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James Francis Cooke

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Can You Tell?

Group
No. 15

1. Who was the greatest of all child musicians?
2. What is the leading-tone of the G-sharp minor key?
3. Who was the first woman to receive the Doctor of Music degree conferred by a university, for actual musical erudition and by examination?
4. In what measure is a Gavotte written, and on what beat does it always begin?
5. What instrument was most used in Greek music?
6. What is the longest note that can be used in $\frac{9}{8}$ measure?
7. Who are the two great "B's," the two "H's," "M's," and "S's," of music?
8. What tone of the major key is sharpened to produce a modulation into the next regular key by sharps?
9. What has become the "international language" for terms of musical expression? Why?
10. What was the first American opera to be produced in Berlin, and when?

TURN TO PAGE 625 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.

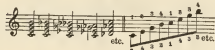
A Means to an End

By EMILÉ WENDEL

TECHNIC being the necessary mechanical side of efficient piano execution, the natural desire of both teacher and pupil is to ascertain the shortest and most effective means of attaining equality of fingers; for it is, of course, only through finger equality that one can arrive at anything like perfection.

The arpeggio furnishes one means to this end, and, looking at it from all angles, those built on four tones prove more to the point than those built on only three. For this reason the following group of arpeggios have been adopted. Each is used in chromatic keys, always with special attention given to the finger and hand movements.

Using C as the starting note, the first chord formation is the major seventh chord, C E G B; the second chord is the diminished seventh (also on C), the third is the diminished seventh (also on C), and the fourth is the dominant seventh chord of the key chromatically ascending. (Play three octave arpeggios, both ascending and descending, of each chord.)



The aim and effort of the player should be to employ no more movement of the hand than is necessary, he being careful to accent only the weak fingers the first time, and the second time the first of the regular triple beats. (These should never be done in groups of four, for then there is an excessive accent on the thumb.)

These arpeggios should be done very slowly and deliberately at first with separate hands and a good strong tone on all fingers except the thumb which should be played lightly at all times.

When the hand is able to locate and play with ease each of the arpeggios on each chromatic tone of the octave, then, and then only, should the time be doubled. When this speed is perfected the time is again doubled.

A Band Without Music

By ASA G. SULLIVAN

EVEN as recently as 1898, travel in the United States was no picnic for a band, according to Sir Dan Godfrey, a famous English conductor, whose equally gifted father brought a band to America in that year. In his "Memories and Music" Sir Dan Godfrey tells us that his father visited 200 cities and covered 30,000 miles. "In Kansas a strong cordon of detectives and firemen surrounded the concert hall because the existence of a plot to blow up the band and its leader had been discovered. Some anarchist secret society was at the bottom of this dastardly plot, and only the timely discovery of the police prevented the diabolical plan from being carried into execution."

"A strange predicament faced the band at Northampton, Massachusetts. All the heavy luggage with the large instruments had unaccountably disappeared. The situation had to be faced, as the manager of the band was liable to a fine of \$200. My father was under arrest in Boston for playing secular music on Sunday, but Mr. Kettlewell, the sub-conductor, decided to give the concert. The band consisted of six clarinets, one flute, one oboe, two bassoons, three cornets, a borrowed bass drum and bombard—*and no music!* Consequently, the program—nearly all American melodies—was played from memory; but, according to the Press reports, it was a remarkable performance and all those present were satisfied."

POLISH DANCE

ELLA KETTERER

In a marked mazurka rhythm, Grade 3.

Allegro M.M. $\text{♩} = 126$

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Other Music Sections in this issue on pages 597, 605, 633.

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SCENE DE BALLET

In free waltz rhythm. Grade 4.

Allegretto M. M. $\text{♩} = 72$

RICHARD KRENTZLIN, Op. 123

Allegretto M. M. 2. = 72

p grazioso

ten.

rit.

cresc.

f

rit.

Vivo energico

f

cresc.

a tempo

rit.

p

grazioso

ten.

8va

a tempo

rit.

ten.

p

rit.

Fine

TRIO

tranquillo

mf

a tempo

rit.

mf

cresc.

The image shows a musical score for the song 'The Rose Tree'. It is written for voice and piano. The score is in 3/4 time and consists of three systems of music. The first system has a key signature of two flats (B-flat and E-flat) and a common time signature of 3/4. The second system has a key signature of one flat (B-flat) and a common time signature of 3/4. The third system has a key signature of one flat (B-flat) and a common time signature of 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.', 'f', 'p', and 'dolce'. There are also performance instructions like 'Pine of Trio' and 'D.C. Trio *'. The score is written for a voice part and a piano accompaniment.

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

A very clever characterization, Grade 3.

BANJO

N. LOUISE WRIGHT

Allegro (*Crisply*) (Banjo) M.M. ♩ = 144

mp
senza Pedal
marc.
cresc.
mf
mf
f
D.S.
Ped. simile

SWEET FERN

MONTAGUE EWING

In ballet style, in a very popular rhythm. Grade 3.

Moderato con grazia M. M. ♩ = 108

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MUSICAL EDUCATION
IN THE HOMEConducted 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.

A Masculine Absorption

FIRST WE have the letter of a father department this month to letters from the masculine members of THE ETUDE family, because the great majority of "the male of the species" is possessed of, or obsessed with, the erroneous opinion that the practice of music is a peculiarly feminine diversion and because few of the vast army of fathers are personally interested in the musical education of their children.

The National Congress of Parents and Teachers has been making a persistent effort for some years to convince the fathers that they are also parents. It would appear from our files of letters recently received that this happy condition has come to pass, and that we have many fathers who have proved themselves parents vitally interested in the development of the talent for music in their offspring. This is indeed most gratifying to those of us who are concerned with the making of a Musical America, and who realize that the American home must be the base of such a movement, with the father and mother cooperating for its entire success.

Private Tutoring in School Subjects

FIRST WE have the letter of a father who says:

"I have a fourteen-year-old son who would like to become a violinist in an orchestra. Everyone who has ever heard the boy playing, including a New York teacher for whom he had the privilege of playing last summer, agree that he is quite gifted. But everyone (except myself) also agrees that he ought to finish high school before beginning to specialize in music. Now the child not only has to go quite far by himself now, but the high school is five miles from our place. If he attends it, he will have to be in a hurry to get enough time to practice. I had thought I could teach him a few high school subjects myself. What would be the most necessary studies for a would-be musician? At present the boy is studying violin, piano, typewriting and German. Besides his grade school studies. But he will finish with the latter this week.

—H. B., Nebraska.

I must agree with those who say he "ought to finish high school before specializing in music." The day of the *unlettered* musician has passed. If the boy gets anywhere in music in this age he must have a good foundation in general subjects and be cultured. I can see that your problem is difficult, since he is so far from the High School, but I feel that some way should be worked out that will allow your son to complete the equivalent of a high school course. I can understand that, if he expects to be an orchestral violinist and perhaps teach privately and has no thought of entering college or becoming a teacher either in the public schools or recognized schools of music, the high school credits coming from graduation in such an institution will not be needed for securing a position.

When Music Waits in the Wings

THEFORE, if you can arrange to have him tutored in certain subjects and are certain he would pursue these subjects to a finish and not neglect higher learning because of the lack of the spur of competition among his school fellows, then you might take this means of securing his education. But only in most unusual cases should a boy discontinue school at the eighth grade unless it is financially impossible for him to go on. He should go a little more slowly with the music—not give it up, you understand, but for the four years of high school life make it a side issue, specializing in it only in the vacation periods and pursuing, during the regular school year, those subjects which would help him most in a musical career.

The most necessary subjects "for a would-be musician" to study are English (the language and composition), English literature, Psychology, History and, of course, other languages. If he expects to play the violin and piano, German was a wise choice of languages. As collateral reading he should choose the biographies of the Masters of music and music history, correlating them with the general history he gets in his school course.

Few children study satisfactorily alone or with a parent, because there are so many outside interruptions. Therefore, unless you can hire a tutor for a certain time daily, the boy will be better off in school, keeping up his music as best he can for the school term and pursuing it intensively during the vacation period. He will need the mental training and the fixed study habits which come with higher learning, and he should be trained to understand that, if he makes a real success of music, his education along general lines must not end even with the completion of a high school course. There was a time when people thought a musician was one who knew music and nothing about anything else. In this age a successful musician must know music in its several branches, plus something about almost everything else.

Proud—and with Reason!

A NEW JERSEY father writes, with justified pride:

"My little son, four years old, shows considerable musical talent. He knows nearly one hundred songs, words and music. This would indicate a retentive memory. He has only to hear a song once or twice and it is memorized accurately and completely. He has an absolutely correct ear for tone values and a natural sense of rhythm. He is able to pick out little tunes on the piano and recognize the scale. I want to develop his musical talent. What means do you suggest as the most advisable? My own preference would be the piano. As I play a little myself, I might add that the boy has

(Continued on page 627)

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

By JAMES FRANCIS COOKE

PART II

LET US turn down one of the alleys with its age-old odors and cramped fringe of civilization. Your automobile stops before a very unpretentious door. Surely this is not the entrance to the *Regia Accademia Santa Cecilia*, the wonderful conservatory of St. Cecilia about which you have heard all your musical life! Its exterior looks so ordinary and so worn with age that you are amazed when you enter and find the lovely courtyard filled with tropical plants, and also discover a beautiful modern auditorium called the Salle Sgambati, after the famous Italian composer, Giovanni Sgambati, long director of the institution. Here, with its casing of antiquity, is an active, up-to-date music school, alive with pupils and managed with methods of business system which would do credit to a bustling American firm.

On every side is courtesy, Roman courtesy. The Roman is proud. He knows his antecedents, but he is always a gentleman. Handsome, splendidly groomed men and beautiful women with rich dignity make the background of Roman society. Every possible facility is placed at your disposal to become acquainted with the history of the institution. Very careful and voluminous records are published of the work of the *Accademia*. Among other things I was presented with a large three hundred and twelve page book—a year book giving the history of the institution for the past year. This is one of a long series of memorable books of scholarly type of great historical value. How is it possible for the writer to compress in a few paragraphs more than a mere suggestion of this memorable institution?

American Genius Recognized

ONE OF THE FIRST things to impress an American is the fact that his first compatriot to receive the famous

academies in Italy: Bologna, Florence, Milan, Naples, Padua and Venice were alive to the advantages of a cultural center in which artists, musicians, poets and even scientists might gather. They were quite different from the conservatories which were described in our former article on Naples. In general they were supported either by the State or by groups of private individuals. The members of the academy would meet, let us say, once a week and discuss their arts and the accomplishments of the followers in the other arts. One art or one science was supposed to help in the understanding of the others.

Halcyon days! Thus, the study of mathematics, as in the days of the ancient Greeks, was believed to facilitate the study of music. The first of the academies was founded in Bologna in 1482. They became very popular in many parts of Italy; and membership in an *Accademia* was considered a great distinction. Indeed, for many years, the term persisted as the name of a private concert given in a home of the cultured and the noble genus.

The Accademia

IN 1539 a teacher named Gaudio Mell founded a music school in Rome. Palestrina was one of his pupils. In 1566 Pope Pius V founded what was known as the *"Congregazione del Musici di Roma sotto l'invocazione di Santa Cecilia"*. From this institution sprang the present *Accademia* of Rome, the oldest and best known music school of the world. Upward of 5000 pupils and famous musicians have attended its sessions, including List, Wagner, Gounod and many others. It was not until after 1870 that the institution became a Royal School of Music, as contrasted with an ecclesiastical school. This was due very largely to the influence of Sgambati and Perelli. The new régime was really started by King Umberto in 1877. It has a fine active body of students and a large staff of excellently schooled professors. The cost of instruction for native Italians is literally nominal.

One of the principal things it has accomplished is the introduction of musical tolerance in Italy. It should be remembered that it is only in comparatively recent years that the Italians welcomed any music other than that of native composers. Moreover, the music of the people was confined to folk-songs, choral music and opera. Sgambati and Alessandro Vesella



AUDITORIUM OF THE ACCADEMIA DELLA ST. CECILIA

Probably every reader has met the "commonest kind" of snob in music. We know at least a half dozen. They first of all select the important organizations and the so-called "important people," and by ludicrously obvious toadying, attempt to make themselves *persona grata*, never realizing that they at best are the "jesters" of modern society. They, by the artful parade of big names to those whom they desire to impress, seek to secure power. Such snobs are roundly detested during their lives and, happily, soon forgotten when they bless humanity by their resignation. Their own worst enemies, during their pathetic career, tolerance rather than disgust, during their time and wholesome common sense soon brush away for the benefit of the race.

COMMON BOND OF MUSIC

THE Kiwanis International, that is, the central control of the various Kiwanis activities, has made a great advance in making music a regular part of every meeting of the clubs. A circular issued by them stresses the importance of regular periods of club singing, at each meeting, suggesting that at least seven to ten minutes of community singing be introduced. This is a very remarkable step since the clubs are composed exclusively of business men representative of the most of the enterprises in every community where the clubs exist. Such practical recognition of music in the daily lives of our business men is bound to bring splendid fruit in the future.

ONE SECRET OF MUSICAL PLAYING

SOME years ago we heard a teacher say to a pupil: "Why do you try to sing while you play?" No one ever does that. We then found out to our surprise that thousands of people who play the piano do so entirely divorced from any real musical thought. They merely wiggle their fingers on the keys, more or less accurately pressing down the notes to correspond with the printed music.

Surely this is all wrong. Music is a fabric of sounds. The pleasure that comes from playing music is the realization of these sounds internally, not merely hearing them as they come from the vibrating wires.

When you start to play a piece always sing with it. By singing with a piece we do not mean that you should hear or that you should hear your own voice. You sing internally. In other words, you feel the melody singing on yourself, with every note, just as though you were singing out loud.

We have never known a player who amounted to the historic "linker dam" who did not do this. Our acquaintance has taken us with practically all of the great musicians of our time. When a real musician starts to play a new work he seems instinctively inclined to sing with it. Often he sings alone. This is particularly the case with the composer who, with the proverbial "composer's voice," does not contribute to the beauty of his own work. But the point is—he sings.

If you have never sung "internally" as you play, try it today. You may have a revelation in the effectiveness of your playing.

MAKE YOUR LESSONS DELIGHTFUL

MANUFACTURERS of articles in which flavor is concerned have come to know that it is hopeless to try to exploit a product that does not have an agreeable flavor. One firm manufacturing dental supplies spent a fortune trying to put upon the market a new dentifrice with especially hygienic advantages. The article was advertised from coast to coast, so that thousands were induced to buy it once or twice.

It was never adopted for continuous use because the flavor did not appeal to the general public. A pleasant flavor is of prime importance.

For a similar reason methods of musical instruction for children must be pleasant in these days. That does not mean that there should be any sacrifice of higher pedagogical fundamentals. On the contrary, the best methods today are both sound and delightful to pupil and teacher.

Davis, LaPorte, Ind.; Ralph Dawdy, Sheridan, Wyo.; Carol Dickie, Lockport, N. Y.; Zelig Dockman, Minneapolis, Minn.; Paul Freeman, Birmingham, Ala.; Margaret Fullerton, Audubon, Iowa; Evelyn Goddard, Rochester, Minn.; Walter Holbrook, Mt. Clemens, Mich.; George Hubbell, Los Gatos, Cal.; Wilbur Jencks, Colorado Springs, Colorado; Edna Kauter, Milwaukee, Wis.; Elmer Scott, Lanier, Pa.; Worth, Texas; Ruth Lohmeyer, Peoria, Ill.; Irene Mahaffey, Joliet, Ill.; Theron Melcher, Western, Kansas, Ill.; Henry Overland, Cleveland, Ohio; Evans Skidmore, Ottawa, Kansas; Albert Sonntag, Saginaw, Mich.; Byron Willett, Mt. Clemens, Mich.

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THE MUSICAL SNOB

ONE of the best pictures of the snob we have ever seen may be found in the Honorable Mrs. Dowdall's "Manners and Tone of Good Society," in which she tells the Dukes and Earls "and such" how to comport themselves—together a very amusing book. This social arbiter writes:

"Of all social vices, snobbery is one which the novice with any pretensions to good breeding will be the most anxious to eradicate at once. It has, moreover, the added disadvantage of being easily detected, unless practiced with the utmost delicacy; and, although it may procure advancement of a kind, it gives an insecure foothold in society, owing to its liability to make dangerous enemies among those who have been its victims. Its course in the mind is as marked as that of many dissipated and insidious. The novice, in whom the fatal tendency is hereditary or contracted through a faulty education, is sometimes unaware that he or she is suffering from it. In fact, this is the only example to whom advice may be of use, for any who are conscious of its inception will, of course, take steps to rid themselves of it. Let us begin by considering snobbery in its commonest form—that is, the habit of cultivating friendships for the sake of the material advantages they bring."

opened the door to Bach, Beethoven, Liszt, Wagner, Tschaiikovsky and modern masters, until now there is in all parts of Italy which seeks the great music of the world, just as it is sought in London, New York, Berlin, Philadelphia, Paris, Munich, Vienna or Chicago.

Italian masters who have been associated in the work of the *Accademia* in recent years include Bantiolini, Casella, Franchetti, Geronzi, Mascioni, Molinari, Piro, Rosi, Respighi, Mascagni, Toscanini, Zandonai and many others. Much of the late activity of the *Accademia* has been due to the self-sacrificing labors of that distinguished Italian gentleman, Senator Count San Martino.

It was my good fortune to attend a recital of the pianoforte pupils of the *Accademia*. The playing was of a very high order—showing fine technical detail, excellent coaching in interpretation, and the rich temperamental color that one naturally expects from Latin artists. One notable feature might be copied by American institutions. After the name of each performer was a figure giving the number of months' tuition the student had had. This appealed to me as a very fair way of enabling the audience to estimate the relative achievements of the students. It reminded me of a time when I gave up my own private teaching. One of my pupils who had studied with me for years went to a conservatory. Two months thereafter the pupil appeared at a concert given by the conservatory in a large auditorium and made a fine record, playing a composition which she had studied with me for months and actually played at one of my own pupils' recitals. The audience of course attributed her work to the school. This was most iniquitous and deceptive. No credit whatever was given for the hours of labor I had given to the pupil.

The American Academy of Rome
NO MUSICAL visit to Rome is complete without a trip out to the American Academy of Rome. This Academy, modeled after the famous French "*Prix de Rome*," provides fellowships for American artists, architects and musicians enabling them to live and continue their work in Rome under the glorious atmosphere of the eternal city. Two fellowships a year are granted. The academy meets the warm sympathy of famous Italian musicians who have visited the institution and advised with the American workers there. The main building of the Academy is located on the Hill. It is a beautiful marble structure made possible largely through the philanthropy of the late John Pierpont Morgan. The music students lodge and work in a separate building on the opposite side of the street. The musical work is the result of the magnificent labors of Major Felix Lamond, well known to American organists because of his excellent work as an organist in America. Major Lamond has devoted his life to the development of this remarkable work which, through benefits

coming to fortunate fellows, must at some future time bring forth excellent results in American musical composition.

The American Academy at Rome is in no sense a music school but rather an institution in which art students and music students may work in an atmosphere wholly sympathetic and inspiring. It is not an unusual thing, for instance, for composers of the type of Pizzetti, Montezzi, Casella, Malipiero, Ives, Respighi and others to visit the institution and to afford these fellows an opportunity to have their criticisms. Leo Sowerby of Chicago and Howard Hanson of Rochester are among the American students who have revealed great benefits from the magnificent work of Major Lamond and the American Academy in Rome. It was my privilege to inspect the work of George Herbert Ellwell and Walter Helfer, students at the Academy last year, from whom American audiences will certainly hear much in the future.

The Augustus

YOU WILL NOT leave Rome without visiting the opera houses, the theaters, and the great central hall, the Augustus, where the magnificent orchestra under the direction of leading Italian conductors, notably the energetic and scholarly Molinari, who is now known to American auditors, delights visitors from all over the world.

Of course you will visit the reconstructed Teatro Argentina, with its remarkable golden interior. If only to say that you have been on the spot where Rossini's "*Barber of Seville*" was first given and that you have seen the stage which witnessed the first performance of countless other operas of note. Picture yourself in the audience on this spot over one hundred and ten years ago (February, 1816). You have been devoted to the "*Barber of Seville*" of Paisiello. It has been a tradition with your family. Now comes a ruthless fellow named Rossini who has the audacity to write an opera upon the same plot. Down with him! You will attend of course; but you will go to place the rascal in his proper place. Moreover, you have heard that the clever poacher, Rossini, wrote an opera in thirteen days. Fix upon him! You go and do your best to show your feelings. The opera, however, is so remarkable that you are quiet long enough to hear a few of the arias. Next night you go again, and then again. Ah, perhaps, ladies and gentlemen, here is a genius? Perhaps his opera will last as long as that of Paisiello? Perhaps even longer?

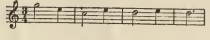
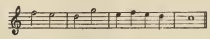
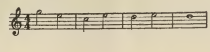
But your dream days in Rome are not complete until you venture out to that enchanted place known as the Villa d'Este, where

in a garden drunk with romance, where the terraces fairly blossom with ten thousand fountains, you find the allurements which brought Liszt to this same spot to dream some of his loveliest works. You will wonder at the curious hydraulic odd door organ—long out of repair, but owing to the restorative habits of Mussolini, now put into condition; you will feel oppressed by the atmosphere of great age as you look toward the Eternal City; but most of all you will find yourself spellbound by the inexplicable charms of one of the loveliest spots on earth.

Stimulating the Desire to Compose

By EDNA KALISCH

THE desire to compose should be stimulated at an early age. First let the pupils play and write their melody in $\frac{1}{2}$ time, then change the march to $\frac{3}{4}$ or $\frac{3}{8}$ time, with the purpose of teaching them the full division of the notes to make the full measure of count. The first attempt of a nine-year-old pupil resulted in the following:



Teach the pupils to form little melodies using only five tones, as c, d, e, f, g or g, a, b, c, d.

Modulation and Transposition

By HERBERT WENDALL AUSTIN

IS THAT they both constitute a change of keys a modulation and a transposition are similar. But when one speaks of a modulation one refers to a gradual change of keys. A composition, for instance, started in one key, then by the use of accidentals or modulatory chords, it passes into another key without any disagreeable conflict of sound. The

keys are pleasantly related and the untrained ear does not even detect the change. A transposition is also a change of keys. In this case, however, the change is not attended by any connecting chords or passing notes. For instance, a composition is written in a key that is too high or too low for a singer and he wishes to render it more easy of performance. If this piece, then, is written or played in an entirely different key it has been transposed. In other words a transposition of the entire composition has been made.

Let it be remembered that a transposition is seldom introduced during the progress of a composition and that interested tones are almost never used in relation to it. On the other hand, modulations are always prepared for by connecting passages and always take place during the progress of a composition.

