passages that he was unable to play two years ago easily performed to-day.

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"We must remember that, when all is said and done, no composer has even really surpassed Bach, although he may have carried the art into a different avenue. From Bach to the present time there have been numerous steps in different directions made by many outstanding composers. Each one in his day has been a modern, whether it was Haydn, Gluck, Schumann or Wagner."—Leo Ornstein.

Answers to Can You Tell? Group No. 12

(See page 339 this issue)

1. Samuel Francis Smith, a Baptist clergyman and poet, of Boston, in 1832.
2. A musical composition suggesting the characteristic sounds and quiet of rural scenes.
3. At Charleston, South Carolina, in 1733.
4. Francis Joseph Haydn.
5. (a) The leading and versatile American operatic soprano. (b) The most poetic of living pianists. (c) The master-violinist of today.
6. In deKoven's *Robin Hood*, for Jessie Bartlett Davis.
7. Louis Moreau Gottschalk.
8. *The Freeshooter*, composed by Carl Maria von Weber.
9. Queen Liliuokalani.
10. The open phrase of the *Pilgrim's Chorus* from Wagner's "Tannhauser."

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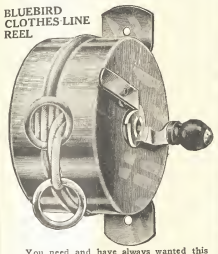

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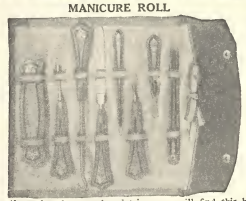

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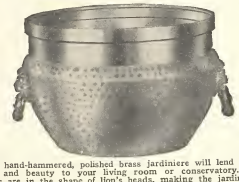

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