Raising the Price Imperceptibly

By MARY WATERS

WHEN the charge for lessons must be raised it is well for the teacher to tell her pupils that such is her intention but that "the price will not be raised to those already studying with her. Since they have started the course with her at an understood figure it would hardly be fair to them to change it."

New pupils, however, are charged the new price. So she should tell her old pupils that, if they are asked what her charges for lessons, they are please to be sure to name the new amount. Then, of course, as new pupils come to her she will name that price herself. Thus, in two or three years, her whole class will be paying the raised price.

In this way, in the course of ten to twenty years, a teacher may raise her price for lessons several times without any disturbance.

Touching It Up

By RENA L. CARVER

"DO I have to play that old thing again?" But only three weeks ago you were delighted over it! But so it always was with Margarie. Though she was enthusiastic at first, her work of "stick-to-it-iveness" always made her unable to master completely any piece.

One day her uncle, who was a photographer, showed her a plate with all the blemishes and defects still on it. Then the finished picture, retouched and altered, was put before her. Immediately she could tell the difference and apply what she had learned to her music.

"I never understood before that I did not finish them," said Margarie, as she took out an old piece and settled down to work.

"The great difference between Beethoven and his contemporaries is that his technical effects were born of his musical ideas."



M. PHILIPP AND A CLASS AT THE PARIS CONSERVATOIRE

The Evolution of Piano-Playing and Virtuosity

By I. PHILIPP

This article is the second of a series of momentous discussions of the subject, by this world renowned pedagogue, composer and pianist, which will appear exclusively in "The Etude Music Magazine." Every ensuing issue, containing these articles, will be of immense value to all our readers. M. Philipp's wide and large experience makes this series of great practical importance.

JOHN FIELD, the favorite pupil of Clementi, possessed deliciously suave sonority and extreme delicacy, along with his other gifts. A slave to his passion for drink, Field was almost a second Falstaff. Heavy and stout, his coarse nature and appearance were a painful contrast to his brilliant virtuosity, his delicate sonority and his graceful and elegant air. During his last sojourn in Paris, he was invited to the home of the Duchesse Decazes. He accepted the invitation of the great lady but wore shoes that were too tight. The room was so hot that he removed the offending footwear and sat at the piano in his stocking feet.

Field invented the form called the Nocturne, which was to be copied by a greater artist—Chopin. The name of Cramer is inseparable from that of Clementi. He was the most illustrious successor to Clementi. No one knew better than he how to condense the precious teachings of his master. His contemporaries retained a vivid impression of the quality of his tone, the limpid clearness of his technique, his noble manner. No pianist interpreted an *Andante* of Mozart with more captivating expression, or a fugue of Bach with clearer voice-decadence. His *Eighty-four Etudes* have made his name immortal. They form a classic work which ranks with Clementi's "*Gradus ad Parnassum*."

Names We Remember

THE NAME of Dussek should not be forgotten. He was an admired Clavecinist, but was one of the first to foresee the future sonorous and mechanism of the piano. He modified his style of performance by means of keen intelligence, and became a remarkable pianist. There are interesting pages in his compositions, and certain of his works are still used in teaching—movements from the concertos, or shorter pieces.

Louis Berger, who had the glory of having given lessons to Mendelssohn, was a

brilliant performer. Klengel was a serious pianist, known by an interesting opus—*48 Preludes, or Canons and Fugues*.

Kalkbrenner was at one time the most celebrated professor in Europe. He accepted no pupils for less than five years and forbade them, absolutely, to play in concert without his permission. Heinrich Heine, exasperated by his exaggerated elegance and tactless vanity, called him "*A bonion fallen in the mire*." He was a remarkable pianist. No passages in thirds, sixths and octaves reached such perfection as his; but he played with no expression whatever. Chopin once went to him to ask advice, but the conference bore no fruit. He launched several distinguished pupils, among whom was the very remarkable pianist, Madame Pleyel, a rival of Liszt and Halberg, and much admired by these two famous masters. Kalkbrenner wrote a "*School of Piano*," dedicated "to all the Conservatories of Europe." It is an interesting work. He began by dwelling on the importance of the position of body and hands, and the use of the pedal. Certain of his *Etudes* are still useful.

Charles Mayer was Kalkbrenner's superior as both pianist and composer. He was a pupil of Field, was a very distinguished pianist, and was considered a remarkable teacher. His works are nearly forgotten; but his *Etudes* do not deserve this fate. Some of them are noteworthy, such as *Thirty-six Etudes for Technique* (Hengel, Paris); *Etudes de Grande Difficulté*, Op. 200 (Kistner, Leipzig).

Playing Declines

IN VIENNA, after the death of Mozart, piano playing had suffered a decline. Then it was revived by the appearance of Jean Nepomuk Hummel (1778-1835) and Ignatz Moscheles (1794-1870). Both were incontestable masters and enriched the literature of the piano with works of the greatest value.

Hummel was a favorite pupil of Mozart. He invented numerous new figurations and passages; and his "*Method*" is a storehouse of brilliant and valuable suggestions. Many of his compositions would bear performing to-day; his *Etudes*; Concertos (particularly those in C major and C minor); the *Bagatelles*, Op. 107; the *Sonatas* (that in F sharp minor especially) and the *Fantasia*, Op. 19. His *Daily Exercises* (Hengel) and *Eighteen Etudes* (Leduc) are invaluable for study.

In Hummel there were three separate artists—the performer, the improviser, the composer. In performance, continuing and expanding the school of Mozart, he founded, himself, a new school. No one surpassed him in purity, evenness, accuracy of playing, in expression and color. His technique was prodigious, yet it was employed not so much to display his skill as to express a thought which was unvaryingly musical.

In improvising he seemed to be playing carefully pondered compositions; they varied before his eyes, and he unfolded with such regular form, they developed so logically, with such rare elegance in details. The importance of his compositions has already been remarked upon. The most famous pupils of Hummel were Henselt, Felix Heller and Willmeyer.

Moscheles made a sensation wherever he went—in London or Paris, in Holland or Germany—because of his playing and his extraordinary improvisations. His memory was prodigious. His great reputation distinguished him from many of the virtuosos of this period. One after another the works of Händel, Bach, Scarlatti, Haydn, Mozart, Clementi and Beethoven were brought before his public. His concerts drew a remarkable crowd of amateurs, and the young artists hastened to imitate the most striking traits of his genius. His twenty-four *Etudes* and his *Concerto in G Minor* are still used.

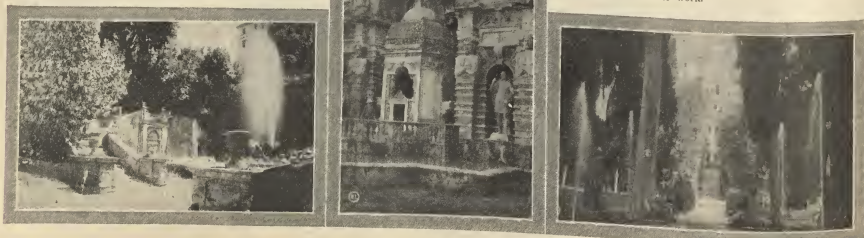
"Czerny himself was less a virtuoso than a pedagogue—the most illustrious of pedagogues, his knowledge of the piano was enormous."

An Interesting List

OTHER ARTISTS of the Viennese School were Woelfl (1772-1812); Steubel (1764-1825); H. Herz (1803-1888); Cramer (1791-1857); Louis Adam (1758-1848), *Méthode de Conservatoire de Paris*, an interesting volume; Henri Herz, one of the first virtuosos to travel to America, *Excellent Etudes* (Lemoine); Henri Bertini (1798-1876), Op. 30, 29, 32, and one hundred remarkable *Etudes*, widely used; works of a virtuoso and talented composer; Francesco Pollini (1778-1847), the most intelligent Italian composer for the piano, at this period.

According to his contemporaries, Woelfl was a virtuoso of talent, and Steibelt a pianist so much admired by the public as to be a dangerous rival of Beethoven. Steibelt (1765-1823), virtuoso and improviser, had ardent admirers, and strong enemies. The former took pride in his *vivid tremolo* and almost inaudible *pianissimo*. The latter pointed to these traits as showing lack of taste. This artist acted by instinct wholly, and when out of humor he was unbearable. He was a prolific writer and invented the form of "*Fantasia with Variations*." But of all his compositions only the *Etudes* remain in use.

Czerny, himself, was less a virtuoso than a pedagogue—the most illustrious of pedagogues. His knowledge of the piano was enormous. His invention of new passages and combinations was not less prodigious. No mere theorizing, but practical experience was the aim of his teaching. See *Antiquity of Czerny's Pianism*, in new volumes (Hengel, Paris). Fingering was wholly revised. If Clementi is to be considered the father of modern technique and Hummel the inventor of new ways of treating the piano, then Czerny is to be regarded as the genius of teaching. His "*School of Virtuosity*," "*School for the Left Hand*," "*Preludes and Fugues*" (Op. 400), "*The Art of Finger Independence*,"



SCENES IN THE GARDENS OF THE VILLA D'ESTE
FONTANA DEI DRAGHI E SCALINATA DELLA GRANDOLA
ORGANO IDRAULICO

EDIFICATA L'ANNO 1551 (PROSPETTO)

the "Sonate d'Etude," "The School of Velocity," "Duty Exercises," these are so many masterpieces. Among his pupils were Liszt, Thalberg, Doehler, Kullak and Jaell. The first alone has made his name famous.

The Grand Master

WE HAVE REACHED now the center of gravity of all that relates to the purest, most noble form of piano playing—Beethoven, whom we revere as the greatest master of modern instrumental music. He was, at the same time, the greatest performer of his period, discovering effects of most astonishing sonority, the richest combinations, the rarest technical innovations.

The great difference between Beethoven and his contemporaries is that his technical effects were born of his musical ideas, that they are the result, the consequence of his themes, and are never extraneous as in the case with those of his rivals. Of his compositions for piano there is nothing more to say than what all the world already knows. Their splendor, their rhythmic force, their profound feeling or wholesome gaiety, suggested to the manufacturers numerous ways of increased sonority, of responsive mechanism, with resistance both so elastic and so perfect as to obey, with exactness, all varieties of attack, ranging from the most delicate pressure to the most energetic attack. In the slow movements of the Sonatas, especially, one perceives Beethoven's orchestral manner of writing, orchestral at the same time that it is pianistic, for he never loses sight of the true nature of the piano.

Contemporary Appreciation

HIS MASTERY of the piano was phenomenal, and his contemporaries, Cramer, Ries and Czerny were innumerable in their admiration of it. He had no equal in his effects on his audiences; he could excite them with his *bravura*, and move them deeply with his expressive playing. Some admirers were wont to say that he did not "play the piano," but "painted in sound." Others spoke of his art of "tredding."

The bold and imperious genius of Beethoven suffered from the material inadequacy of his instrument, despite all its improvements, and it was evident that strong hands, eager for new effects, pushed its sonority to extreme limits. He did not belong among the virtuosi of his time. He did not work at practicing, and his technique lacked purity. Moreover, he detected the elaborate playing of certain of his contemporaries. "These people lose judgment and sentiment just in proportion as they acquire velocity of the fingers," he said. He was always fearful lest the ever-increasing skill of the virtuosi should destroy all sincere expression. This fear was to be realized. The abyss between true musical interpretation and the superficiality of the virtuoso was to grow ever wider. Ries (1784-1838), a pupil of Beethoven, left interesting comments on the methods of teaching and playing of the great master. He left also several interesting compositions—a *Concerto in C Minor*, and some *Etudes*. As a virtuoso he was one of the first to obtain new effects of power and charm of pedaling.

SELF-TEST QUESTIONS ON M. PHILIPP'S ARTICLE

1. What was Kalkbrenner's greatest contribution to piano playing?
2. Who received interest in piano playing at Vienna, after the death of Mozart?
3. What great legacy did Czerny leave to the literature of the piano?
4. When did virtuosity in piano playing come into favor with the public?

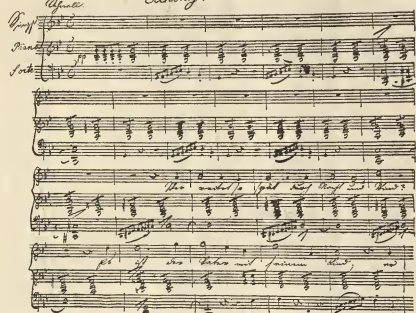
Meet My Friend, Mr. Schubert!

By C. E. MULLEN

Schubert, who got a dollar and a quarter for a half dozen of his songs, could scarcely understand the attitude of "No pay—no work." There were several traits (which the modern business man calls "assets") in which he was lacking. He slept with his glasses on; he took long rambling walks alone; he mislaid his manuscripts and did not bother to recopy them; he sometimes lost his temper; he was negligent in his dress.

On the other hand he rose early, composed in the fresh morning hours, caught in a few lines the essence of a long composition, brooked no disturbance at his work, and was generously disposed to give to the world the results of his genius. If, therefore, some qualities played against his success in the world of barter and trade, there were others that, exercised to-

Erliking.



A FACSIMILE OF THE MANUSCRIPT OF SCHUBERT'S ERLKING

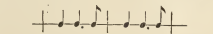
The Galop

By E. H. P.

IN THE ETUDE for October, 1926, is which there are numerous examples among the compositions of Johann Strauss who wrote the *Blue Danube Waltzes*.

When the present writer was a boy, the *Galop* was still a popular dance, though it had gone out of use by the time he was himself old enough to go to dances. He had the curiosity, however, to ask one and what he recalls of that description will answer very well for the present purpose.

No one can, for instance, quite appreciate the true vivaciousness of the waltz unless he has at some time actually danced it. Sometimes composers themselves are to blame, as for instance, Dargatz, when he calls a pretty little piece of his in two-four time, with running sixteenth-notes, a *Chaconne*, though it has not one single characteristic of that now-forgotten old dance, which is known to have had a steady, three-four rhythm of this sort:



Liszt's *Galop*, however, is a true *Galop*, though much more full and intricate in structure than the music which was generally used for dancing purposes and of

day, would win him a place in the modern music school, concert hall, private studio or business house.

We can imagine him living, say, in Philadelphia. We see him swinging past us down the street, moving his glance brightly over the field of faces, pausing now and then for a hearty handshake or a few words of greeting. We hear Mr. B.'s invitation to dance and an evening's entertainment—a "Scherziandier" where the not-too-severe artists of the city will assemble. Will he play "The Erl King" on a comb for their delight, or tell a gey story, or give an improvisation? Depend upon it, there will be no solemn saws with puctured lips and heeling eyebrows, but an agreeable interplay of mood wherein truths lurk like fireflies over a misty field.

Summer Music Study

By J. G. HINDERER

THERE is no good reason why the advent of summer should be considered a losing time for either students or teachers. Quite the contrary, for at no other period of the year is it really so advantageous for musicians, especially students, to do their best work. With cool morning hours, open windows, fragrant fresh air and no public school studies to add to their burdens, music students ought to get the utmost benefit and pleasure from a study of the beautiful art. They can, at this season, too, make much greater progress, for summer weather wonderfully relaxes tense, clannish muscles and lends to the high rising sun, spreading extra rations of vitalizing violet rays, reinforces good health as can nothing else. Music students, therefore, are foolish to throw lazily these golden months into the discard, losing thereby, because of lack of practice, what progress they have been able to make during the cramping winter months when competition with cold weather, numerous seasonal duties and school studies cut so deeply into study periods.

Great artists, whether musicians or not, usually work and study harder during the summer to prepare themselves for busy winter seasons. Serious music students must follow their example if ever they hope to reach a high rank of attainment. The sluggishness, no matter how talented, never wins in this race.

Many cities, too, are splendidly re-created as well as musical centers for advanced music students may go for the dual purpose of study and recreation. All in all, the benefits to be derived from summer music study are great and we need these few suggestions to music students and their parents, the desire that everyone interested in music will better realize the great usefulness of the summer months for study.

"So long as the full benefit of music is withheld from the masses of the people, two serious wrongs are committed—a lesser wrong in the loss suffered by the arts when they fall into the exclusive hands of the elite, and a greater wrong in the deprivation of the common mind when the channels of culture are neglected."—RURAL BOUGHTON.

THE ETUDE

lively music of the *Galop* is still a standard favorite with circus bands to accompany sensational athletic feats in the ring, and it finds occasionally a similar use with theater orchestras in connection with a certain type of vaudeville act.

A good *Galop* should be played as fast as possible—the only limit is the ability of the players to execute correctly. There is no other dance music so fast, unless, perhaps, the Italian *Tarantella*.

In the catalog of my large general publisher of music will be found many good examples of *Galops*. The more simple ones are perhaps more "true to type" than the more elaborate because they can be played more quickly.

As an additional side-light on the true nature of the *Galop*, the fact might be mentioned that an odd dance-orchestra musician confided to me that, in his early days, when the dances showed a disposition to prolong their sport too far into the "wee, small hours," it was one of the tricks of his trade to play a *Galop* three or four times through, after which the dancers would find themselves so thoroughly fatigued that they would all start going home.

THE ETUDE

The Rhythmic Educational Value of The Toy Symphony

ARTICLES BY PRACTICAL TEACHERS WHO HAVE FOUND REAL PEDAGOGICAL IMPORTANCE IN THESE DELIGHTFUL "MAKE-BELIEVE" RHYTHMIC ORCHESTRAS

How to Prepare a Rhythmic Symphony Score Editorial Note

This is really a very simple task which any teacher may accomplish with ease and pleasure. Secure two copies of the piece which you desire to turn into a rhythmic study. Next cut out the first line of music and mount it at the bottom of a piece of plain paper of sheet music size. Now above this draw horizontal lines about three-quarters of an inch apart. Then draw perpendicular lines extending upward through the bar lines of the piano part. Next write at the left side of each line the name of the rhythmic instrument to be played by each child.

Selection of instruments is dependent upon the size of the group you are leading, your taste as to the needs of the composition and the mental and musical capacity of the performers. In the case of instruments having definite pitch, choose only those which give the tonic (first note of the scale) or the dominant (fifth note of the scale) of the movement which is to be played. The number of instruments used is by no means arbitrary. For instance, in the composition used in this issue of THE ETUDE, Schubert's "Moment Musical in F Minor," there are several parts. Any of these parts may be omitted at the teacher's discretion.

A New Toy Symphony Every Month

By ISABELLE TALIAFERRO SPILLER

THE AGE OLD question, "Which was first, the egg or the chicken?" might be applied also to Rhythm and Melody. Every child has an instinctive love for rhythm. The beat of the drum, the clang of the bell, the foot steps of marching soldiers, all make something of unlimited interest and charm. Just as the first music of the infant is his love for the shaking of rattles and the pounding on tom-toms, so the first music heard by the child is found in tapping on almost anything that will make a sound. There is a great deal of music published for the so-called toy orchestras. Here is a list of some of the best ones:

Compositions Suitable for Adaptation to Kitchen Symphony or Toy Symphony Use

André: Symphony of the Hobboblins
Banger: King's Ballet
Brigham: Mother Goose Choral Toy Symphony
Chwatal: Jolly Sleigh-Ride
Conradi: Christmas Overture
Doll: Christmas Symphony
Ellenberger: At the Mill
Giles: Symphonie Burlesque
Haydn: Toy Symphony
Hewitt: Children's Symphony for Christmas
Jessel: In Toy Shop
Kling: Kitchen Symphony
Mozart: Minuet from Symphony in E-Flat
Popy: Whistling Polka
Reinecke: Children's Symphony
Romberg: Toy Symphony
Schumann: Gipsy Life
Seidel: Christmas Belle
Spindler: Soldier's Life in Peace
Simonet: Picnic
Tietz: Children's Symphony
Tietz: Little Trumpet
Zitterbart: Sleigh Bells Polka

These call for a wide range of instruments of which the following are the most popular:

Anvils
Bells
Bells
Canary

Castanets
Crickets
Cuckoo
Cymbals
Dog Bark
Fire Bell
Church Bell
Clockenspiel
Slide Whistle
Jangle Sticks
Kettle
Whip Snap

To this list many teachers add the "Toy" Pianos—baby grand or upright—which cleverly conceal a little metallophone, sometimes possessing even the chromatic scale. These add immensely to the interest and effects of the orchestras. Any good piece, with a simple marked rhythm, may be used for a toy symphony. The enterprising teacher can have "no end of fun" in arranging scores herself. It is really a very simple matter, and one which lends itself to delightful experiment.

"Interest," First

TEACHERS have always known that the paramount factor in all education is interest. It is easy to tell the pupils of the teacher who takes a real pedagogical interest in them and who makes the work interesting.

While some of these instruments may cost as high as two or three dollars, most of them are very cheap. Properly speak-

We have used this delightful little composition as an example, largely because it may be procured also in a wonderful record made by the Philadelphia Orchestra (Victor 1312) and in a record by the Russian National Symphony Orchestra (Columbia 113 M) and other similar records made by other recording companies. (There is also a Toy Symphony record—20215 Victor.)

It is a very simple matter to adjust the speed regulator of the record so that the pitch will conform, when so desired, with the pitch of the piano. A fine record like this, with a good piano and the rhythmic instruments, is likely to produce an effect which the children will describe as "just grand!" Seriously, the educational value for the child is very great. You will find on page 636 of the music section the arrangement of the "Moment Musical."

In addition to the articles in this issue, "Fun with the Rhythmic Orchestra," by J. Lilian Vandecar, will appear in THE ETUDE for September; and in the October issue we will present, "How to Get Up a Rhythmic Band," by Isabelle Taliaferro Spiller.

ing, although many of these instruments are blown with the mouth and are wind instruments, most of them are tapped or shaken; and all are treated as percussion instruments, merely to make rhythm, excepting the bells, the trumpet in four or eight tones, and the tubophone, which is really an elementary xylophone.

The main thing for the teacher to know is how to use the instruments in working up a new piece. The little pupils should look forward eagerly to a weekly "music play time." Let us say, for instance, that it is called for at five o'clock on Saturday morning. The pupils arrive and see a picture of Franz Schubert in a prominent place in the music room. A little talk from the teacher about Schubert, or a little time devoted to cutting out Schubert pictures and pasting them in the "Young Folks' Picture History," by Cooke, or the "Child's Own Book of Great Musicians," by Tappan, makes a splendid start. Children "just love" this sort of thing.

Trying It Out

THE TEACHER may then play a few Schubert pieces, such as those found in the Schubert Album of the Presser Collection. Then, if the teacher uses the music reproducing machine records, there may follow a few great Schubert works. It is surprising how many private teachers are now depending upon high class records to stimulate the interest of the child. Some teachers spend a small for-

tune, although many of these instruments are blown with the mouth and are wind instruments, most of them are tapped or shaken; and all are treated as percussion instruments, merely to make rhythm, excepting the bells, the trumpet in four or eight tones, and the tubophone, which is really an elementary xylophone.

one very fine teacher who has a library of over ten thousand records. Take any good Schubert piece with a well marked rhythm and fit in the instruments, seeing to it that there is plenty of variety in rhythm. In order to accomplish this, the Editors of THE ETUDE have included in this issue a specimen arrangement of the *Moment Musical* of Schubert. This piece was selected because there is also a very fine record of this by the Philadelphia Orchestra (Victor) and one by Mme. Elly Ney for piano (Brunswick). Every machine may be adjusted so that it can be pitched the same as the piano. The teacher may play the piano part; the talking machine, the record; and the children, the toy symphony instruments. When this has been rehearsed enough the little ones are likely to clamor for more and more. Now change the instruments, so that the players will be introduced to different rhythms.

Making "Scores"

AFTER THIS first teacher should have one or two little pieces she has "scored" herself. THE ETUDE is full of pieces every month which are adaptable for this purpose. The children will soon feel that they are part of a little orchestra. The improvement in the rhythmic sense should be enormous. At first the children should have separate little parts written out for each player. Later it may be desirable to have each child bring its own copy of THE ETUDE to school and to have the teacher cue in the part, so that the child will soon see the part in connection with actual music.

But, you say, our band must have a conductor. Right. Let each child, in turn, take a hand at it. My, how the little eyes sparkle when they get a baton in hand. Imagine the little tongues hanging when they tell the story of the music play at home. There is no better stimulant of professional business for the teacher than just such little gatherings as we have described.

BUT—it is important—every moment must be played. The child should enjoy it just as you would a visit to Bayreuth to hear a gala performance of "Parsifal."

THE KITCHEN SYMPHONY ORCHESTRA

How to Give a Rhythmic Kitchen Symphony

By MATHILDE MEYER CHAPMAN

MY LAST RECITAL was given as a benefit for one of the women's clubs in the Pittsburgh district. As we used the High School Auditorium, which seats approximately one thousand, and as we charged admission, it was necessary to have a more diversified program than those presented at the usual pupils' recital. Readings were interspersed to relieve the monotony of musical numbers; a one-act play was a feature; and for the final number, I decided to give a Kitchen Symphony.

For this purpose I used Kiling's *Kitchen Symphony*. This has a very attractive piano part, which a fifth grade pupil can play with ease. The kitchen utensils used are glasses, bottles, milk-jugs, fire-irons, sauce-pans and tin-covers. A drum, a trumpet, and a tin funnel are also mentioned in the directions for performance which accompany the score.

The Music Shop

MY FIRST CARE was to purchase the utensils, and, as each student was to pay for his own, it was necessary to do this as cheaply as possible. The five and ten cent stores furnished glasses at five cents apiece and saucepans at ten cents, while the bottles were borrowed from the milk man. Having no milk, I substituted ordinary half-gallon crocks at fifteen cents apiece, which I discovered to have a very pleasant musical tone. We used wooden spoons, purchased at a sale at five cents, for striking the crocks and saucepans; clothes pins were used for the glasses, and pewter teaspoons (two for a nickel at the useful "five and ten") for the milk bottles. The fire-irons (a shovel and poker) and the tin covers were a trifle more expensive, costing thirty-five and twenty-five cents respectively.

As twenty-three children, some of them quite small, were to take part, and as it would have caused great confusion to have them all begin practice at once, I appointed a leader for each group of utensils, and drilled the leaders by themselves for several evenings. These leaders, after receiving instructions themselves, were able to drill their own groups, thus saving me much time and making later practices with the full orchestra an easier matter. I assigned the glasses, crocks and bottles to the girls, and the fire-irons, saucepans and tin-covers to the boys. The boys, I may say in passing, showed themselves most enthusiastic in the handling of their noisy instruments. "Oh, boy! but this is fun!" was the way one small chap expressed it. More than once I was obliged to curb their ardor and beg them to put on the soft pedal.

In place of a drum, which is to be struck only once during the performance, I used a large, galvanized iron wash-tub, which was played by the tall boy who manipulated the tin-cover symbols, a dish-mop being used as a drum stick. I arranged the orchestra as follows:

Wash-tub and Tin Covers	Fire-irons (standing)	Glasses
	Table	Table
		Table

(Performers seated at Tables)

The performers were dressed as cooks—the girls in their Domestic Science caps and aprons, and the boys in a butcher's apron and the regulation cook's cap, both of which can be made in an hour from 1½ yards of 36-inch unbleached muslin.

Placing the Orchestra

FOR THE PERFORMANCE of this symphony the stage should be set as a kitchen. Three tables in front serve as resting places for the glasses, crocks, and bottles. The other utensils may be hung about the room and taken up by the performers as they enter, or they may be carried in by the performers. The curtain rises upon an empty stage. The pianist plays a few measures, after which the trumpet, or bugler (a Boy-Scout bugler will gladly do this) sounds a call from behind the scenes. At this the director enters, seizes a large tin funnel, and repeats the bugle call. This is the signal for the entrance of the performers who march in while the piano continues to play the introduction. At the conclusion of this, all rattle their utensils until the drummer strikes the drum. The director raises the large, wooden spoon which he uses as a baton, and the symphony begins, proceeds rhythmically to a climax, and is carried to a brilliant and effective conclusion.

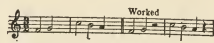
For the benefit of those who are skeptical about the possibility of producing music with utensils of this sort, I will say that the various parts are rhythmic, and that, if the lighter utensils—glasses, crocks and bottles—are responsible, the effect is not only unique but most pleasing. Taking part in such a performance, too, is beneficial to the pupil, as it affords excellent practice in keeping in strict time.

This Kitchen Symphony was widely advertised before performance, and I found it a great drawing card. Photographs similar to the one on this page were printed in all the Pittsburgh papers, and placards upon which photographs were pasted, announcing a Kitchen Symphony by 23 cooks, were posted about town. After the performance I received many compliments, one lady going so far as to say that the Kitchen Symphony alone was worth the price of admission.

Rhythmic Studies in Rests

By GLADYS M. STEIN

PUPILS who disregard the rests in music can be cured of the habit if the teacher will write out exercises with incomplete measures and have the pupil add the rests necessary to complete the measures, like this—



Such work will result in a better understanding of rests, time signatures, and notation. It also gives to the pupil an interesting way that rests are more than mere wasted ink.

"We have arrived at that time in the musical development of our country when every effort should be put forth to make America musically independent of the balance of the world."—HON. JAMES J. DAVIS.

Sauce-pans (standing)	Crocks	Bottles
Table	Table	Table

Piano in orchestra pit.

THE MUSICAL HOME READING TABLE

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

Conducted by

A. S. GARBERT

Pivots in Haydn's Life

Two criteria in judging of a man's life are the friends he has made and the manner in which he works. So the following paragraphs from Brenet's biography of the masters will prove to be flash-lights on the character of Haydn.

"His biographers, indeed, tell us that when settling down in the early morning to work on a new symphony, he used to begin by inventing a plot or little story of the events which he developed and disentangled in his own mind, while covering his ruled paper with notes. . . . The 'meanings' that he introduced occasionally into his work have their chief source in the hearty good humor and good sense which form the basis of his character. Gwynne found him one day, in London, trying over his 'Surprise' symphony on a little square piano, and rejoicing in the effect that would be produced by the sudden entrance of the kettle-drum. 'That will make the ladies jump,' he said."

Tschaikowsky at Rehearsals

Tschaikowsky believed that his "Symphonic Pathétique" was "the best thing I ever composed," his brother Modeste tells us in his biography of the melancholy Russian. Nevertheless, he was depressed if others did not think the same, particularly the orchestra playing it.

"At the rehearsals the 'Sixth Symphony' (Pathétique) made no impression upon the orchestra," Modeste tells us, and the fact filled him with gloom. "He always set store by the opinions of the musicians. Moreover, he feared lest the interpretation of the Symphony might suffer from their coldness. Tschaikowsky conducted his works only when he knew they appealed

to the players. To obtain delicate nuances and a good balance of tone he needed surroundings that were sympathetic and appreciative.

"A look of indifference, a coolness on the part of any of the band, seemed to paralyze him; he lost his head, went through the work perfunctorily and cut the rehearsal as short as possible so as to release the musicians from a wearisome task. Whenever he conducted a work of his own for the first time, a kind of uncertainty, almost carelessness in the execution of details, was apparent. The whole interpretation lacked force and definite expression."

The Unexpected Answer

We have all enjoyed the phenomenon of the echo, at one time or another of our lives, and have probably shouted many imitations into space, for the purpose of ears.

Once some people were discussing their experiences with echoes. One gentleman said he had heard as many as five syllables repeated by an echo. Another claimed he had heard six, and another eight. Finally a lover of "practical jokes" who was present announced that there was an echo on his estates which would send back any number of syllables whatsoever.

Like the well-known Missourians, the other members of the party asked to be "shown." The lover of "practical jokes" at once urged them to come to his home

on the morrow and prove the truth of his assertion. Therefore the next day found them there, and their host invited them to make the test at once.

Now the host had previously stationed a servant in a hidden spot in the garden, and had told him to play the part of the echo when the guests called out. However the only slip in this well-laid plan was the fact that the servant was an extremely stupid fellow, and so, when one of the guests advanced to the edge of the porch and cupped his hands to call out, here is what occurred.

"Echo! What time is it?"
And from the distance came the unexpected answer:
"It is nearly eight-fifteen, Sir."

The Waltz King—in Person

THE DELIGHTFUL "Musical Memories" of George P. Upton include reminiscences of the appearance in Chicago of Johann Strauss, the Waltz King, composer of "The Blue Danube," who rises from Upton's pages in the following vivid description:

"Strauss was fascinating as a leader. At the time I saw him he was about forty years old. He was of medium stature, with a rather low and narrow forehead, from which he brushed his hair straight

(Continued on Page 619)

Tests That Turn Your Teaching Successward

A VITAL SERIES OF PERTINENT PERSONAL QUESTIONS
DESIGNED TO HELP AMBITIOUS TEACHERS

Which path will you choose?

The Sunshine Path to Success or the Stormy Road to Ruin?

Thousands of successful teachers decided upon the Sunshine Path years ago and are reaping the benefits to-day.

How can you know whether you are taking the positive, constructive road or are following the negative, destructive road?

The best way to test your attitude is to investigate your own mind.

Dr. Walter Dill Scott, the eminent psychologist and president of

Northwestern University, states, "Success or failure in business is caused more by mental attitude than by mental capacity."

Which of the following attitudes of mind do you find yourself habitually confirming? This will show your mental attitude.

The value of this character analysis to you will depend upon your frankness and honesty of your confession.

Don't deceive yourself. Put a mark (✓) in the column opposite each thought you find yourself repeating.

At the end turn to page (619) and learn how these marks are to be interpreted—but don't look until you have answered all the tests.

Are Your Thoughts These or These ? ?		Are Your Thoughts These or These ? ?	
Mark Here	Mark Here	Mark Here	Mark Here
1. How can I be successful when I haven't had all of the educational, social and financial advantages that were showered upon my rival?	1. The greatest teachers in the world have almost invariably been those who have had the hardest struggle and the fewest advantages.	7. Aha! Four pupils have begged to be excused from their lessons. Guss! I'll take a nap.	7. Too bad! I'll miss those pupils. However, it gives me time to make up my accounts and look over new music.
2. I wonder if I can ever make a success of this pupil?	2. Unquestionably I can help this pupil if I persist in finding his chief point of music interest and developing it.	8. Luck is the reason why my competitors succeed. Pupils just swarm to them. I haven't any luck.	8. People say I'm lucky. I wish they could see how hard I work and how many lines I have out.
3. I've given six lessons to-day and I'm all tired out. I'm sick of it. Guess I'll go to the movies.	3. I've given eight lessons to-day and I love the work so much that I could go on for hours.	9. Pupils won't come to my studio because it is so plain.	9. It would be fine if I could afford an expensive studio but many of the greatest teachers of the world have been content with four walls, two chairs and a piano.
4. Nobody is interested in good music to-day. Everything is jazz. The teaching profession is getting poorer and poorer all the time.	4. There is far more interest in fine music to-day than ever in the history of the world. Teachers are receiving higher fees and more of them than ever.	10. I haven't time to practice. Besides I am a teacher now and don't have to play.	10. I'm practicing now harder than when I was a student. It is so much more interesting when I play pieces for my pupils.
5. Times are bad. Nobody is making money anywhere. The music teachers are out of luck.	5. When times are a little off people take more interest in the big serious things of life and more people study music.	11. People will think more of me if I dress like a genius. I don't have to be particular in my dress.	11. The "genius" trick doesn't fool the present-day public. The finest music played in the best possible manner counts.
6. Prof.—has big classes because he comes from a fine family "pulls" a big social bluff and "gets away with it."	6. When you get down to it the thing that counts in music teaching is results and the teacher who wins in the end is the one who can produce the largest number of fine pupils. That is the great secret of Leschetizky and countless others.	12. I am an artist and must show my disrespect for money by pretending to ignore business methods.	12. The fathers of my pupils are business men and will think more of me if my work shows system, order and promptness.

New Paths

Growth, however, is the secret of progress and happiness, and the newer and greater "Etude" campaign was launched.

We have been overwhelmed with letters from our friends who are superlatively delighted with the improvements.

There are many, many newer and finer things to come. The "Etude" for 1928-1929 will represent an advance in originality, beauty, novelty, pedagogical value and human interest, far exceeding any previous volumes.

Seasoned by experience it is our ambition to have every issue vital and blooming with the glorious youthful spirit of the age.

When the great-hearted Robert Schumann, early in the fifties, wrote his famous editorial, "Neue Bahnen," (New Paths), proclaiming the discovery of the genius of Brahms, the world of music looked forward to momentous things.

Last year we announced the many changes that we contemplated in rebuilding, remaking, recreating the "Etude Music Magazine."

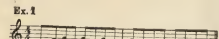
This was done with no little misgivings, because everyone was apparently satisfied with "The Etude" as it was.

The Fourth and Fifth Fingers

By LEONORA SILL ASHTON

THE weakness of the fourth and fifth fingers is in many cases not so much due to the lack of strength in the finger muscles themselves as in the absence of flexibility in the web between the fingers and a tightness in the directing muscle in the bridge of the hand.

The well-known, slow trill of the fourth and fifth fingers, with the third finger securely held down

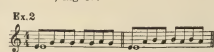


should be the daily bread of every piano player and should always be coupled with the lifting of the fingers as high as possible.

The matter of stretching sideways, however, is equally important, and, if practiced perseveringly, will bring excellent results.

With this finger still held down firmly, practice this same trill, very slowly

at first, with the fingers one note, then two notes, higher:



Be sure and do not overdo this practice. As soon as you feel any contraction, stop and rest. Remember the often repeated story about Schumann who crippled his hand for life in attempting to strengthen his fourth finger. Carry in your mind all the time the idea of entire relaxation, coupled with strength.

Another excellent gymnastic exercise, and one which will improve the wrist muscles, too, is this: seated at a table about the height of the piano, lay the backs of the hands on the surface with the fingers pointing towards you. Then take turns with the fourth and fifth fingers, training them to fold back into the palm of the hand, while the other

three cling to the table. This, as you will readily see, is the exact opposite of "finger lifting" but the results will be the same, in the freeing of the muscles of the outside of the hand. Few of us realize how much of the hard work that we do falls upon this set of muscles. In the act of writing, the thumb and the index and middle fingers do the skilled work of guiding the pencil point. The fourth and fifth fingers are curled up in a firm foundation for the other three to rest upon. "A chain is as strong as its weakest link" and an artistic performance in piano playing cannot be expected with these two weak members: the fourth and fifth fingers should and must equal the other three in strength and flexibility.

There are many little things in the life of every day, which help or hinder muscular development. The using of a type-writer is a wonderful exercise for the outside of the hand, as the fifth finger picks out the shifts with precision, giving

that small member an independence all its own and adding to its surety of touch on the keys.

All kinds of daily tasks may be turned to good account: different kinds of housework, sewing and knitting, all depend upon the instant co-operation of the brain with the fingers, and, if the fight against right muscles is continued, tend to strengthen and develop the hands and fingers for good work at the keyboard. Relaxed muscles are the alert and eager ones, ready for any emergency which may arise: stiff muscles are dull and stupid slaves.

Aim in your treatment of the hands, during the day, to keep the fourth and fifth fingers in a state of vitality. Do not let them become inanimate through doing too little, and do not let them become right through doing too much. Strive to acquire for them the freedom and life which comes naturally to the three dominant fingers.

Yes, I Teach 'em Jazz

By ISABEL WISTER

Use jazz—yes! But—use it as bait!

"Jazz-minded" pupils, it would appear, have a problem in their study—courses of music-teachers ever since were music-teachers.

At least, an ancient book of music which was forbidden fruit to the writer, a flapper of the Eighties but seriously studying solid classics, contained *The Last Waltz* by a Monia, a hectic composition full of chromatic passages with tremendous crescendos and diminuendos suggesting insane laughter and an octave study presenting difficulties equal to any of Kuller's.

The Last Waltz happily perished with that age. But let us give thanks that it

and even the "jazz" of to-day has jolted many indolent pupils into being industrious students.

A famous writer of "jazz" is the author of a scholarly instruction book which is worthy of the respectful, even admiring, consideration of every teacher of piano. This instruction states that the student who aspires to play the first and fifth fingers on the scales and arpeggios. The first page introduces these in a variety of forms which appear throughout the book in the difficulties equal to any of Kuller's.

"Study the structure of common chords" is another important mandate of the book.

These are set forth in synopsized melodies, captivating the student so utterly that the technical difficulties dissolve in the joy of studying "jazz."

So, when studying a fox-trot, we practice scales and arpeggios selected from attractive arrangements in "Mastering the Scales and Arpeggios" by James Francis Cooke, usually in the same key as the chosen fox-trot melody. List two finger exercise for daily setting-up and find an interesting piece in the newest number of *The Etude* (prescribed in the special course for "jazz" patients for its helpful and understanding manner).

Thus, without opposition to his demand for "the kind that's interesting," the jazz-minded pupil is taught to want good music.

For when the would-be jazz-player encounters the technical difficulties of synopsized time, with untrained fingers, unaided by thinking, unknown keys, scales and arpeggios, he is not likely to play of chords "which sound awful if they are wrong" and realizes that only serious study and diligent effort will produce a good piano player even of jazz, the use of "popular" music as bait has been amply justified.

Father Schubert (pronounce Shoo-bayrt) A lovable school master aged between forty and fifty.

Mother Schubert A general woman of the peasant class, somewhat younger than Father Schubert.

Franz Schubert A precocious musical genius.

Ignaz Schubert (pronounce Ignatus) A brother to Franz, but thirteen years older.

Ferdinand Schubert (pronounce Fair-denand) A brother to Franz, but three years older.

Theresa Franz' little sister.

Michael Holzer (pronounce Holser) A choirmaster, and teacher of little Schubert.

Antonio Salieri (pronounce Sah-lee-air-ee) An Italian composer about fifty-five years of age.

Several Boys and Girls The action of the play takes place about 1805 to 1806.

treble and base and the additional above and below of both chords.

For the study of the action of twenty-five I started to study again, this time learning all the rudiments by the solfeggio method based on the seven notes of the scale. This is really remembered by the least musical person and alone without notes to practice reading even for the first time.

Outside of the United States thousands of good musicians do not know the letters of the staff. May I tell them, what great advantage does the lettered staff have that our teachers insist on using it even to the point of blighting young hopes, thus preventing the spread of music to simple homes throughout the country? Young people, thus prevented from the study of music at home or in a group without the desire for the letter generating atmosphere of questionable amusement resorts.

W. A. BIRCH, Hilo, Philippine Islands.

LETTERS FROM ETUDE FRIENDS

Musical Endeavor in Sunny South Africa

To THE ETUDE:

Far away from your land, out here in "Sunny South Africa" your valuable magazine, *The Etude*, numbers many appreciative readers. I have now been a regular reader of *The Etude* for the past eight years. As a child at school I had a craving to learn the art of music, to play an instrument. This privilege was denied me. I was not allowed to "waste valuable time and money on things which were of no material use to me."

My only musical experience at school was to sing (they warbled) in the choir of the local Catholic church. The conductor of this choir gave me a rudimentary training in solfeggio and staff notation. In a short time I was able to sing at night many difficult compositions.

I left school at the age of fifteen being destined by my people to be a mechanic. At sixteen years of age I was apprenticed to the trade of fitter and turner. In the same boarding house where I lodged a friend of mine had an old violin (very cheap) he had no use. I bought the fiddle cheaply and found myself a week later on my way to the studio of a local violin teacher where I began the study of the violin in earnest.

Seventeen years of life is rather late to begin the study of the violin. However, I practiced all hours of the night, and in the room outside the house) and, after two years of lessons, became second violin in a small hotel orchestra. Later I played also in a few more, thus earning my musical experience. After five years' lessons I obtained my first professional position as second violinist in a small moving-picture-house orchestra. For the past two years I have been studying also harmony, counterpoint and the elements of composition. I have obtained a position as violinist in a cabaret, but as the first violin of symphony orchestras, and the first violin has been obliged to stop at times to sing and conduct, I have been playing "jazz" in a cabaret and orchestra. It does not improve one's playing or one's taste!

When I look back now ten years (I am

now twenty-seven years of age) I wonder at the facts. I began the most difficult of all orchestral instruments—the violin—at the late age of seventeen. Prudent most of all, I would never succeed as a violinist. "It is better to be a pianist than a violinist," said my father. I played for five hours each day and my piece consisting of three notes up and three down is still as important as the shovels and spades of my old pupil. Finally, pupils are brought together frequently. They enjoy it.

Now I am married. My wife is a good amateur pianist. In the choir of the local Catholic church, the conductor of this choir gave me a rudimentary training in solfeggio and staff notation. In a short time I was able to sing at night many difficult compositions.

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away with and some more pleasant term substituted in his place. Pupils should always have a few recreational pieces to play. Their regular work is finished; also, the little heathens should be able to play his piece consisting of three notes up and three down is still as important as the shovels and spades of my old pupil. Finally, pupils are brought together frequently. They enjoy it.

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Scenes from the Childhood of Franz Schubert

A Musical Playlet for Children

By JAMES FRANCIS COOKE

The very great success of the writer's work, "Musical Playlets for Young Folks" (which includes separate plays dealing with scenes in the youth of Handel, Mozart, Beethoven, Bach, Mendelssohn, Chopin, Schumann and Wagner), led to demands for more research and literary reflection than might at first be evident. The writer is a dramatist of experience and his knowledge of the technique of the theater has enabled him to adapt the present material

to the surroundings of a teacher's studio. While the music introduced is that of the composer's mature years and therefore an anachronism, it nevertheless fits into the imaginary picture and is sanctioned by classic dramatic license. No special scenery or costumes are actually required, but, if ingeniously supplied, they will add to the general effect. These playlets have succeeded because they are essentially practical.

Prologue

SCENE—The home of Franz Schubert on the outskirts of Vienna. It is a very plain room, severely furnished. In one corner is a oak stove. In another is a book case. A table set for a meal is in the center of the room. Mother Schubert is putting the steaming dishes on the table. Father Schubert is working out problems in arithmetic at a blackboard on the wall. Ignaz and Ferdinand are reading books while the little Theresa plays upon the floor with a rag doll. At the window at the back stands a boy of eight or nine. He has curly hair, wears a grey suit with a large collar, like a miller's boy, and black-rimmed spectacles. It is little Franz Schubert. Mother Schubert speaks.

MOTHER SCHUBERT (putting a steaming dish of food on the table). Now, aren't you glad you married a good man?

FATHER SCHUBERT. Glad! I'm so proud of you, Elsbeth (pronounce Els-bet), I don't know what to say. What queen could take the few golden shillings I make and serve such a table as that?

MOTHER SCHUBERT. Proud of a cock! One who has worked out at service! Ha, ha!

FATHER SCHUBERT. Nonsense! Of course I am proud. Haven't you heard of this young fellow, Beethoven? Every-body is talking about him. I met him the other day at the Gashedum sum Roden Hühne (pronounce Gash-hof tum Roh-ten Heen-eh). My, what a queer fellow he is! So eager, so lost, as though in another world! He told me that his mother was a cook and had worked out at service. Who knows, Elsbeth, perhaps some day you may be the mother of...

Several Boys and Girls (pointing to the boy who is looking out of the window). Shh...

(A violinist off-stage commences to play without accompaniment but very softly Schubert's "Serenade." All listen eagerly and quietly during the solo.)

FATHER SCHUBERT. Come, children, dinner is ready!

(All rush to the table except Franz.)

Now, Franz, things were cold! (Franz pays no attention. Mother Schubert takes Franz' arm and draws him away down to the front of the stage.)

MOTHER SCHUBERT. What are you dreaming about, boy?

FRANZ. Oh, mother, I heard such beautiful melodies! I could go on hearing them without end!

IGNAZ. Fine, and in the meantime we will eat up all your dinner!

Theresa. Yes, he shall have some of my potato.

(Theresa holds the potato under Franz' nose and draws him to the table. All sit down and eat.)

FATHER SCHUBERT. Just see how the good Lord has blessed us. Here we are in good health with meat and a good house, even though we could stand a little more wood to keep us warm.

FRANZ SCHUBERT. I wish I had a piano. (All rise and shout, "What?")

FERDINAND. A piano! Now the boy is crazy.

FATHER SCHUBERT. He doesn't know that it would take more money to buy a good piano than I make in a year. Now, if I were a builder and carpenter like the fellow next door I could afford one.

Some day the world will find out that they are nothing so great as education and they will stop giving them the palm and the laurel. Meanwhile we must make the best of it. This house isn't a palace, but I suppose there are worse.

IGNAZ. Why do they call this alley the gateway to Heaven?

(Piano off-stage. Pianist plays Schubert's "Moment Musical" in F Minor.)

FRANZ. I know! This is called a "Gateway to Heaven" because there is a piano next door!

MOTHER SCHUBERT. Music, music! Always music!

FATHER SCHUBERT. And a wonderful blessing it is! Elsbeth, my dear, you make food for stomachs. Our Franz shall make food for souls.

FRANZ. Oh, father, if we could eat meat we would have to worry all the time about getting along, would we? Why do we have to worry about eating when it is so much more fun making music?

I've rather had a new tune that I call a *Lebkuchen* (pronounce Layb-kooken).

IGNAZ. You wouldn't get very fat just eating music!

(Enter Michael Holzer, the choir-master.)

MICHAEL HOLZER. God be with you! All. God be with you!

FATHER SCHUBERT (shaking hands). How goes it, good friend? What have you to tell about your pupil, little Franz?

HOLZER (holding his hand on Franz' head). It's no use! MOTHER SCHUBERT. What do you mean? HOLZER. I can teach him nothing more.



FRANZ SCHUBERT A Sketch by William Dorrance

MOTHER SCHUBERT. Fig, Franz! What have you done?

HOLZER. It is not his fault. It is mine. When I go to teach him anything I find that he already knows it. The boy has harmony at his finger's ends.

FATHER SCHUBERT. And still, all he seems to do here is dream.

HOLZER. Let him dream. They will be marvelous dreams, and all the world will be dreaming those dreams some day. What are you thinking about now, lad?

FRANZ (looking out of the window). I don't know. Sometimes I hear birds singing all day long (pointing upward). Hark, hark, the lark! Singing at the very gate of Heaven!

(A singer off-stage sings softly "Hark, Hark, the Lark," or this may be played upon piano; or the Victor Record, by Lambert Murphy, No. 4008, may be used.)

MOTHER SCHUBERT (whispering). Look, the child is bewitched!

HOLZER. Don't worry! He hears things that none of us hear! Tomorrow I am going to take him to meet the great Salieri at the Convent School. He knows far more than I do. Perhaps he can teach him something.

MOTHER SCHUBERT. And I hoped my little Franz was going to be a great soldier, a hero, a wonderful general with sword and gold lace and everything.

FRANZ. I know, mother. I've seen him in dreams over and over again. Listen! It is a military march.

(Piano dot off-stage plays Schubert's "Military March." All pause and listen. Finally Franz Schubert becomes very much excited.)

Can't you see the horses dancing? See the shining swords, the plumes in the hats, the dust, the flying flags!

What have you to tell about your pupil, little Franz?

HOLZER (holding his hand on Franz' head). It's no use!

MOTHER SCHUBERT. What do you mean? HOLZER. I can teach him nothing more.

MOTHER SCHUBERT (conforming him). My poor, dear boy!

(Continued on page 631)

THE "SCHUBERT PLAYLET," AT HOLYOKE Massachusetts, by pupils of the class of Mrs. William C. Hammond, wife of the well known organist and teacher, Dr. William C. Hammond, head of the Department of Music of Mt. Holyoke College. Their production of this playlet won enthusiastic approbation. The Schubert Playlet was written at Mrs. Hammond's solicitation.

NELLIE MAE LOWRY, KIDNEY, TEXAS.

Teachers Please Answer!

To THE ETUDE:

As a boy, I had to give up music study because I could not fit in my childish mind the letters denoting the lines and spaces of

(Because of the peculiar conditions, we depart from our usual policy and give this address.)



MASSENET REHEARSING "MANON" WITH SYBIL SANDERSON
This painting, by Albert Aublet, which appeared in the Paris Salon, represents a scene in the eighties, showing the French master coaching the famous American Prima Donna.

Music of the Great Out-of-Doors

Scenes of Forest, Mountain, Lake and River in the Music Room
Material for a Midsummer Nature Recital

By RENA IDELLA CARVER

THE VAST out-of-doors appeals to one and all and stirs the imagination and emotions of poet, musician and student. Almost every master has been acutely alive to Nature's charm. The Nibelungen music dramas of Wagner are tone paintings of earth, fire, air and water. Raff's symphony "In the Forest" and Beethoven's "Pastoral Symphony" are pictures of Nature in tone.

In the words of Longfellow:
"I stood upon the hills, when heaven's wide arch
Was glorious with the sun's returning march,
And woods were brightened, and soft gases
Went forth to kiss in sun-clad vales."

"I heard the distant waters dash,
I saw the current whirl and flash,
And richly, by the blue lake's silver beach,
The woods were bending with a silent reach.
Then o'er the vale, with gentle swell,
The music of the village bell
Came sweetly to the echo-giving hills:
And the wild horn, whose voice the wood-land fills,
Was ringing to the merry shout
That faint and far the glen sent out,
Where, answering to the sudden shot, thin smoke,
Through thick-leaved branches from the dingle broke."

Weber had the peculiar ability to put everything he saw into music. His musical ideas came thick and thin, and his outward objects was accompanied by the rolling of carriage wheels. Landscapes, the road, every trembling brook, waving field of corn, even a park and menagerie, gave him musical ideas. He was a splendid pianist and, as he played, he would bring before his mind's eye the scene whence the musical thoughts had come—a vivid picture of the subject which he would convey to a listener, the brook, the fountain, the sunrise, and the storm. His stage settings were said to be very realistic, especially in "Der Freischütz."

"To sit on rocks, to muse o'er flood and fell,
To slowly trace the forest's shady scene,
Where things that on no man's dominion dwell,
And mortal foot hath ne'er, or rarely been;
To climb the trackless mountain all unscanned,
With the wild flock that never needs a fold;
Alone o'er steep and foaming falls to lean;
This is not solitude; 'tis but to hold
Converse with Nature's charms and view
Her stores unrolled."

Grieg's Childhood Home

THE HOME of Grieg was a lovely property close under one of Bergen's seven mountains. His mother had fitted up a musical workroom with a piano in it for her son. Here he composed *Bridal Procession*, *The First Meeting*, *Good Morning*, *Woodland Wanderings*. In speaking of a visit to Grieg, Percy Grainger said:
"His pride in Norwegian scenery was unbounded. Although it was only with great effort that he could climb, he insisted on taking me up to the top of the mountain near Bergen. It was called

'Blåmanden' (the Blue Man). Finally, when after great exertion he reached the top, his thoughts turned to the characteristic Norwegian rustic music and he said, 'Here we need a peasant fiddler to play a dance for us!' The view was exceptionally lovely, and, as Grieg looked out over the valleys so dear to him, his voice was tinged with melancholy as he said, 'Alas, I shall never get up here again!'

"The hills, mountains and fords, the brilliant coloring and striking clarity of the scenes, the almost indescribable exhilaration of the northern atmosphere—all were mirrored in his music."

At Trolldangen near Bergen, Grieg had a little cabin at the water's edge.

"Thrice happy he who by some shady grove,
Far from the clamorous world doth live his own;
Though solitary, who is not alone.
But doth converse with that Eternal Love,
Oh, how more sweet is Zephyrs' wholesome breath,
And sighs embalméd, which new-born flowers unfold,
Than that applause vain honor doth bequeath!
How sweet are streams, to poison drunk in gold!"

Beethoven loved nature with a passionate delight and was fortunate, at both Bonn and Vienna, in having access to lovely hill country, which to take his numbersless long walks.

Thus he wrote of them: "How joyous I am when I can walk amongst bushes and

trees, herbs, rocks: nobody can love the country as I do, since woods, trees, rocks return the answer which man wants to hear."

There Would His Spirit Linger

JUST IMAGINE the beauty of a walk out from Baden near Vienna, which Beethoven often took! A nearly level path follows a clear, beautiful shallow brook for four miles! The path is lined with ancient beeches. Behind them on the left rise great wooded hills. In a letter he expressed his love for this section, "When you come to the old ruins, think that Beethoven often lingered there. As you wander through the mysterious fir forests, think that there Beethoven often poetized, or, as they say, composed."

The Birthplace of Mozart

"Dear lovely bowers of innocence and ease,
Seats of my youth, when every sport could please;
How often have I lilted o'er thy green
Where humble happiness endeared each scene!

"How often have I paused on every charm,
The sheltered cot, the cultivated farm,
The never-failing brook, the busy mill,
The decent church that topped the neighboring hill,
The hawthorn bush, with seats beneath the shade,
For talking age and whispering lovers made!"

Charming indeed must be the natural beauty of Salzburg, in the valley of the Salzach. So snugly a part of it nestles under the cliffs on the left bank of the river. Another part clings to the sheer rock so closely that it overhangs some of the houses. Where the valley widens it opens out in the squares, each with its quaint fountain or statue.

On the opposite bank of the river the graceful slopes of the Capuzinerberg give easy foothold to the lovely villas that smile from the deep foliage of gardens and forests, and the wider plain left by the retreat of the mountains from the river is filled by buildings of a modern type. How much this beauty must have inspired Mozart!

Sylvan Echoes

"Sweet echo, sweetest nymph, that liv'st unseen
Within thy airy shell,
By slow Meander's margin green,
And in the violet-embroidered vale,
There the love-lorn nightingale
Nightly to thee her sad song moutheth well."

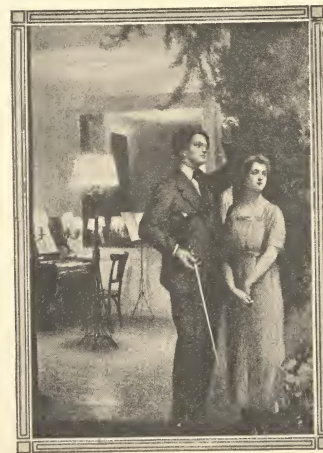
Could not tell me of a gentle pair
That likest thy Narcissus are?
Oh, if thou have
Hid them in some flowery cave,
Tell me but where,
Sweet Queen of parley, daughter of the sphere,
So may'st thou be translated to the skies
And give resounding grace to all Heaven's harmonies."

The storied druids, the graceful fauns and all the sylvan fairies breathe their love for forest, mountain, lake and river in song and story. There is Pan with his pipes! 'Tis a little tune the wind makes as it rustles the reeds along the river early in the morning. At first it comes in little puffs—timid as if it were afraid of waking some one. After a bit it blows a little harder and makes the reeds bow their heads. When it finally makes up its mind it marches steadily along, and everything quivers under its touch. Oh! the wind children are dancing frolicsomenly along the river among the reeds.

Brahms

"In lonely dale, fast by a river's side,
With woody hill o'er hill encompassed round,
A most enchanting wizard did abide,
Then whom a fiend more fell is nowhere found.
It was, I ween, a lovely spot of ground,
And there a season between June and May,
Half prankt with spring, with summer half imbrowed
A listless climate made, where, sooth to say,
No living might could work, nor cared even for play."

Brahms had told a friend of a certain frog pond that he wished to show him, and they walked across long stretches of waste moorland before they found it. At last they found it, a tiny pool in the midst of a wide plain grown with heather. A solitary spot it was—not another human being near! Brahms and his friend



THE INTERRUPTED SONATA
By A FARUGERON

stretched themselves out in the low grass in the warm evening air and lay listening in deep silence. There was not a breath of wind stirring for fully half an hour. While listening Brahms said, "Can you imagine anything more sad and melancholy than this music the undefinable sounds of which for ever and ever move within the feeble compass of a diminished third? Here we can realize how fairy tales of enchanted princesses and princes have originated. . . Listen! There he is again, the poor King's son with his yearning, mournful 'C-d'!"

"Mac Dowell's House of Dreams
Hence gifted hands
Have ever loved the calm and quiet shades,
For them there was an eloquent voice in all
The sylvan pomp of woods, the golden sun
The flowers, the leaves, the river on its way,
Blue skies, and silver clouds, and gentle winds,
The swelling upland, where the sidelong sun
Aslant the wooded slope, at evening goes:
Groves, through whose broken roof the sky looks in,
Mountain and shattered cliff and sunny vale,
The distant lake, fountains and mighty trees,
In many a lay softly, repeating
Their old poetic legends to the wind."

The uninterrupted leisure afforded in his rustic workshop in the New Hampshire hill produced The Norse and Keltic Songs, the New England Idylls and the Fire-side Tales. For years he had been searching for the very conditions of living and working that he found in the Log Cabin. Oh, the play that he could not have had there earlier! The spring of the five minute's walk from Hillcrest, the old farmhouse that was MacDowell's summer home, and yet barred as it was in the woods, it had all the natural beauty and the deep pervading solitude of a primal forest.

"A house of dreams unloved—
It looks out over the whispering tree tops
And faces the setting sun."

Peterboro itself is a picturesque spot and lies in the valley of the Contoocook, snugly ensconced among the sheltering green hills of the Monadnock Range. It has all those alluring charms of nature that please the eye, that quicken the artistic sense and that conduce to the physical enjoyment of living. The streets are irregular and follow the tortuous course of the river which is like a mountain stream with its rapids and waterfalls.

- LIST OF APPROPRIATE MUSIC
Forest Murmurs..... *List*
In the Forest of Arden..... *Forman*
Whispering Leaves..... *E. Poldini*
Murmuring Zephyrs..... *Benson*
Waldelyfian, Op. 19..... *MacDowell*
Woodland Sketches, Op. 51..... *MacDowell*
Six Poems After Heine, Op. 31 *MacDowell*
Woodland Dawn..... *Benson*
Woodland Idyll..... *Camille Zeekwer*
Dances of the Wood..... *Forman*
The Woodland Brooklet..... *Ganschke*
The Whispering Zephyr..... *Heins*
Wood Nymphs..... *Martin*
Sylvan Stripes..... *Ad. J. MacDowell*
Red Leaves..... *C. Andrieu*
The Jolly Cowboy and the
Indian..... *A. D. Scenelli*
In Leafy Bower..... *M. P. Keats*
Joyous Wanderer..... *M. P. Keats*
March of the Druids..... *P. Kest*
Woodland Dawn..... *Benson*
Zephyrs..... *Brenner*

- At the Camp Fire..... *Kentalia*
The Squirrels..... *Krager*
Orlando's Lullaby..... *Higher*
A Fairy Tale..... *Lemont*
The Little Green Huntsman..... *Ludbach*
A Mountain Dance..... *Marka*
The Open Road..... *Nevin*
In the Gipsies' Camp..... *Noelke*
American Scouts..... *Ochler*
A Woodland Frolic..... *Orlando*
Rodeo..... *Peabody*
Song of the Pines..... *Berwald*
Keltic Dance..... *Berwald*
Aldie Waltz..... *Coke*
An Indian Fairy..... *Dallan*
Mountain Zephyrs..... *Eugling*
Funeral March of Dour King..... *Evell*
The Sun Dial..... *Kern*
Boat Ride..... *McGrath*
Venetian Boat Song..... *Mendelssohn*
The Flowers..... *Offenbach*
Eyes' Midnight Parade..... *Preston*
In Camp..... *Preston*
Evening on the Lake..... *Ward*
The Green Hills..... *Coke*
North the Green Hills..... *Wilderness*
Scottish Tone Picture..... *MacDowell*
Venetian..... *Godard*
Whirlwind Gavotte..... *Pirani*
Sylvan Spirits..... *Pierster*
The Sea..... *Ad. M. Foster*

SELF-TEST QUESTIONS ON MISS CARVER'S ARTICLE

1. Name ten composers who received much of their inspiration from Nature?
2. In what way did Weber benefit by natural sounds?
3. What feature of Norway gave Grieg his inspiration?
4. Describe Mozart's birthplace.
5. What was Brahms' command on the sands of nature?

Home, Sweet Home Famous Song One Hundred and Five Years Old

By P. B. PRIOR

AT COVENT GARDEN THEATRE, on May 8, 1822, an immortal song and melody were written for an opera called *Il Trovatore*, or the "Maid of Milan," by John Howard Payne. The opera was a complete failure, but *Home, Sweet Home* went straight to the hearts of the English-speaking people. In a very short time 100,000 copies of it had been sold. Now everyone knows it at an early age, for it is always in the air. Henry Bishop, and the music of the song was adapted from a Sicilian air.

John Howard Payne was an American, born in New York City. As a young man he adopted the stage name of John Howard Payne, and wandered about the world acting and writing plays some of which were popular for a time. But their writer was a rolling stone. Of him it was said that he never had a "home."

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. Correlative response relating to this column should be addressed THE ETUDE, "Department of Reproduced Music."

THIS MONTH THE ETUDE wishes to introduce its readers to the National Gramophone Society of London, England. This organization presents recorded works of unusual merit, which they generally issue quarterly. The fee of membership is reasonable, which entitles anyone to the privilege of purchasing all their annual output, usually about thirty discs or any single set of records at the society prices. These discs average, with the duty paid, about two dollars apiece in this country. As an organization this society aims to supplement rather than compete with the output of the various companies. They also aim to choose works of an enduring appeal, and by presenting them artistically interpreted in a recorded form, to offer the student and collector the rare privilege of a close intimacy with some very fine music. For specific information and a catalogue of their works, write to the Secretary, National Gramophone Society, 58 Fifth Street, London W. C. 1, England.

Among the first sets this reviewer wishes to recommend are:
String Quartet in F major, by Ravel; played by the International String Quartet, *Sweetening for Piano*, Ravel; played by Kathleen Logg, five twelve-inch discs; *Three Piano, Violin and Horn in E flat*, Brahms, Op. 49; played by Y. B. Bowen, Spencer Dyke and Aubrey Rank, four twelve-inch discs.
String Quartet in E flat, Boccherini; played by the Polhriani String Quartet of Milan.

Ravel superintended the recording of his quartet and authorized it to be marked *la version de l'auteur*; therefore this set is of great historical value. The Brahms Trio is a little-known work of great musical beauty, although it was composed just shortly after his celebrated *Quartet in F major*. It is worthily interpreted by three splendid musicians and is a work to play and replay and to with in friendly intimacy. The Boccherini in the Mozart manner, is an Italian contemporary of that Viennese composer. *Sonata in A major*, Schubert, Opus 120; Nos. 6747D-6749D.
String Quartet in A minor, Schubert, Opus 29; played by The Musical Art Quartet, Columbia; disc No. 6743D-6746D.

Schubert Music
THE SCHUBERT Centennial promises to bring forth much of this composer's music upon discs. Perpetuating the privilege of this most popular music maker is especially commendable. The melodic beauty, the spontaneous grace, and the simple tenderness of his music is undeniably true that it is in the province of recorded music, the privilege of playing and replaying those oft-timed, mystic melodies of Schubert should bring a stimulus to all to become

familiar with this intimate type of melodic art. Schubert must be really a personal experience; he is every man's friend, if every man will make an effort to know him. Hadow said, "To appreciate the best music we must hear it often; to hear it often we must live with it; to live with it we must be in the company of those by whom it can be played and sung." Surely recorded music permits this in a most privileged manner, a manner which commands it to have the transitory measure of the radio.

In the Schubert sonata Miss Hess gives the intimate personal quality of his melodic message. She permits that to speak for itself, drawing from it with intelligence and poetic ardor the true message of the composer. The writer ventures to say Miss Hess' debut upon the disc is one of the notable features of this year.

This sonata has long been a favorite one and scarcely needs analysis. The melodic spontaneity and the grace of Schubert is found in this care-free gaiety. In the *A minor Quartet* Schubert has given us one of his most beautiful chamber works. It has been rightfully said about the *Andante* of this quartet that it is one of his greatest inspirations because of its simplicity and the exquisite contour of its melodies. The work is short and therefore sustaining in its conception. Those who feel that the lack of counterpoint writing in Schubert's chamber music has made for a lack of interest in their many melodies will scarcely find this work in that category. The interpretation of the youthful group of musicians of the Musical Art Quartet is both a reflection of the composer's inspiration and a truly impeccable performance.

MOZART-Dvořák-Wagner-Fabini
Symphony in C major, "Jupiter," Mozart; Albert Coates and the London Symphony Orchestra. Victor, disc Nos. 9201-9204.
Impresario Overture, Mozart; Coates and London Symphony. Last half of disc No. 9204.
Cosmic Overture, Dvořák; Sir Hamilton Harty, the Halle Orchestra, Columbia; No. 67412.
Hommage March, Wagner; Sir Dan Godfrey and Symphony Orchestra, Columbia; No. 1553M.

Lola de los Callos, Symphonic Tone Poem, Fabini; Vladimir Slavich and Symphony Orchestra, Victor; No. 9155.
Campana, Symphonic Tone Poem, Fabini; Vladimir Slavich and Symphonic Orchestra, Victor; No. 9157.
Mozart's "C major Symphony" is which is other two companions which reach to an early climax. One writer has observed that it should be a music which is so far from a wood-wind player. When not on parade he could take his place in the band

Dispersed Harmony
A BAND of twelve pieces extended from curb to curb for the length of half a block cannot masquerade as a forty-piece band, and, from a musical standpoint, such placing is intolerable.

Where practical, a drum major should be provided to lead the band in parades. A capable drum major of military bearing can add much in appearance to the organization. He must be a person of good evolutions which the band may be required to perform and should be able to drill the band in these tactics. If possible he should be a musician, and a drummer, preferably a wood-wind player. When not on parade he could take his place in the band

for concerts. Thus he would be acquainted with the band's repertoire of marches and be enabled to start and stop the band properly.

The director should be the chief authority of the band. The numbers to be played should be selected by him—the drum major indicating the "sound-off," "cease playing," and the various evolutions or foot movements which are to be executed. Too often the drum major, particularly if not a musician of the band, is inclined to assume too much vainglorious importance. Information regarding the duties of the drum major and the execution of the various evolutions for band can be secured from a manual of Infantry Drill, from an experienced military officer, or from a good book on band tactics.

In regard to uniforms, it should be understood that they are used for the purpose of gaining uniformity in appearance. Information regarding the duties of the drum major and the execution of the various evolutions for band can be secured from a manual of Infantry Drill, from an experienced military officer, or from a good book on band tactics.

avoid the Bizarre and Blatant
MARCHES should be played somewhat differently in parade than in concert. The main requirement in street work is solidity of tone and ensemble. The marks of expression should be observed, though not so closely as in concert. It is not

A GOOD workman has good tools. It is most difficult for a good drummer to play on a poor drum than it is for a good violinist to play on a poor violin. The violinist will show some technical skill, but a drummer will be able to produce nothing that will even resemble drumming. The question then arises, "What are the marks of a good drum?"

In a snare drum the principal feature and support is the shell. Like the foundation of a house, it must be solid. The drum is round and it must retain that shape. If it warps, even a slight warpage, the drum is ruined. The action and there will be difficulty in making a roll.

necessary to play loud continually to be heard—don't try to imitate the blatant circus band. A band of twenty-five performers playing at mezzo-forte, with sustained quality of tone, can be heard almost as far as a band of forty playing fortissimo but lacking good quality of tone.

Where the trombones have afterbeats (doubling the alto) they should be instructed to place the rests after the notes, playing their chords on the beat. The bass part should be decisive, but the afterbeats should be greatly subordinated to the other parts. Do you usually hear this effect? Too often it is just the reverse—the afterbeats assuming greatest prominence.

A proper balance of tone should be maintained on parade as well as in concert. The melody must predominate. No one should be permitted to over-blow. The bass should not serve to "growl" the tone of the band but merely to accentuate the rhythm.

A band which played the first strain of a march too softly, without the drum, when facing a reviewing stand, was awarded first prize as being the best among a large number of bands in line. A famous landmaster of America, who has engaged in considerable parade work, makes the remark that one of the most pleasing compliments ever paid his band was that "it did not sound like a band—it sounded like a great pipe organ."

Don't neglect the opportunity to make a good impression when on the street with your organization. Do something different! Do something better!

A Matter of Tension
SINCE it is necessary to use a heavier head on the batter side than on the snare side, the heavier head necessarily requires more tensioning. This can easily be had without any special device. But, when the single tension rod is used, there is no way of withholding the tension on the snare or thinner head. Thus a great strain will be put on the springing of the proper rebounding of sticks. A head, whereas the greater strain should really be on the beating side, since such tightness makes a drum play easy because of the proper rebounding of sticks.

Kettle drums have come into general use in school bands and orchestras. The question now arises as to which is the better practice, the single tension rod, or the pedal tuning system. We recommend the hand tuning type for the high school bands for two reasons: First, because hand arrangement tends to drum, then the best, changes as do the orchestra compositions; and, second, because bands more often play outdoors, necessitating considerable transportation. Exception is made in the case of the strictly concert bands that play special arrangements requiring rapid tuning. However, for the average grammar or high school band, the hand tuning is the better.

Snare—Wire and Importance
THE NEXT element of importance in the drum is the snare. Originally gut snares only were used. They answered the purpose very well until drums became more generally used in

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by
GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

THE STATEMENT is old, but nevertheless true, that our public schools are the most important institutions of the country. While representing great cost or outlay of public funds, they are indispensable to the life of a self-governing people. Our schools are also a vital factor in the development of those mental habits and traits of character and social and civic ideals which contribute to the development of an industrious, useful, happy and desirable citizenship.

During the past ten years there have been tremendous progressive improvements in the various phases of educational practice and administration. The rural schools are beginning to keep pace with this forward movement. At any rate it seems to be the aim of County Superintendents and Township Boards of Education to provide better buildings, equipment, materials and a teaching force that will provide superior educational opportunities to the young people of the rural schools. These administrators are not unmindful of the increasing cost of public business and are therefore striving to keep the cost of education at the lowest possible point and at the same time provide a system adequate to the demands of the hour.

I believe that this attitude of our present day rural school administrators is one of the most significant indications of community growth, as stimulated through music in the rural schools. These people, mostly of middle age, realize now what could be done for their youth. Only a few days were not passed and their student days gone by. They see the truth clearly enough to say, "If I were young again, I would do this and so." It is obvious that they are putting it this way, "I am young again because I see this truth and because I am now fully determined to do what it demands." This attitude is cracking many a hard nut, resolving many a difficult problem, renewing youth and rekindling ambition. They are realizing that the fine art of living is to live for service and that they can live for service and that they are intent on securing, by their daily effort, life in greater and yet greater abundance.

Importance of Character

THE TRUTH has come to be realized that he who is musically educated, cultured, who is tactful, sympathetic, contriving, whose natural and attained equipment makes for distinct character, is a benefit to any community. Such a person is indispensable in the music department of things. Many of us who believe in eternal life would be literally panic-stricken if we were convinced that anything we do every day is destined to become a part of our eternal record. And yet, in the very nature of eternity, it must be so. It is because of this truth that we see the summation of the fundamental requisites of our art in the word, "Character." Let us analyze the situation to some extent. No human being can become adjusted to environment without some educational training. It may be as limited as that which underlies the simple activity of the primitive savage or as complex as that which is demanded by the highest status of civilization. In any case, edu-

Community Growth as Stimulated Through Music in the Rural Schools

By M. CLAUDE ROSENBERY

DIRECTOR OF MUSIC, PENNSYLVANIA STATE DEPARTMENT OF PUBLIC INSTRUCTION

Education to establish the individual as a new center of activity, capable of working out environments with benefit to himself and to all others.

The average education of the rural schools, that is, without specialization, is directly concerned with environmental needs. Special education, such as that of music, must be carried on in conjunction with the rural school system, and subsequently, while pursuing to a need, must also concern itself, at least to an extent, in creating that need.

The rural music supervisor, then, is a member of society, and as such assumes he is capable of providing (through natural gifts that have been properly led out by education) certain social demands that are a part of our rural community's expression of life. The rural child, in particular, is a potential in two homes, that of his actual childhood and that of, in which he shall establish himself

as a maker and founder of another family unit in the community life.

No "Vanishing Point" in Music Study

THE RURAL music supervisor is essentially a dealer in futures. This is a rural view in regard to the child as a home-maker is one instance. This the music supervisor shares with all other teachers in that he helps to train and develop impulses and expressions of life, which they may be formed into ampler impulses and expressions of later life.

No rural childhood experience so rich as music can be made should be a diminishing or disappearing influence. Writers without number have testified to the value of music as an inspiration in the home and in the individual life.

If, in the teaching of rural children, we cannot exert an influence that carries itself forward with greater momentum as the years pass, we should once more look over

our method and system, our purposes and intentions, and return to the broad highway where music is a human influence.

The inherent and eager interest of the rural child should inspire the supervisor of music to undertake the upbuilding of musical taste and interest in the particular home of which the child himself is a member. There is, no doubt, far more trouble involved in this than in presenting the lesson at school and leaving the families at home to take or leave the musical opportunities. But there is also a vast amount of satisfaction in it. A deepening of interest in music is always to the supervisor's benefit, but it also results in a mutual benefit. The introduction of music into the home through the advent of the music supervisor should be regarded as a significant event. The children are taught to play and sing, but the families at home may tactfully be taught to enjoy. The capacity for enjoyment is inherent in practically all human beings.

Ripples that Widen

THE ESTABLISHMENT of music in the curriculum of the rural schools is based on the wise decision to awaken an interest in it that will carry over into which shall be carried into after life as a contribution to the full round of citizenship.

Yet we make too little out of the immediate benefits of music in the rural home. Where there is a piano, phonograph or radio, there we may look for rich possibilities for the children. If they do no more than learn the familiar songs that have endured because they are true of sentiment, it will enrich the rural family. To sing and play and dance in childhood gives fair insurance that singing, playing and dancing will be a means of adding joyance to the rest of life. In this sense the cultural study of music in the rural schools becomes an investment of high order.

It has been well said that there can be nothing wrong in the heart of one who sings spontaneously.

Musical should enter the rural home to its enrichment. The rural supervisor of music is poorly equipped in the cities of the profession who does not perceive this essential and elevated spirit of the art when presented to our rural children. The mission of rural school music is often humble, but it is no less genuine for that reason.

Given, County Superintendents of Schools and Township Boards of School Directors and Supervising Principals blessed with a bit of vision and love for things beautiful, and there will be created rural school and community enthusiasm in music easily comparable with the best cities offer, and, in some instances, even more effective. What a sense of satisfaction and encouragement this will bring to those of us who fully realize the responsibility of providing the same opportunities in vocal and instrumental music to the rural communities as is generally being provided in urban communities.

May the increasing growth of music in our rural schools and communities be more adequate to the demands of a citizenship which shall be able properly to carry the increasing responsibilities of tomorrow.

Steps in Piano Progress

I have a pupil fourteen years of age who began the study of music a year and a half ago and has completed Billie's *Very First Lessons* and *Happy Staff Hours in Melody* method, which she has built reviews. Besides this she has had about fourteen pieces, the most difficult one being *Overcast Hereby*, by Fieldhouse. All of the pieces she has memorized and plays correctly as to tempo and rhythm. Her corresponding scales and chords, in all three positions, in regular and chromatic order and in contrary motion. Now I am giving her the two-stroke scales which she plays very nicely. Would you advise me to teach her the minor scales along with these? How soon should I allow her to play the scales with hands together?

Do you think the material which I am using is too easy for a pupil of this age? What kind of studies shall I use next? I have been using the old form of scale fingering so far. Would you advise me to continue this with my pupils? I prefer to touch them to use the fingering of the scale of C for all the other scales?

Are your methods satisfactory, and, if not, what is wrong? I am a young teacher and am anxious to learn and do what is right. Some of my friends say I am not doing it. Can't it better be too strict than too easy?—H. M.

It is a pleasure to read the record of your painstaking and thoughtful teaching. Thoroughness and accuracy are much to be preferred to mere "showy" accomplishments; so that, if you emphasize these desirable traits, you need not worry about the efficiency of your work.

In regard to the pupil whom you mention, it might be well to vary her work by giving her next studies by a different composer, say Dargatzidis's (Op. 100) or Loebenstein's (Op. 65, Book 2). These may be followed by Berens' Op. 61, Book 1, or by Heller's Op. 47.

Certainly, I should begin with the minor scales, teaching the easier ones first, in the order: A-E-B-D-G-C-F. As soon as a scale is played easily with the separate hands through four or five octaves, it is time to put the hands together, stressing at first a single octave.

Keep on with the old form of scale fingering. To finger all of the scales alike is, in my opinion, merely a modern fad, which should be employed, at least, only with advanced pupils.

I suggest that your teaching may become still more effective if you add stress-training and sight-reading. The subject-creation of each lesson-period—say five or ten minutes—devoted to these items will bear splendid results and will give the pupil added enthusiasm. You might alternate them, giving ear-training one week and sight-reading the next.

A Stammerer

I have a pupil who stammers when he reads several times. Are there any exercises that would tend to cure this habit? If so, what are they? He has been studying for about two years and is now in the second grade.

The same remedy should apply which is used for stammering in speech, namely,

The Teachers' Round Table

Conducted by

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

slow and distinct enunciation. Have him practice any new material slowly with one hand at a time for at least a week before he tries to put the hands together. Then, let him stop short whenever a note is fumbled, go back at least a measure and play through the fumbled note or chord until he can do so perfectly several times. When he is playing to you, at the lesson, never let him proceed after playing a stammered note, but see that the music is properly placed in its context before the next is considered.

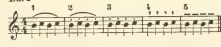
If need be, call in the aid of a metronome which may be used first with the simplest forms of finger exercises and finally with studies and pieces.

Arm and Hand Position

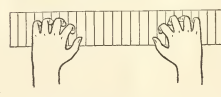
What is the correct and most modern position of the arm, wrist and fingers for playing the following phrases:

G. H. 8.

Ex. 1



All of these phrases would naturally be played by the hand touch, with the keys held down or released according to the degree of legato or staccato indicated. Let the hand be held so that the forearm is practically level, the wrist loose and slightly elevated and the fingers moderately curved. Turn the hands slightly inward, the right hand toward the left and the left hand toward the right, thus:



In proceeding from one note to the next, let the forearm rotate a little to the right or left in the direction of the key to be played. This rotation of gravity is brought over each key as it is played. In phrase No. 1 each key is held down until the next is played; in Nos. 2 and 5 the tones are slightly separated; and in Nos. 3 and 4 they are released immediately, with a somewhat brighter tone in No. 4 than in No. 3.

When the notes are played very softly, the wrist remains rigid, and the fingers touch is sufficient. As the tone is made louder, the hand is thrown with increasing violence, so that the wrists will tend to jump up slightly.

Graded Materials

I would like to know what books and pieces should be taught in the second, third and fourth grades?

M. G.

GRADE 2

Exercises: All major scales and the minors that begin on white keys; through one and two octaves; exercises on the

triads in octave position; five-finger exercises transposed into the simpler major keys.

Studies: Guritt, *Scale of Velocity for Beginners*, Op. 141; Vetter, H., *Twenty-four Melodic Studies*, Op. 141; Cerny, *Velocity Studies*, Op. 47; Mathews, *Standard First and Second Grade Pieces*; Cramm, *Good Night, Little Girl*, Op. 14, No. 3; Gael, *The Cuckoo*, Op. 64.

GRADE 3

Exercises: All major and minor scales, through two and three octaves; long triad arpeggios; five-finger exercises transposed to all major keys; finger exercises and finally with studies and pieces.

Studies: Bilbro, *Twelve Piano Etudes*; Berens, *New Scale of Velocity*, Op. 61, Bk. 1.

Pieces: Mozart, *Sonata in C major*; Grieg, *Songs* from Op. 12; Pacher, *Austrian Song*.

GRADE 4

Exercises: Major, minor and chromatic scales in pairs and contrary motion; dominant and diminished sevenths, arpeggiated in octave position and through two octaves; five-finger exercises in all keys.

Studies: Heller, *Progressive Studies*, Op. 47; Cerny, *Velocity Studies*, Op. 259; Pacher, *Haydn, Gypsy Rondo*; Raff, *Fabian*, Op. 75, No. 2; Debussy, *River*; Nevin, *Shepherds All and Maiden Fair*.

Scope of the First Year

1. How much ground should an ordinary pupil of eight years of age cover in one year?

2. Please mention some four-grade pieces which are of real musical value.—O. S.

1. Assuming that the child practices an average of one hour a day for thirty-six weeks, his accomplishment should be somewhat as follows:

a. A knowledge of fundamental details of the keyboard and of notation.

b. For technique, the ability to play three or four of the simpler scales, both major and minor, through two or three octaves, with the hands separate and together; also simple finger exercises and arpeggios based on the scales.

c. A knowledge of first-grade studies, as many as can be well digested.

d. A thorough knowledge of several of the easier first-grade pieces (these are to be memorized as well). He should understand how to interpret these pieces as to touch, phrasing, dynamics, values of the various voice parts and general structure. Also he should know the principal details about their composers.

e. Through ear-training practice, the ability to recognize the simple intervals and to write short melodic fragments (taken from studies or pieces) from hearing them played.

2. Grieg: *Albumen*, Op. 12, No. 7; Scharenkwa, X: *Barcarole*, Op. 62, No. 4; Borovskis: *Valsette in G Major*; Jensen: *The Mill*, Op. 17, No. 3; Handel: *Gavotte in B-flat major*; Mozart: *Sonata in C major*.

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.

Pressure Touch

I have been teaching for five years. I have given instruction in pressure touch on scales, chords and pieces. I have taken lessons from two different teachers, both of whom are considered good musicians and teachers. A touch pressure touch and said that all scales and most technical exercises should be played with free arm movement, that if they tire the arms they are doing no good. I also believed in a loose arm. What is right and what shall I teach?

C. L. B.

Lots of queer ideas about technique gone the rounds. The old school of music used to assume that the pressure touch would effect a cure. Just so, some piano teachers have assumed in the past that the more disagreeable and uncomfortable the exercise, the greater its benefit.

Modern common-sense has changed all this, however, and has taught us that the more interesting the practice is made and the easier and freer the motions employed the more efficient they will become.

Observe that there are two kinds of muscular movements, the passive and the active. If, when your fingers are on the keys, you simply relax the weight of the arm, you have made a *passive* movement. In which, you will find it is capable of considerable downward force. If, on the other hand, you *thrust* your hand and arm down the movement is an active one.

Evidently it is easier to use the passive than the active motions. It has moreover been discovered that such passive motions give one a much freer and more fluent command of tone than the active ones.

As to the term *pressure touch*—just what it meant by it? Evidently your two teachers interpret it quite differently. A assuming that the active, pushing motion is the proper thing and B advocating the passive motion. The former would vote unquestionably for B, because I believe that every bit of unnecessary exertion is worse than wasted, since it tends to produce muscular stiffness and hardness of tone.

Under the head of such wasted force comes the act of *pressing hard on the key* after it is down. Such "key-bedding" is an utter waste of energy, because the hammer ceases its contact with the string immediately as the sound is produced, and a ton's pressure on the key could therefore not affect the tone an iota.

So, whatever kind of pressure you use to drive the key down, always relax the instant the tone is heard, keeping only just enough pressure on the key to prevent it from rising for as long as the tone is to be sustained.

Keep firmly in mind the principle that practice which unduly fatigues the muscles is wrong and shows a lack of proper control. The more one tries to do so, the more it leads to a waste of energy, and the more it contradicts this principle is treading on slippery ground.

A Master Lesson Upon The Andante From The Schubert Sonata Op. 78

By WALTER SPRY

Walter Spry is a native of Chicago, and with the exception of six years of foreign study and three years as director of the Quincy Conservatory of Music in Quincy, Illinois, he has lived in the great metropolis of the Middle West. For a time he was associated with William H. Sherwood as a teacher in the Sherwood School. Later his own school became one of the leading institutions of its kind in the city. In 1917 Walter Spry Music School became a part of the Columbia School of Music. Mr. Spry has been one of the most distinguished piano teachers in Chicago and very prominent in the musical activities of the city and state. He was the first president of the Society of American Musicians of Chicago, which, for several years has sponsored so successfully the idea of contests for young artists. Throughout his entire career his work has been essentially practical.

The Andante Movement

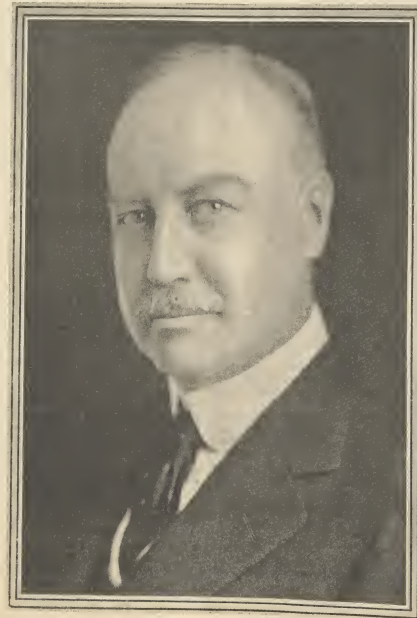
THE *ANDANTE* in the sonatas of the classical composers—Haydn, Mozart, and Beethoven—often served as the slow movements of their works, and as such became the medium through which these composers expressed an emotional nature. They moreover brought contrast by being entirely different in character from the scholarly *Allegro* or lighter and gayer *Scherzi* and *Rondos*. It should be the custom of all serious piano teachers to train their pupils in this wonderful literature, for besides containing many of the most beautiful gems in the whole of the classics, these *Andantes* of Haydn, Mozart and Beethoven furnish a schooling in rhythmic precision that will greatly aid in forming the musical backbone of the students' education and will prepare them for the composers of the Romantic Period.

This Sonata or Suite

IT IS a curious fact that Schubert intended his Opus 78 to be a Sonata, but that the publisher, Tobias Haslinger, of Vienna, thought it better to call the work *Fantaisie, Andante, Minuetto and Allegretto*. Haslinger must have had somewhat decided opinions; for we are told that, on one occasion when he clashed with Beethoven, the great composer was heard to exclaim: "Voh! that Tobias!" At any rate we find this same Tobias doing good by publishing the works of the great masters.

The Rondo Form

THE FORM of this *Andante* of Schubert, like that of the classics, is in the Rondo Form and is very simple in design. There is one principal subject (A) in D Major, occupying the first thirty measures of the composition. Then comes a secondary subject (B) in B Minor, which, in contrast to the gentle first theme, is of a stately character and is developed so that it fills forty-eight measures. Then comes a return of the first theme (A) which, according to the custom of rondos occurs in the original key—in this case, D Major. After this a re-statement of the second theme (B) is brought out, this time in D Minor, until we have the final measures of the piece devoted to the third presentation of the first theme (A), and a short coda of eight measures, of course in D Major. Some musicians have accused Schubert of a lack in formal development of his themes, and perhaps he did not give the care to the "working out" sections such as we find in Mozart, Beethoven or Brahms. But I feel that Schubert, occupying a peculiar position, was



WALTER SPRY

connecting link between the classical and romantic periods, and that the beauty of his ideas was paramount; so that perhaps he was justified in allowing what might be said to be a condition of loosely joined parts in his works.

One thing is certain and that is that no composer ever surpassed him in the beauty of his themes and in the simplicity and direct appeal both in his vocal and instrumental compositions. It was Anton Rubinstein who said: "Schubert was like a child, who sang his whole life long."

Pianistic Standpoint

FROM THIS saying of Rubinstein may we begin the study of the piece, which affords us the best opportunity of uniting technical and musical qualities. Three elements of a mechanical nature must be recognized, if we would play a piece well; these are the notes, the fingering and the rhythm. In order to acquire these simultaneously, it is necessary to study the piece first at a very slow tempo. At this point we should realize that if

there is concentrated thought we can be said to be memorizing a piece from the very beginning of its study; for we are recording lasting impressions of its contents. In order to acquire a facile fingering it often is necessary to take out a measure or phrase of the left or right hand and to play it over several times. For some pupils this might be applied to the left hand in the first measure. This plan of studying the hands separately will certainly be helpful to many students, for the fingering in the fifth, sixth, seventh and eighth measures of the second theme (B). In these measures a common mistake in reading occurs, for the pupil who does not hear harmonically will sometimes forget the accidental—E-sharp.

An interesting thing for the piano teacher to do at this point is to explain to the pupil that this is a so-called diminished-seventh-chord on E-sharp, and that it leads naturally to F-sharp minor, the note E-sharp being the leading-tone of the F-sharp minor scale. Sometimes may say: "Yes, that is all very well for the advanced student or for the harmony student, but it has no place in the piano lesson." Now I never have been accused of taking too much time for the explaining of harmonic combinations. However, I have led many pupils to think with some harmonic analysis of a general nature so that they are able to read and memorize their pieces with absolute accuracy and certainty.

The Various Touches

IT WAS the variety of tone color that so impressed me, when I heard Rubinstein play in Berlin, that, although it was many years ago and I was very young, I shall never forget his performance. This Schubert *Andante* affords us the legato and portamento touches in the cantabile parts and the staccato touch in the chord playing. The expressive quality of the first theme is realized if the performance has a perfect legato touch. The rise and fall of the phrase give the variety of tone color so necessary in an *Andante*. This touch prevails throughout the first theme, except at the end of the phrases such as we find in the seventh measure where we have the *portamento*—which means carrying one tone to the other or detached toning. This gives a certain importance to the winding up, so to speak, of the phrase, marked *rit.*

Staccato Touch

THE STACCATO touch may be obtained in various ways. If the musical passage be a light rapid scale then

(Continued on page 623)

A portion of the first movement, from the famous "Unfinished Symphony"

ALLEGRO MODERATO

from SYMPHONY IN B-MINOR

FRANZ SCHUBERT

Allegro moderato

Other Music Sections in this issue on pages 573, 605, 633.

musical score for "THE ETUDE" on page 598. The score is in G major, 2/4 time, and consists of 12 staves. It features a variety of musical textures, including arpeggiated chords, sixteenth-note runs, and block chords. Dynamics range from piano (p) to fortissimo (ff). The piece concludes with a final chord.

Continuation of the musical score for "THE ETUDE" on page 599. The score continues from the previous page, maintaining the same key and time signature. It includes more complex rhythmic patterns and dynamic markings like crescendo (cresc.) and fortissimo (ff).

NOCTURNE

FELIX BOROWSKI

musical score for "NOCTURNE" by Felix Borowski on page 599. The score is in B-flat major, 3/4 time, and consists of 12 staves. It is marked "Moderato M.M. = 88". The piece features a flowing melody with arpeggiated accompaniment. Dynamics include mezzo-forte (mf), piano (p), and fortissimo (ff). The score includes performance instructions such as "con Pedale", "a tempo", "poco rall.", "dim. e rit.", "Last time to Coda", and "Un poco meno mosso".

musical score for the first system of "Andante, from Op. 78" by F. Schubert. The score is in G major, 3/4 time, and consists of 8 measures. It features a piano introduction with various dynamics and articulations.

molto cresc.
ff con gran passione
tranquillo
a tempo
ritardando
p
cresc. o accel.
f
più p
a tempo
molto rall.
p
pp
CODA
8
1. h.
rit - ard - an - do

See the Master Lesson by Walter Spry
on another page of this issue.

ANDANTE, FROM OP. 78

F. SCHUBERT

Andante M. M. $\text{♩} = 76$

(A)

musical score for the second system of "Andante, from Op. 78" by F. Schubert. The score is in G major, 3/4 time, and consists of 16 measures. It features a piano introduction with various dynamics and articulations.

p
parlando
cresc.
pp
mf
p
mf
ff
fp
pp
Maestoso
(B) poco più mosso
ff
f
f
f
(C)
pp
legato
(D)
ad libitum
ppp
2nd Ped.
ff

Musical score for Page 602 of "THE ETUDE". The score is written for piano and features a variety of musical notations including triplets, slurs, and dynamic markings. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into several systems, each with a treble and bass staff.

Key markings and dynamics include:

- pp* (pianissimo)
- ppp* (pianississimo)
- 2nd Ped.* (Second Pedal)
- dolce* (sweetly)
- legato* (smoothly)
- Tempo I.* (First Tempo)
- dim.* (diminuendo)
- p* (piano)
- crac.* (crack)

Musical score for Page 603 of "THE ETUDE". The score continues from the previous page and includes various musical notations such as triplets, slurs, and dynamic markings. The key signature remains one sharp (F#) and the time signature is 4/4.

Key markings and dynamics include:

- mf* (mezzo-forte)
- pp* (pianissimo)
- fp* (fortissimo)
- ff* (fortissimo)
- f* (forte)
- pp* (pianissimo)
- legato* (smoothly)
- ad libitum* (at liberty)
- ppp* (pianississimo)
- 2nd Ped.* (Second Pedal)
- ff* (fortissimo)

THERE IS NO UNBELIEF

ALFRED WOOLER

Andante *mf quasi recit.*

There is no un - be - lief!

mp cresc. mf mp poco rit.

Con espress. mp a tempo

1. Who - ev - er plants a leaf be - neath the sod, And waits to see it push a - way the clod,
2. Who - ev - er sees 'neath win - ter's field of snow, The si - lent har - vest of the fu - ture grow,

a tempo

mf mp

He trusts in God, He trusts in God, Who - ev - er says, when clouds are in the sky, "Be
God's pow'r must know, God's pow'r must know. Who - ev - er lies up - on his couch to sleep, Con -

mf mp

mf poco rit.

pa - tient, heart, light break - eth by and by," Trusts the most High, Trusts the most High.
tent to lock each sense in slum - ber deep, Knows God will keep, Knows God will keep.

mf poco rit. a tempo

cresc. rall. f molto rall.

There is no un - be - lief!

a tempo cresc. rall. f molto rall.

Manual I Solo Stop
 Manual II Accom. (Una Maris
 Pedal Soft 16' and 8'

PLAINT

PARKE V. HOGAN

MANUALS *Slowly* *Plaintively M.M. ♩ = 72*

PEDAL

rit.

ten.

più mosso

ten.

rubato

poco rit.

a tempo

Sw. Strings & Vox Humana
 Gt. Clarinet & Flute (no trem.)
 A little faster

molto rit.

a tempo

poco - - rit.

poco accel.

Sw.
 Vox Humana
 Sw. to Sw. 16'

Harp (or Soft Clar. or Flute)

più mosso

ten.

rubato

poco rit.

a tempo

poco - - rit.

much slower

molto rit.

pp Flute alone

Una Maris alone

Vox Humana alone

(off dampers)

MOON DAWN

THE ETUDE

RUDOLF FRIML

A duet arrangement of a very popular number.

Moderato M. M. ♩ = 108

SECONDO

Second part of the musical score for 'Moon Dawn'. It features a piano accompaniment with various dynamics including *mf*, *poco rit.*, *p ben marcato*, *a tempo*, *rit.*, *marcato*, *Fine*, *mp*, *rit.*, and *molto rit.*. The piece concludes with a *D.S.* (Da Segno) marking.

THE ETUDE

MOON DAWN

PRIMO

RUDOLF FRIML

Moderato M. M. ♩ = 108

First part of the musical score for 'Moon Dawn'. It features a piano accompaniment with various dynamics including *mf*, *poco rit.*, *a tempo*, *marcato*, *Fine*, *Moderato, più vivo*, *mp*, *rit.*, *accol.*, and *molto rit.*. The piece concludes with a *D.S.* (Da Segno) marking.

WHEN LOVE IS DONE

THE ETUDE
OSCAR J. FOX

Slowly, with ever increasing intensity

The night has a thou- sand eyes. And the day but one; Yet the
light of the bright world dies With the dy- ing sun. The mind has a thou- sand
eyes, And the heart but one; Yet the light of a whole life dies When
love, when love, when love is done.

poco rit.
molto cresc.
f *ff* *fff* *ten.* (7)
f *ff* *fff* *ten.* *f* *a tempo* *f* *f* *f* *f*

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A tasteful Romance in broad and sonorous style

DAWN OF PEACE

British Copyright secured

T. D. WILLIAMS

Violin
Piano

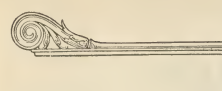
Andante M. M. ♩ = 72
Sul G.
poco rit.
a tempo
p *dolce!* *f* *ff* *ten.* *f* *a tempo* *f* *f* *f* *f*
cresc. poco a poco *cresc.* *ff* *poco ritard.*

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f più mosso *ff*
Fine *rit.* *mf* *a tempo* *sfz*
Fine *cresc.* *sfz* *p* *ff* *rit.* *D. C.*



The SINGER'S ETUDE

Edited for August by

EMINENT SPECIALISTS

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

Pitch and Timbre

By ALBERT E. RUFF

HOW MANY TIMES do we hear the question, "How high or how low can you sing?" as though that were the principal criterion by which to judge the value of a voice.

By believing in such a declaration, it is natural for the student to make desperate efforts to accomplish this, regardless of how great the strain. If only the correct note can be reached, never thinking or caring what effect it may have on the muscles which are responsible for such extremes of pitch, not taking into account the importance of the cavities of the head, responsible for timbre (quality) of tone produced.

If the singer would only stop to analyze, what produces *pitch* and what creates *timbre* (color of tone), I am sure more care would be taken and greater attention paid to this subject. If this were done, many fine voices would be saved from premature retirement from the concert or operatic stage.

It is to start teachers, as well as students, to thinking what has caused the breakdown; why the upper notes are not so easily sung as formerly, or why they have been entirely lost; why the quality (timbre) has changed; why that grating tone; why hoarseness; why the throat gets tired sooner than before; that this article is written.

The Basic Principle

TO BEGIN, the fundamental principle of *voice building* lies in the instrument (voice) itself; consequently that is where we have to begin our research. When we talk about voice culture, we are referring to the capabilities and resources of certain muscles in the throat. This is as apparent for the singer, as the developer of the muscles in general is to the athlete; and the downfall of a singer, caused by misuse or wrong action of the muscles of the throat, is, as the misuse or wrong muscular development of the athlete is to his downfall.

Therefore let us analyze this instrument, which is capable of so many varieties of sound, giving enjoyment to some, causing others to weep, to laugh, or to ridicule, as the case may be.

It is an old saying, that to reach the soul of a listener, one must sing from the soul. Yet many a one can sing from the soul, and still not reach the soul of his audience. The reason for this is that the instrument he is using is not *set* well enough to respond to the feelings of the singer.

Setting the Muscles

IT IS the proper setting of the muscles having a bearing on what we understand as voice culture, that constitutes a perfect instrument. By this, *Pitch* may be easily attained; for if the muscles are properly *set*, the high notes may be as easily reached as the lower ones; and not only that, but the voice can be trained to its fullest extent, not only for power, but also for the softest pianissimo, as the cords are thereby made flexible or rubber-like, capable of expansion as well as contraction. When the muscles are made thus, the voice will last into old age.

The voice, like every musical instrument, consists of three distinct actions: Motive Power, Pitch and Sounding-board or resonating chamber.

Of these, *Pitch* is the first essential or fundamental on which to build the voice. This must be accomplished in the most simple manner.

To do this, the throat must be entirely relaxed, so that the so-called vocal cords will automatically adjust themselves to the different tones.

Pitch

EVERY TONE, whether given by the voice or any other instrument, has a certain number of vibrations per second, whether sung by a "Cantabile" or by an inferior vaudeville singer. This we call *Pitch*. In every manufactured musical instrument, each tone has a certain mechanical construction, which has to do only with that particular tone, and no other, and can be seen as well as heard. If anything is out of order with the manufactured instrument, the instrument requires is consulted. But with the voice it is different. The teacher must be also the repairer. The setting of the vocal cords for pitch can be as perfect as that of the manufactured instrument; but, as the natural action of the vocal cords cannot be seen by the singer, and he has only to trust to the quality of the tone, many mistakes are made, as the cords are constantly adjusting themselves to a given pitch, whether they are acting rightly or wrongly.

That the Vocal Muscular System can be taught to focus properly, enabling it to direct itself over and over again during my long experience as a voice specialist, and which I believe has been clearly illustrated in my "Vocal Fundamentals."

What is Wrong Singing?

WHEN we talk of wrong singing, we have reference to the wrong use of the vocal muscular system. Often voices thus trained show satisfactory results for a limited period, as the tone, being forced into the resonating cavities, many times gives the quality sought for. This quality will last as long as the muscles hold. But as soon as the unevenly developed muscular system gives way, so to speak, which it surely will sooner or later, the voice will deteriorate.

The principle vocal muscles are the thyro-arytenoids. The so-called vocal cords are the outer edges of these muscles. It is more particularly, to the development of the thyro-arytenoid than that of any of the other vocal muscles, that we ought to devote our greatest thought and investigation, as these muscles have to bear the greatest strain.

The fibers of the thyro-arytenoid being dense, and running in many directions, are capable of adjusting themselves rightly or wrongly, according to how the singer trains them.

If they are rightly trained, they become so flexible, that the focusing of each tone will correctly set the fibers, which will stand the wear and tear of loud singing indefinitely.

If the tone is not correctly focused on the vocal cords, an uneven strain on the fibers will eventually stretch the weaker ones, which will become numb or stunted, often resulting in partial paralysis, or a bulging of the vocal cords, which may ultimately result in the *nodula*.



ALBERT E. RUFF

NOTED AS THE TEACHER OF CAMARINE FARRAR AND OTHER FAMOUS SINGERS.

Relaxation Restores Fibers

IN RESTORING, or resetting, the lax fibers, the subject must be entirely relaxed. This can be accomplished only with the softest singing. With the throat in this condition, a musical ear can detect the misplaced fibers shifting or readjusting themselves, after which the tone is immediately freed, and a clear, true tone results, all scratchiness or hoarseness disappearing.

This cultivation may be a little too technical for some to understand, and very likely will be disputed by others. However, as I have had many cases on which I have proved this theory, I do not hesitate in giving them to the profession for acceptance or criticism. Perhaps they may incite further investigation on this particular subject which, to me, is the keystone of voice development.

I hope my explanation may be taken with an open mind, and that further investigation will lead me; for, in my opinion, this is the true fundamental of voice culture. Whether my theories are believed or not, it surely is worth investigating.

gating, and I would welcome any answer, pro or con; for I believe if more publicity were given to the mechanism of the Vocal Muscular System, many errors would be avoided, and perhaps a more definite system of voice culture established. If this is done, I believe a pupil could know, right at the beginning of his studies, just what it is he is trying to accomplish; and he would not be groping in the dark, looking for something to turn up, which usually does not. If this is done, voice culture would not be such a mystery, and its fundamentals could be as easily understood as those of any musical instrument.

Timbre

THE VALUE of a voice depends on its quality, not on its pitch.

The great violinist must have a great violin to play on. An instrument which will respond to his every effort. So a great singer must have a perfect instrument; and that is primarily a voice whose muscles are properly set and cultivated, and capable of producing the high tones as easily as the lower ones. If the muscles are properly set, and made flexible, the vibration can be more readily reflected into the head (sounding-board) the effects of which we call *timbre*.

Voice Simplification

THE VOICE, without reflection of the tone in the head, would be as defective as the photograph without a lens. Even with the horn, considerable of a nasal twang has, until recently, been heard in the photograph. That this will ultimately be entirely eliminated, is apparent by the addition of the "nose" to the horn.

I believe Dr. Frank E. Miller, New York's prominent throat specialist, and inventor of many electrical devices, is the first who has successfully added the nose to the photograph, thereby obliterating almost entirely that nasal twang, which grates on every musical ear. When this nose is used according to Dr. Miller's idea, a more pleasant instrument will be established.

In like manner, it is the proper application of the nose, so to speak, which sets the value on the voice of a singer. This we call *voice placing*. Only when we have the muscles of the throat properly set, pitch correctly focused on the vocal cords, throat entirely relaxed, and the broad chest functioning naturally, can we set perfect reflection of tone in the head (sounding-board), thereby establishing the tone of natural timbre.

Use of the Nose

WHEN REFLECTING the nose as a means of developing the tone, I do not mean singing *through* or *with* the nose; but the reflection of tone must be thrown into the resonating cavity which the nose is but a part. The muscles of this organ must not be used for placing the tone, as it would obstruct the nasal passages, which would produce a nasal twang.

The muscles of the nose must always be kept relaxed, so that the entire cavities therein, as well as those of the pharynx, and sinuses can be used for resonating purposes.

If they are so relaxed, and ought to be said on this subject, but space will not permit at this time a more extended explanation of this, the real value or culmination of voice culture.

Voices Under Twenty Must Not Be Overtaxed

By GEORGE CHADWICK STOCK

THE FOLLOWING excerpt is from a letter from a teacher of singing: "You say that singers under twenty are too young for grand opera or other severely taxing vocal work. Is it not true that one of the most noted singers of the world, Jenny Lind, appeared as *Agatha* in 'Der Freischütz,' Alice in 'Robert Diabli,' and other parts at the age of eighteen?"

You are correct. But, as a result of premature operatic venture, she damaged her voice to such an extent by over-exertion that she was obliged to leave off singing for a long period, to give the voice absolute rest for some months, and then to go through a long period of training for its recovery and control. As a matter of fact, she never entirely recovered from the too early and rash entry into operatic singing.

Jenny Lind, at the time she had this sad experience, was advised to go to Paris and study voice with Manuel Garcia. The following account of her first interview with him is interesting.

The maestro heard her sing a short aria, and the dialogue which took place was in the following words:

"Mademoiselle, vous n'avez plus de voix (You have no longer a voice)."

"But you will teach me?"

"That we will see later. Your voice needs a long rest before we can begin work."

"But, how can I wait? Will you not take me at once?"

"I regret that I cannot."

"I implore you!"

"It is impossible. Do not sing a note and speak but very softly for a month; then come back, and we will talk."

After the period had elapsed she returned and sang again. Still he shook his head.

"You need further rest. The voice is better, but it is too soon to commence serious studies. Be patient for another month, and then come once more."

Then the maestro continued, "What is suffered for undertaking music way beyond one's years and vocal capacity should be no higher authority."

made known to young singers the world over, that they may not be brought to throat injury with resultant agony of mind."

After another month elapsed Jenny Lind returned and sang again. This time the throat conditions were much better and her training began without further delay. Under Garcia her voice steadily improved, and the following excerpts from letters written by her in 1841, while studying with him, are particularly interesting:

"I have already had five lessons from Garcia. I have to begin singing from the beginning. My foundation work has all been wrong. I had frightfully over-worked my upper range. Whereas I had been using my voice unaturally, I begin to see that true development rests upon the laws of natural breathing and the principles of natural tone production and a beautiful spontaneous quality always."

"He constantly says, 'Train the voice through the ear. Keep your mind off the muscles.' I have to sing very carefully on easy scales so as to get rid of the old hoarseness caused by former straining."

"Garcia's way of training is so sensible, so reasonable, so void of the things about breathing and tone placing that used to so puzzle and disturb me. I am well satisfied with my singing master. He recognizes the weak points in my voice and knows exactly what I should do to overcome them. He is a great teacher and a great man."

The famous maestro's opinion of his pupil, Jenny Lind, is worthy of mention:

"She never sings out of tune, so perfect is her musical sense, it is only necessary to put out a mistake and the remedy she is at once rectifies it. The fault is never repeated."

"She possesses to an infinite degree the power of the voice. She leaves nothing undone that will help her to advance in her art."

Norre: Young singers who are undertaking music way beyond their vocal powers should pay close heed to the words of one of the greatest singers the world has ever known and one of the most able and successful teachers of singing. There is no higher authority.

Musicianship

By JOHN C. WILCOX

IT IS ASSUMED, of course, that the young man or woman who in mature years turns to vocal study has already received fundamental training in music. If this be not true, that student should supplement vocal study by lessons in fundamental harmony, ear-training and sight-singing, and if possible by a certain period of piano instruction. Musicianship is absolutely necessary to one who would succeed in any true sense as a singer, and must be acquired.

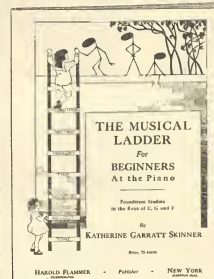
The adequate education of the singer also includes a knowledge of musical history, of the Italian, French and German languages, a developed taste in musical appreciation, and familiarity with good literature and the masterpieces in other realms of art—painting, sculpture, architecture.

Things you must broaden your mind, be an all-around cultured person. Since the accomplished singer must know so much, it is well for the student having artistic tendencies to begin early in the acquisition of this fund of knowledge.

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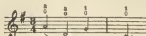
The VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT
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PASSAGES in harmonics like the following often prove puzzling to the violin students who often write to us to know how they should be played.

Ex.1



This passage is in harmonics or "flageolet" notes. They are often called by this latter name because their tone quality resembles the small, wind instrument of the flageolet, a small wind instrument of the whistle family.

The first point to be noted in this passage is that the notes are square in shape. This notation is often used to indicate that the notes are to be played as harmonics or "flageolet" notes. Next it is to be seen that such notes do not have their centers in solid black, even when they are played as quarter notes. Otherwise, at first glance, the student is apt to take the notes in the first measure for half notes, as regards their time value. They are indeed quarter notes as the passage is in three-fourth time and there are three notes in the first measure. The note in the second measure is a dotted half note. In this example each of the first three notes is held one beat; the last note is held three beats. Experienced violinists recognize the time values of the notes of such passages at a glance, but they are often confusing to the inexperienced student.

The fingering is next to be taken into consideration. It is that of the third position. The fingers are placed on the strings at exactly the points they would occupy if the passage were an ordinary one in the third position. Thus the first note is played by placing the second finger on the D string, in the third position; the second note is played with the second finger on the G string; the third note uses the first finger on the D string, and the last note the first finger on the G string. Now if these fingers are placed at exactly the correct points on the strings to make the notes sound in tune, in the third position, and are then touched lightly on the strings instead of being pressed into the fingerboard, then, being made to sound as harmonics, the passage will sound correctly.

What puzzles many students is that the harmonic notes produced give entirely different tones than if the strings were pressed tightly to the fingerboard. In the following example

Ex.2 effect



are given the notes actually sounded in Ex.1 when correctly played in harmonics. Quite different, are they not? Such passages in theory are simple but in practice they are quite a problem. Many students have great difficulty in mastering them, even with a teacher beside them to show them how. The failure to get his finger at exactly the right point on the string is the principal trouble. If the finger is a hair's breadth too high or too low the harmonic will not "speak", and only a "whizzing" noise results. The remedy is to move the finger to and fro along the string until the right point is reached. When this point is found the harmonic will ring out like a bell.

The following method is helpful in learning a passage of flageolet notes. The

violin must first be put in perfect tune. Taking the example already given for practice, and considering the first note, the pupil is asked to place the second finger firmly on the D string in the third position. The exact point can be found by comparing the note produced by the second finger with the open A string. The finger must be slipped forward and backward on the string until an exact unison with the open A is secured:



When this is effected the second finger will be at the exact spot on the D string to produce the correct harmonic. The finger is now placed lightly on the string at this point and the harmonic "speaks". The first note having been conquered, the second is easy, because it is exactly the same position, with the same finger on the same string.

In the case of the third note, the first finger is placed firmly on the D string. The note produced (G) is compared with the open G. When a perfect octave has been effected with the open G, the pressure of the finger on the string is relaxed. Then it is pressed very lightly, thus producing the required harmonic. For the last note the first finger is transferred directly across to the G string.

Gaspard Duiffoprugcar

HERE WE have a picture of Gaspard Duiffoprugcar, one of the most famous figures in the art of making stringed instruments, after a portrait by the celebrated engraver, Pierre Wacrier. Duiffoprugcar lived at the very dawn of the period, when the making of violins began to supersede the making of violi and lutes. He is the great eminence in the history of violin making, since there are strong doubts whether he made any violins at all. One set of authorities holds him as the "Father of the Modern Violin", while other authorities, and these seem to be the majority, contend that he never made a single violin but confined himself entirely to the making of viols, lutes and similar instruments.

Really authentic details of the life of Duiffoprugcar are extremely scarce. The hints of that period were too busy glorifying the doings of royal and military heroes to give much attention to the lives of humble lute and violin makers. Even the date of his birth is in dispute, some giving it as 1467, and others as 1514. His name was originally Casper Tiesienbrücker, which betrays his German origin, and his bell-shaped lute is called after him, the *Freitag*. The one historian states that he mi-

grated to Bologna, Italy, about 1514, and that he later lived in Lyons for many years.

The principles involved in the explanation of the passage considered here will serve for the understanding of hundreds of similar passages. Harmonics are a delightful contrast to the ordinary tones of the violin. Every violin student should seek to master them.

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do and substantial citizen, but business reverses came later and he died practically penniless in 1571. There seems to be no way of verifying the dates in his life history.

Mosaic Worker

DUIFFOPRUGCAR seems to have been originally a mosaic worker and in-layman, and his high artistic ability and skill of hand led him to take up violin making, then a profitable trade. There has been much controversy as to whether or not he made violins. One New York authority even wrote a book on the subject, two books, are very useful. *The Violin*, Op. 37, 38 or, if one likes, the Mazas "Eudes Brillantes," Book I. The Mazas Duet may be used also. By this time the pupil is ready for Kreutzer. If he has talent and is studious he might pass to Kreutzer earlier, eliminating some of these studies. The teacher will decide that. At the sooner he is launched in violin work, the better, for here he is aiming at professional skill.

As to how long he must remain in the first music for the violin was written. When Ervne subscribers who own violins with his label write to The Ervne asking if their violins are genuine, the only reply which can be made is that the violins are probably spurious. An American authority explains the origin of these false Duiffoprugcar violins as follows: "When the merits of old violins swiftly flashed, classic bow is better calculated to make a clear, ringing harmonic than two or three thirds of feebly applied bow. Not that there should be strong and high pressure, for the pupil will have to experiment for himself until the golden medium is attained."

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Worthless Imitations

BUT THE vast majority of the violins bearing the name, Duiffoprugcar, with elaborately ornamented backs and sides, inlaid pictures of castles, Latin inscriptions, and so forth, are the work of the critic, merely trash. Many dealers represented these violins as genuine Gaspard Duiffoprugcars, made in Bologna in the early part of the sixteenth century, when, as a matter of fact, all of them were French instruments made between the years 1800-1840. No violins by this maker are on record, and in all probability the idea of making one never entered his head."

Some of these alleged Duiffoprugcars which were made by eminent French makers are of good quality and some, but a large number, including most of those found in America at the present date, are factory fiddles made in the Mirecourt region in France, and the Mittenwald in Germany, and are of comparatively small value.

In the accompanying picture the master is seen surrounded by lutes and other instruments. Above his head is seen the laurel wreath, as used on his instruments by way of a trade-mark. Below is seen the Latin inscription he usually inscribed in his instruments:

Pinus in sylvis, sum dura cecis securi.

Dum viri tace, mortui docui cono.

The wood of which the instrument is made is supposed to speak, saying:

(Continued on page 621)

The Order of Studies

By EDITH L. WINN

MANY young teachers are wholly at sea regarding the order in which to teach the various books of technical studies required by schools. Books by Greenberg, Cutter, Winn, John Dunn and others give help in this direction. One can at least look over the catalogs issued by the music houses to find the order of studies. Even then there is some vagueness. The particular method to use with beginners is that which the teacher likes best.

One can use the Kayser studies, Wohlfahrt, Op. 38, 45, 54, 72. The Sits, Op. 32, two books, are very useful. *The Violin*, Op. 37, 38 or, if one likes, the Mazas "Eudes Brillantes," Book I. The Mazas Duet may be used also. By this time the pupil is ready for Kreutzer. If he has talent and is studious he might pass to Kreutzer earlier, eliminating some of these studies. The teacher will decide that. At the sooner he is launched in violin work, the better, for here he is aiming at professional skill.

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Playing the Violin While Seated

By S. E. SEARS

SITTING in a chair while playing the violin is often necessary, both in orchestral playing and in certain types of solo work. Such position, at least for the experienced is far more difficult than that of standing. But, like every other difficulty, it can be surmounted by sufficient and proper practice.

First of all we make sure that the chair selected has no arms, no rockers and no springing upholstery in the seat. The reason for avoiding the first two items is obvious. The reason for avoiding the last will be equally apparent as soon as a spring chair has once been tried. The straight-backed, all-wood, medium height chair is the perfect one for this purpose. Being at last seated, we adjust our music stand, get our instrument into correct position, and put both our feet flat on the floor, knees close together. We start to play we experience the desire to sway without the ability to do it. This

is the basic difficulty in playing while seated. Only an absolutely erect and still posture can be allowed. There is a tendency also for the knee, when playing on the stool, to tilt the right leg. This is either due to the fact that the knees are not held closely enough together or that the violin is tilted at too oblique an angle. Because it is so difficult to stand straight, to sit straight, we often find ourselves reclining against the back of the chair. The only way to avoid this is to use a backless chair for a while, and even then we must make it a point to keep the seat up and violin high. No funder sight than the perspiring orchestral violinist's ankles, curled up in the air, and his back curved in the shape of a crescent, mouth open, eyes bulging, violin dangling somewhere between his knees—has ever been seen in a concert hall. Perhaps the best cure for this is to place the chair (including ourselves) before a full-length mirror and then await results.

Gaspard Duiffoprugcar

(Continued from page 620)

I lived in the woods, until I was slain by the relentless axe.
Whilst I was alive, I was silent,
but in death I sang merrily.

Whether Duiffoprugcar was the father of the violin, or whether he made even a

single violin, is not known. One thing is certain: the brilliant handwork and artistic beauty of his viols and lutes helped to pave the way for the artistic form and beautiful finish of the violins of Cremona which were to appear later.

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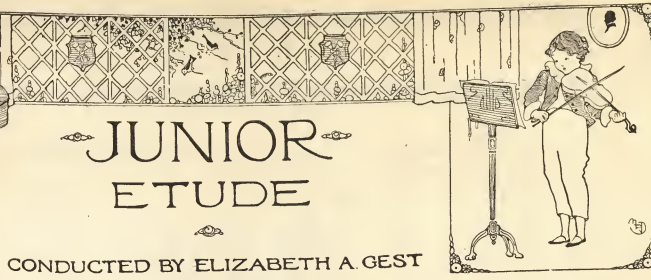
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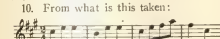
CONDUCTED BY ELIZABETH A GEST

A Secret

By HARRY L. LYNCH

??? ASK ANOTHER ???

1. If a scale has five sharps, what is the leading-tone of the relative minor of that scale?
2. What is a canon?
3. When did Haydn die?
4. Who wrote "Lohengrin"?
5. Is "Lohengrin" an oratorio or an opera?
6. What note comes on the fourth line above the C clef?
7. When was Debussy born?
8. What is meant by *poco a poco crescendo*?
9. What does a double sharp do to a note?
10. From what is this taken:



The Pedal Brothers

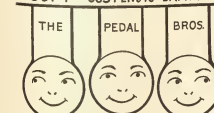
By ALICE HORAN McENNEY

(Brother Soft Pedal)
Brother Soft Pedal once said this to me—
"Press me down firmly and you'll surely see
How very soft will the music then be,
Like fairy horns from a far distant sea."

(Brother Sostenuto Pedal)
Sostenuto then had this much to say—
"Press me down firmly and notice the way
Bass tones will sing that with me you will play,
While all the others will just die away."

(Brother Damper Pedal)
Damper then said, "Oh well, now I declare,
They're useful, but with me can never compare;
I am the one that's important, for fare I lengthen your tones, but please use me with care."

SOFT SOSTENUTO DAMPER



(All Three Pedals)

"You hardly could guess the abuse that we meet
Through children with careless and untruly feet.
Use all of us skillfully, 'twill be a treat,
For then we will help you to make music sweet."

"Lightly move the minutes edged with music."—TENNISON.

THADDEUS and his dad had a secret they were keeping from mother and brother Jack. They wished to surprise them. Tad's daddy took him to a "home-beautiful" exhibit. The polished floor's exquisite design and the decorations caught Tad's artistic eye. On his way home he told his dad that he would like to buy a home with shiny floors and nice furnishings for his ma so that she would have more time to read to him.

"Tad," added his father, "there is nothing I would like better, but you see, I have a hard time running the house now."

"I could help you," broke in Tad, his face lighting up.

"How could you help me, Tad?"

"Dad, I'd like to play the violin. Oh! I'd work so hard and some day, maybe, I'd become a famous player and earn lots of money!"

This clinched the argument for dad. The next day Dad came home early, after receiving a check for some work he had done. Ma wanted a shoulder at the get it. Jack, the youngest boy, did not desire to go with his father, but preferred to work in the garden he was making for his mother. Tad very willingly accompanied dad to the butcher-shop. On their way they decided to visit the old violin maker. They came to his home and went up two flights of stairs. Just where the roof pitched, was a door lettered:

S. MATTORI—VIOLIN MAKER—COME IN

They opened the door and entered a large room. A gentleman, with white hair but a young face came out of a back room, his work-shop, and greeted them kindly. Tad made known the purpose of his visit and soon the old man had handed him a violin, a good quarter-size violin.

Tad and his father, plus the violin, departed for the butcher-shop where they procured a shoulder. They asked the butcher to do up the violin to look like another shoulder, to which request the butcher gladly consented.

When they arrived at home, Tad gave his bundle to his mother.

"How light this is!" she exclaimed.

She untied the string and was greatly surprised to see the violin.

"What are you going to do with this?" she asked.

Dad, drawing forth the shoulder from behind his back, offered to explain. He told her of Tad's fond desire to take violin lessons. Tad's mother was overjoyed to hear such news and agreed with dad that it was a wonderful step in life for their boy to take. Dad had not revealed the real secret.

It was not long before a teacher was found who was a good musician and accomplished in violin technic. Soon Tad was started in his lessons. Everything went along splendidly. Tad's teacher not only taught him how to play, but also arranged his exercises into beautiful scales, so that the patience of the folks at home would not be worn out during the first year of violin practice.

On his way to take his lessons Tad had to pass a group of boys who, like most boys, were always ready for a prank. On a certain day as Tad was passing, the boys stopped him. One big boy grabbed for his violin, but Tad held it for dear life. He did not know what to do. "He thought to himself: 'If I strike back, I might injure my fingers and then I won't be able to play. If they take my violin they will break it.' He kept backing off."

"How do you mean?" asked Nan in surprise.

"Oh, I don't mean you're adventuring in China, or India, or Japan, to be sure," responded Uncle Will. "Perhaps I shouldn't say that you are adventuring; but that your fingers are adventuring, directed by your mind."

"Oh, yes! They are adventuring among the keys," agreed Nan, with a smile.

"They are, indeed," added her uncle. "Talking about traveling in far countries! Who wouldn't give a great deal to adventure in that country where Wagner and Beethoven mightily move?"

"But it isn't very thrilling just now," said Nan doubtfully, eyeing the exercises on the rack before her.

"All in good time!" laughed Uncle Will. "You must have patience. We've had the old measures without paying for them, you know. Just pretend you are pushing through the jungle, now. It's hard, slow work; and you often feel like giving up and turning back. But don't do it! You will come through at last to green, pleasant plains—a delightful land where you may rest and forget the hardships you endured to reach it."

"Is that true?" demanded Nan.

"I have found it true, Miss Doubting-Nan," smiled her uncle, "and so have many other people. You cannot expect to go on musical travels without some mishaps and hardships, any more than you can on really-truly travels."

"Well, it helps a little to think of it that way. I'm glad you told me about it, Uncle Will," and Nan resumed her practicing with a more cheerful expression on her rosy face.

"The right hand plays the treble, the left hand plays the bass; but it takes two eyes and it takes two ears to keep them in their place."

The right eye can't attend to the right hand's work alone; for it takes two eyes and it takes two ears.

To play with lovely tone.

(Continued next page)

S. MATTORI
VIOLIN MAKER
WALK IN



JUNIOR ETUDE—Continued

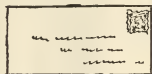
A Secret

(Continued from page 629)

number and "My Country 'tis of Thee." The boys applauded him and told him he was very good. He put his violin in the case and continued on his way to the home of his violin teacher. He had made his way into the hearts of the boys, there to remain for many a day.

Tad was very ambitious and eager to succeed. He worked hard learning to read the violin technique and language of music. Music occupied the greater part of his young life. He hardly had time, but he studied the lives of the great composers. His dad bought pictures of Handel, Haydn, Bach, Mozart and other masters, and hung them on the walls of Tad's room. Under each picture was written the important events in the life of the man represented in the picture. Reading these short accounts in his spare moments, Tad soon acquired a general knowledge of the lives of the masters, whose names are written in letters of gold in the history of music.

After five years of earnest and zealous study, during which time he put his heart and soul into every moment of his work, Tad was prepared to play for the grand prize in an annual national violin contest.



DEAR JUNIOR ETUDE:

I am in the fourth grade in music, practice two hours a day and go thirty-two miles for my music lesson. My mother plays the violin and piano; and my sister plays the piano. Not many people in my town are very interested in music.

From your friend,
MARIE SCHNEIDER (Age 12),
Wisconsin.

DEAR JUNIOR ETUDE:

I have been taking piano lessons for five years and I expect teaching music to be my life work. My mother, who enjoys music, gives me THE ETUDE for Christmas. As the pianist of our church has moved away I have been appointed to fill her place.

From your friend,
BLANCH PHILIPS (Age 15),
New York.

Answers to Ask Another

1. F double-sharp.
2. One voice or part exactly imitating another voice or part, but a few beats behind it.
3. Haydn died in 1809.
4. Wagner wrote "Lohengrin".
5. "Lohengrin" is an opera.
6. Debussy was born in 1862.
7. Poco a poco crescendo means "little by little increasing in tone."
8. A double sharp raises the pitch of a note a whole step, but does not change its letter name.
9. To a Wild Rose, by MacDowell.

The prize to be awarded was a beautiful Bergonzi violin two hundred years old. There were twenty-two contestants, all brilliant players, on the entry list.

After the first exhibit, the playing was of such a high standard, the prospective winners were reduced to five. One of the five was Tad. A test in their knowledge of the great composers brought the prize, the beautiful Bergonzi, to Tad.

Aided by his beautiful-toned violin, Tad's ability was soon recognized and he was numbered among the leading violinists of the world. In various parts of Europe and America he gave beautiful recitals and soon acquired sufficient money to buy for his mother the home of shiny floors and beautiful furnishings.

This home was built in the old colonial style, with bird's-eye maple floors that shone like a sun, and furnishings designed by an expert from the Big Store. A baby-grand piano for brother Jack to kiss the keys like Chopin himself, was placed in the parlor. As mother was about to do her spring cleaning, in the old house, Tad and his sister, the secret of the long years of violin study.

DEAR JUNIOR ETUDE:

I have studied music three years and am in grade three and a half. My recital piece was *Minuet in G* by Beethoven; but I could not play it in the recital because I got the meads. We are having a contest between the boys, to see who can have the best scales and technique; and I am trying to get mine the best.

From your friend,
GAIL MECKFESSER (Age 11),
Kansas.

DEAR JUNIOR ETUDE:

I have not seen any letters from Calgary, so I am writing one. I started to take piano lessons when I was five, and from the very first lessons I began composing little pieces. I kept on composing, since then and now am composing sonatas and pieces in other styles. For the last four years I have played at the Women's Club, on composer's day. This spring I went in for the intermediate grade examination in the London Academy of Music and passed with one hundred and forty-eight marks out of a possible one hundred and fifty-nine. I try always to hear the best musicians.

From your friend,
MINETTE SHAMCHATEK (Age 12),
Alberta, Canada.

DEAR JUNIOR ETUDE:

I can take music lesson only during vacations. I play for our Sunday School where we have a piano, two violins, cornet and a trombone, and I also play at school. I never miss a day of practicing.

From your friend,
EVELYN VANNEMAN (Age 12),
New Jersey.

Little Biographies for Club Meetings

No. 10—MENDELSSOHN

All Juniors know Mendelssohn, and he is a good musician for Juniors and their families to take as a model, for he came from a musical home, where the parents gave the children all the musical advantages possible and instilled in them a great love for the best music. He and his sister Fanny were the most musical of the family. They were particularly "chummy" and made music together when they were young children. They remained chums to the end of their lives.

Felix Mendelssohn was born in Germany in 1809, and his family looked to him for worthwhile achievement in music, even when he was very young. He studied diligently and played in public before he was ten. By the time he was twelve he had already established himself as an earnest composer. His family lived in a large house to which many great musicians and literary people came to spend pleasant evenings together.

When a young man he became very much interested in the compositions of Bach, which were not known so well known nor so frequently heard then as they are now. He conducted a performance of Bach's "St. Matthew Passion" which was the first time it had been given for one hundred years; and this started a great revival of interest in the works of the great Cantor of Leipzig.

After this he went on long concert tours through England and Europe. He conducted at many festivals, and then became conductor of the orchestra in Leipzig and later founded a Conservatory of Music in Leipzig.

This, with all his teaching and composing, gave him a very crowded life. In the midst of his success his sister Fanny died. This was such a shock to him that he did not live long afterward himself, dying in 1847. Commemorative copies of his compositions were given throughout Europe, after his death.

He was very charming in personality and well liked by everyone, and left a host of admirers and followers.



DEAR JUNIOR ETUDE:

We have read many letters from other music clubs and enjoyed them very much, so I am going to tell you about ours. We organized last August and decided that our name would be "The Golden Hour Music Club." We have decided that every hour spent in music is a golden hour. We have meetings at each other's homes, about every six weeks. We always have some music, then play musical games, read the stories of famous musicians. We have had one recital this year. We have our officers like any club. The new ones were elected last month.

From your friend,
EDITH TALLEY (Age 11),
505 N. Kentucky Ave.,
West Virginia.

Some of his best known compositions are the oratorios, "St. Paul" and "Elijah," the incidental music to Shakespeare's "Midsummer Night's Dream," four symphonies, a violin concerto, two piano concertos, besides many trios, quartets and songs, and other compositions.

Some of his pieces that you can play at your Junior Club meetings are:
Children's Pieces, Op. 72.
Melody from Concerto in G Minor.
Nocturne from Midsummer Night's Dream.
Venetian Boat Song.
Consolation.



Questions on Little Biographies

1. When was Mendelssohn born?
2. Who was his particular chum?
3. Name two of his best known works.
4. What conservatory did he found?
5. In what earlier composer was he particularly interested?
6. When did he die?

DEAR JUNIOR ETUDE:

We have a club just organized and it is called the "Junior Troubadours." We have meetings every two weeks and the program is made up of everything musical, including games, studies of composers and playing our piano pieces. We then end with refreshments. We have twenty-eight members.

From your friend,
IRENE UPTON (Age 13), Ohio.

DEAR JUNIOR ETUDE:

I am interested in organizing a Junior Music Club. Can you give me some information?

From your friend,
ALICE W. TILTON (Age 11),
505 N. Kentucky Ave.,
Roswell, New Mexico.

THE ETUDE

THE ETUDE

JUNIOR ETUDE—Continued

NOTICE. As usual the JUNIOR ETUDE Contest is limited in July and August. Therefore the results of the April contest will appear in September instead of in July. But there are lots of other things to do in

JUNIOR ETUDE CONTEST

July and August—extra practicing, mending horn music, reading history of music, and listening to the music of the great out-of-doors. So keep busy—do not waste a bit of the precious summer.

"Schubert" Playlet

(Continued from page 589)

FRANZ SCHUBERT. Don't worry, mother. Here come my friends to play the little Rhythmic Symphony that father taught me. We are going to play the Mozart Minuet in E flat and I am going to conduct.

(Enter children with instruments for the Kinder Symphony; the Mozart Minuet arranged for Kinder Symphony may be secured in the Pressor Edition.)

Curtain
Act II

SCENE—The outer room of the Convict School in Vienna. (The word "Convict" do not refer to prisoners but to a kind of school kept by the State Government.) The room is a very plain one with a few chairs; on the wall is a picture of Beethoven. All one side is a piano. *Je* Father Schubert, mother Schubert, Holzer and Franz. Holzer speaks.

HOLZER. The great master Salieri promised to be here as soon as the services in the Chapel are over. (Here a very fine effect may be obtained by playing off-stage on the sound-effects instrument one of the following organ or choral records: Handel, Organ Solo, Hallelujah Chorus, Messiah, Victor 3576; Adoremus Tu by Toronto Mendelssohn Choir, Brunswick 3242.)

FRANZ. Listen, Father, to the wonderful music! What joy it will be to hear all day.

FATHER SCHUBERT. You will be a lucky boy indeed if you can play for the great Antonio Salieri and please him. Mother Schubert. Just think, in a little while our Franz may have a new suit all trimmed with gold braid!

HOLZER. Yes, just think of it! Gold braid.

FRANZ. What do I care for gold braid when I can hear music! Just think, Master Holzer, of being able to hear a great orchestra. Listen! They are playing now.

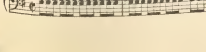
(Play sound-reproducing record off-stage of an orchestra playing Beethoven's *Emment Overture*, Victor Record, 35790.)

HOLZER. Yes, I know the piece. It is by this young upstart they call Beethoven; he has all Vienna upset with his queer ideas.

FATHER SCHUBERT. Don't you think it is far too modern?

HOLZER. Certainly. The world will never put up with such discords.

FRANZ. Ah, but I love it! It is so free and so wonderful! In great chords I make me think of the fir trees swaying on the Alps in a winter storm. Surely this man has talked with the gods—he has seen the glory of the Almighty in the heart of the sun! Oh, if I could only make music like that! (Franz goes to the piano and plays the following from Schubert's "The Alchemist.")



It doesn't come! It doesn't come! (He pounds his fist on the keyboard.)

MOTHER SCHUBERT. There, my boy! There, there, you must be patient. It takes time to make great things. We must not expect to take the cake out of the oven before it is done.

(Enter children)
FIRST CHILD. Oh, here is the new boy! SECOND CHILD. Can you play the piano? FRANZ. I'd love to but our old piano is like the butcher's chopping block. I can't play very long on it. Won't you play for me?

(Here the teacher may insert a program from the works of Beethoven, Mozart, Handel and Bach. This will make it possible for a number of pupils to participate in the program.)

(The children leave the stage)
FRANZ. Oh, father, just think of the joy of having a piano every day to play on when one wants to! I do hope that Maestro Salieri likes it.

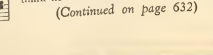
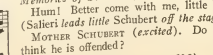
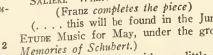
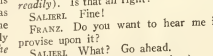
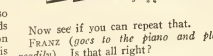
(Enter Maestro Salieri)
HOLZER (bawling deeply and kissing Salieri's hand). I have the honor, great Master!

SALIERI. Is this, then, the little boy of whom I have heard so much?

FATHER SCHUBERT. He is our little Franz, Master.

SALIERI. Let me test his ear. Turn your back, child.

(Salieri plays the following slowly on the keyboard.)



(Continued on page 632)

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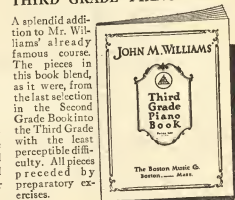
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Choirmaster's Guide

FOR THE MONTH OF OCTOBER, 1928

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
S E V E N T H	PRELUDE Organ: Canonus.....Timplings Piano: Prelude.....Grieg Te Deum: Festival Te Deum.....Grieg	PRELUDE Organ: Chapel Bell.....Flügel Piano: Lullaby.....Friml Magnificat and Nunc Dimittis.....Field
	ANTHEMS (a) Breathe On Me, Breath of God, Matthews (b) Holy Spirit from on High, Marks	ANTHEMS (a) God Be In Me, Head.....Colburn (b) Thy Will Be Done.....Raghu
	OFFERTORY Come Ye Blessed.....Ambrose (S. solo)	OFFERTORY Heaven's Vesper Song.....Morley (A. solo, with Violin optional)
	POSTLUDE Organ: March in G.....Becker Piano: Marche de Fete.....Barrell	POSTLUDE Organ: Postlude in F.....Roberts Piano: March of the Priests.....Gluck
F O U R T H	PRELUDE Organ: Chœur Céleste.....Strang Piano: Lullaby.....Wely	PRELUDE Organ: In Dreamland.....Hopkins Piano: Nocturne.....Borowski
	ANTHEMS (a) O God Usher, Yet Ever Near, Baines (b) The God of Love.....Lawrence	ANTHEMS (a) Then We Came Back to Love, Ambrose (b) Lead Thou Me On.....Lanning
	OFFERTORY Be Near Me, Father.....Fulton (S. solo)	OFFERTORY Savior, Breathe An Evening Blessing, (Duet for S. and T.) Hyatt
	POSTLUDE Organ: Tempest March.....Fryfinger Piano: March.....Camp	POSTLUDE Organ: Grand Chœur.....Harris Piano: Farewell to the Maiden (4 hands) Beethoven-Sartori
T W E N T Y - F I R S T	PRELUDE Organ: Chant du Matin.....Fryfinger Piano: Exultate.....Ganne	PRELUDE Organ: Moon Dawn.....Friml Piano: Berceuse.....Gottschalk
	ANTHEMS (a) O For a Closer Walk With God, Baines (b) Near Thy Side.....Pike	ANTHEMS (a) Ye Realm of Joy.....Pike (b) Blessed is the People.....Baines
	OFFERTORY When I Survey the Wondrous Cross, Hope (B. solo)	OFFERTORY Be Still.....Wooler (B. solo)
	POSTLUDE Organ: Marche Nuptiale.....Faulkes Piano: Processional March, Fryfinger	POSTLUDE Organ: Grand Chœur.....Cumings Piano: Lead, Kindly Light, Dykes-Martin
T W E N T Y - E I G H T H	PRELUDE Organ: Andante in F.....Sheppard Piano: My Faith Looks Up to Thee, Mason-Martin	PRELUDE Serenade.....Flick (Violin, with Organ or Piano)
	ANTHEMS (a) O Wisdom.....Noble (b) God's Peace is Peace Eternal, Grieg	ANTHEMS (a) Lead Us, O Father.....Roberts (b) Blessed Art Thou.....Pierce
	OFFERTORY Search Me, O God.....Nedlinger (Duet for S. and B.)	OFFERTORY Berceuse.....Donath (Violin, with Organ or Piano)
	POSTLUDE Organ: Allegro Con Moto.....Sheppard Piano: March from Capriccio, Mendelssohn	POSTLUDE Organ: Festal March.....Strang Piano: Chant du Soir.....Cherubini

Anyone interested in any of these works may secure them for examination upon request.

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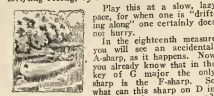
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EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Drifting Along, by M. L. Preston.



In the eighth measure you will see an accidental, A-sharp, as it happens, you already know that in the key of G major the only sharp is the F-sharp. So what can this sharp on D in the eighth measure mean? It means simply that we are now in the key of D minor, in which the sharp tone of the scale is D-sharp. The sharp in F minor are F-sharp and D-sharp. Perhaps this all sounds very difficult, but if you will just think it over a bit you will understand.

In the seventh measure the two G's in the left hand part are not to be played with the same finger, but with three and then four, as marked. And be careful to make a slight pause between them. *Riten*, is an abbreviation of the Italian *ritardando*, which tells us to play slower. Another abbreviation for this is *rit.*

Nocturne, from the Music to "Midsummer Night's Dream," by Mendelssohn.

In another part of the Junior Etude you will find a story of this great German composer's life. His "Night's Dream" is a play; it was written by the great English dramatist, William Shakespeare, whose name is pronounced *Shay-per*. When you are a little older you will read this most enjoyable play, and will see by like it, as did Felix Mendelssohn. He read it when he was fifteen or sixteen years old, and when he was only seventeen he wrote a beautiful overture to precede it. Then when he was a little over thirty years old he wrote the rest of the music for the play, including this famous Nocturne which will tell you the will be some of you. The musical editor of this Etude has many notes to play in the trill, and if you will practice it alone this way you will see it.

Most important of all is to play this "night piece" with music that hardly a note in it is marked with the little dot that indicates staccato.

Waltz With Me, by Robert Nolan Kerr.

This pretty waltz divides itself, as you can easily see, into three parts: in the first, the right hand plays the melody; in the second, the left hand plays the same melody; and in the third, the right hand plays as in the first part. Be sure to notice, though, that in the second part certain notes are to be especially emphasized, for they have accents on them. How strong are your fourth fingers? In a lot of cases, piano players' fourth fingers are weak; and that is a real hindrance to them. There are many ways for the fourth fingers to show what they can do.

The Sailors Have a Dance, by Paul Lawson.

The Nocturne by Mendelssohn, which is in the Junior Etude this month, is an example of a legato piece; here is an example of the use of staccato, or staccato.

Have you ever seen sailors dance? If you haven't you have perhaps seen the true sailors in Sullivan's amazing operetta "Boatswain"—though this is not played as often nowadays as it used to be. Anyhow, sailors always put a lot of energy into their dancing; they may not be very graceful, but they have energy; they hop around! It was the "hop" that staccato in this piece.

In measures sixteen and twenty—remember that we count from the first common measure—keep the hand steady. Strict time throughout this dance, please.

Moment Musical, Op. 94, No. 3, by Franz Schubert.

Nearly everyone, young or old, likes something new and different once in a while, something colorful and novel. The rhythmic orchestra is a whole heap of fun, and nearly everyone can play it. It is a good idea to know the value of notes; otherwise you would sound your instrument at the wrong time and the effect would be shocking.

Have to play rather loud to attract attention. The pianist will sound clearly and so the "orchestra" will be heard. A sketch of Franz Schubert's life was given in the Junior Etude only a few months ago.

If you do not have this issue with you to refer, you can probably find it at your public library. Many records have been made of this, and they will help the pianist to know just the right tempo he should use and how to play the piece notes.

Rapid Fire, by Walter Rolfe. *Rapid Fire* is a real grown-up march and reminds us of a fine band. If you are some time asked to play for the marching in your school here is a good piece to play. Make the accents on the first and third beats strong, so that the marchers can easily feel the rhythm and keep going. Walter Rolfe, like Miss Billro, Mrs. Preston and Dorothy, is a new and true friend of the Junior Etude.

"Schubert" Playlet (Continued from page 631)

Holzer. More likely to be jealous than offended. Salieri knows what he is doing. I saw a queer look in his eyes. He knows that some day little Franz will be greater than he!

FRANZ SCHUBERT. Greater than Salieri, impossible!

HOLZER. Nonsense! Listen! Salieri is hearing the child play in the Chapel.

(Music of Franz Schubert's "Für Maria" for violin. This may be played individually or through the record by Jascha Heifetz, Victor 452.)

What strange and beautiful music is this? It carries me to Paradise.

(Holzer kneels at the end of the playing.)

Pray God this child may live to bring his great genius to glorify all future generations. May the beauty of his soul live forever!

(Chorus of voices off-stage sing "Amen!")

(Enter Salieri and little Schubert. Schubert is now clad in his costume of black with gold braid instead of his miller's costume.)

MOTHER SCHUBERT (Grasping Franz's hands). Oh, my boy, what a wonderful suit!

FRANZ. That's nothing! Master Salieri says that some day I shall be a great musician!

SALIERI. Aye, verily! Some day great orchestras of hundreds of men will play this child's music. Some day the greatest singers of the world will sing his songs and his music will be heard everywhere.

(Placing his hand on Schubert's head.) God has truly made me your mouthpiece, my child!

(Music of the Philadelphia Orchestra playing by record, "The Unfinished Symphony," No. 8, in B Minor, while curtain descends.)

Creative Music in the Home

By SATIS N. COLEMAN

The difference between buying flowers full-grown and half-wilted in a greenhouse and tending them carefully from the seedling stage to the first blossom, the difference between sending a child off for his first lesson in an unfamiliar studio with a stranger at his elbow and letting him become fired with the love of music through gentle considerations and interesting stories—such is the difference between an ordinary teaching tool and a "leading-out" book such as the present one.

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Other Music Sections in this issue on pages 573, 597, 605.

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For Rhythmic Orchestra

FR. SCHUBERT, Op. 94, No. 3

Trumpet in C
Triangle
Tambourine
Cymbals
Castanets
Drum
Quail in F

Allegro moderato m.m. = 100
mezza voce
un poco marcato
sempre staccato e legg.
una corda
diminuendo
sempre una corda

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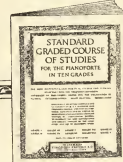
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The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



CLASS PIANO TEACHING

Many teachers are finding that piano classes produce more pupils for individual instruction. Teachers, without interfering with practice time from their own pupils, the financial side of music study is secondary, find it easy to interest parents possessing but not time having in having their children join a piano class. This is because the piano class pupil pays but a nominal amount for each lesson, and the parents with limited finances, through the class method, can test the musical interest of their children before investing larger amounts in individual instruction.

This puts it squarely up to the teacher to make piano study so interesting to the class beginner that a real desire is inculcated in the child for continued music study.

Perhaps the most attractive of all obtainable material for class instruction of young beginners is the *Young People's* or *Six to Around Nine* years of age, is "Music Play for Every Day." This is published complete for individual instruction (price, \$1.25) or for class use it may be obtained in two ways, either divided into four books, which sell at twenty-five cents each, or into twenty parts, designated as *Playtime No. 1, etc.*, at twenty-five cents each.

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In addition to being published complete as one book, the "First Year at the Piano," for convenience in teaching, is published in four parts, which sell for thirty-five cents each.

Any teacher not having all lesson periods filled with private pupils should find it profitable to inaugurate piano classes, not only for giving music study opportunities to children whose parents are unable to expend a larger amount for individual study, although they will consider a nominal class fee but for the purpose of making prospects for individual instruction, when the first year of music is completed in the class.

IMMANUEL

CHRISTMAS CANTATA
By NAWDOW DALE
To some it may seem a bit early to be planning for Christmas, but the organist-choralemaster who has the foresight to plan the season's work in advance is the successful one. We have in preparation this new Christmas cantata that will be ready for rehearsal in ample time for the full rehearsal, as the plates are engraved, the proof-readers have concluded their work, and the book is ready to go to press.

Immanuel is a short cantata for use by the average choir at a special service, or it may be used as part of the regular morning or evening church service. It is in two parts, *The Messiah Promised* and *Messiah's Birth*. The text is from the Scriptures and well-known hymns. The music is tuneful, not difficult to sing, and is arranged most attractively. There are solos and duets, two beautiful organ, or piano preludes, and a men's quartet, or chorus in addition to the usual chorus numbers. While this work is in preparation single copies may be ordered at the special price of 30 cents a copy, postpaid.

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By this means, that when your letter comes up for consideration it is not given to some cheap clerk who goes to a pigeon hole and pulls out a stereotyped reply, but it is given to a person of real experience, of many years, and one who has been trained by Theodore Presser Co. methods to have a deep respect and eagerness to answer the letters, just as though the client were here in person sitting in the office.

We have a large corps of these experts. Some of them are musicians of international renown. Others are music salesmen who have been in the business for over half a century, whose knowledge and trained memories are among our finest assets.

All this costs and costs heavily. It adds enormously to our overhead. Only such an organization as the Theodore Presser Co. with its huge volume of business, could maintain such a staff, which has helped our patrons for over four decades without extra charge of any kind.

When considering material for beginners ranging in the ages between nine to fourteen, the "First Year" by John M. Williams, will be found extremely satisfying and productive of good results in class work.

In addition to being published complete as one book, the "First Year at the Piano," for convenience in teaching, is published in four parts, which sell for thirty-five cents each.

Any teacher not having all lesson periods filled with private pupils should find it profitable to inaugurate piano classes, not only for giving music study opportunities to children whose parents are unable to expend a larger amount for individual study, although they will consider a nominal class fee but for the purpose of making prospects for individual instruction, when the first year of music is completed in the class.

THE MANGER KING

NEW CHRISTMAS CANTATA

By ALFRED WOOLER

Alfred Woole's many successful cantatas, part songs and vocal solos are widely known. We take pleasure in announcing that we have in preparation a new Christmas cantata by Mr. Woole. In this new cantata, Christmas is most beautifully worked out and told in tuneful choir numbers with the usual solo work interspersed. This cantata is very useful at any church service. It is compact and not too long. It is within the range of the average choir and prove very pleasing to congregations. This cantata will be ready in the early fall in time for the first rehearsal.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

CONCERT ORCHESTRA FOLIO

This new collection may be regarded as a development from our *Senior Orchestra Book*. It is along similar lines, but more advanced, the pieces being of a brilliant character also. This collection will contain a show arrangement of *Paragon*, by Koellig, *Air de Ballet*, by Delmas.

ADVANCEMENT

Advance of Publication Offers—August, 1928

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the Press and Ordered Copies will be delivered when ready.

CONCERT ORCHESTRA FOLIO—PARTS, EACH...\$1.50
THE SAME—PIANO ACCOMPANIMENT...\$1.50
PART NO. 1—Violin—Soloist...\$1.50
CONCERTINO, No. 2—Violin—Soloist...\$1.50
MYSTIC PIANO STUDIES—HAYES...\$1.50
HILLER—PHILIP—STUDIES IN MUSICIANSHIP...\$1.50
PIANO—FOUR BOOKS, EACH...\$1.50
IMMANUEL—CHRISTMAS CANTATA...\$1.50
VOICES—SOLO...\$1.50
LITTLE STUDY PIECES IN THE CLASSIC FORM—HAYES...\$1.50

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NEW MUSIC ON SALE

At the very beginning of the fall teaching season we shall be prepared to send packages of new music to our teachers. These may signify their interest in receiving such packages. There are usually from twelve to fifteen new numbers in each package, by the way, we mean packages that have not previously had any circulation and are unknown to the general public.

During the past four or five months we have been accumulating a very large number of new compositions for piano, voice, violin, organ, etc., and are now putting in circulation at once. There is no better way for a teacher to get acquainted with the newest material designed for teaching or recital purposes. The piano music, for example, covers all grades up to the highest, and includes a great many of the best of the pieces in the early grades—just the kind of music that every teacher needs.

We have a very large permanent list of teachers who take the New Music every year, and are naturally very anxious to add these names to our mailing list. Any teacher who will take the trouble to mail a post card asking us to send New Music for piano, voice, violin, or organ may depend upon receiving a liberal assortment of these publications divided into installments sent at regular intervals, usually about a month apart. There is no obligation to purchase any of the music, and if the first package is unsatisfactory, the order may be cancelled without the least trouble. Either send a post-card order or include a request for New Music in any order sent us.

SECOND YEAR AT THE PIANO

By JOHN M. WILLIAMS
Almost since the first appearance of Mr. John M. Williams' immensely successful instruction "First Year at the Piano," a demand has been made for a book to follow it. Mr. Williams, the thorough and practical teacher, has responded to the demand by the book, particularly since both the publishers of the "First Year" and Mr. Williams felt that the following book should not be one quickly made to meet a commercial opportunity, but one that is assured of being an educational success. The "Second Year at the Piano," with the aid of its resourceful and experienced teacher, has been sent in logical sequence, gives every assurance of being such an educational success.

We advise every teacher to take the opportunity of securing a copy of this work while the advance of publication is at the postpaid price of fifty cents a copy, is allowed.

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THE ETUDE

STORIES TO SING TO
AN EASY, EFFECTIVE AND INTERESTING
METHOD OF DEVELOPING THE SENSE
OF PITCH IN YOUNG CHILDREN
By GLADYS TAYLOR

More importance nowadays is attached to the matter of *Pitch*. A knowledge of pitch, of course, leads to the development of musicianship and leads in the end to the study of musical appreciation. In this little work, as a means of teaching the child difference of pitch, two little stories are told in which the members of the class take part, and through the presentation of these stories the different degrees of pitch are presented in a most attractive manner. The idea is a very good one indeed. Kindergarten teachers should possess especially interested.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

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ECLECTIC PIANO STUDIES
Compiled by LOUIS G. HEINZ
Experienced teachers know that when the collection of numbers that are well made from the standpoint of musicianship, and yet at the same time are melodious and satisfying.

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ADVANCEMENT

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For a single copy of this work in advance of publication may be made for the price of thirty cents a copy, postpaid.

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ADVANCEMENT

THE ETUDE

World of Music
(Continued from page 569)

A NEW TEMPLE OF MUSIC, Hall and Conservatory Building, was dedicated at Capital University, Columbus, Ohio, on June 12th of the year. The building is named in honor of the school, Dr. Otto Meiss, and is one of the most modern buildings in its class. The opening attracted musicians from all over the country. The first concert was given by Dr. Meiss, conductor of the Cleveland Symphony Orchestra, and was a great success. The first concert was given by Dr. Meiss, conductor of the Cleveland Symphony Orchestra, and was a great success. The first concert was given by Dr. Meiss, conductor of the Cleveland Symphony Orchestra, and was a great success.

THE CONCERTGEBOUW (orchestra) of Amsterdam, Holland, has celebrated its twenty-fifth anniversary, in a series of special concerts with the orchestra. The orchestra has been in existence for twenty-five years, and has been one of the most successful orchestras in the world. The first concert was given by Dr. Meiss, conductor of the Cleveland Symphony Orchestra, and was a great success. The first concert was given by Dr. Meiss, conductor of the Cleveland Symphony Orchestra, and was a great success.

VERD'S "MACBETH," first performed at the Pergola of Florence on March 14, 1847, and was the first performance in Germany on April 21, in a translation by Georg Gölz.

PADEREWSKI'S FIFTIETH ANNIVERSARY of musical activities is to be celebrated in Poland and abroad. The anniversary is being celebrated in a series of special concerts with the orchestra. The orchestra has been in existence for twenty-five years, and has been one of the most successful orchestras in the world. The first concert was given by Dr. Meiss, conductor of the Cleveland Symphony Orchestra, and was a great success. The first concert was given by Dr. Meiss, conductor of the Cleveland Symphony Orchestra, and was a great success.

THE PRIZE OF ONE THOUSAND DOLLARS, offered by Alfred Seligman, through the Society of Composers, for the best secular cantata suitable for use by that organization, was given to the composer, J. S. P. Donavan, 1633 Cedar Avenue, Pittsburgh, Pennsylvania.

A PRIZE OF ONE HUNDRED DOLLARS is offered by Swift and Company for the best setting for a chorus of the hymn "Hallelujah," by J. S. P. Donavan, 1633 Cedar Avenue, Pittsburgh, Pennsylvania.

PRIZES to the amount of one thousand dollars are offered by the Guggenheim Foundation of Los Angeles, for compositions for piano, organ or voice. Particulars may be had from Mrs. Myra Cain Grant, 4065 Oakwood Avenue, Los Angeles, California.

\$40,000 IN PRIZES are offered to American composers. \$25,000 will be given for the best musical composition for piano, organ or voice. Particulars may be had from Mrs. Myra Cain Grant, 4065 Oakwood Avenue, Los Angeles, California.

The symphonic contest closes on May 27, 1929, at the Guggenheim Foundation of Los Angeles. Full particulars to be had from the Victor Talking Machine Company, 4065 Oakwood Avenue, Los Angeles, California.

This prize, although unprecedented in size in the history of the profession, is given to the profession in New York City and was received with great acclaim.

A PRIZE OF \$1,000 is offered by the National Federation of Music Clubs for a composition for piano, organ or voice. Particulars may be had from Mrs. Myra Cain Grant, 4065 Oakwood Avenue, Pittsburgh, Pennsylvania.

THE ELIZABETH SPRAGUE COLEIDGE PRIZE of \$1,000 is offered by the National Federation of Music Clubs for a composition for piano, organ or voice. Particulars may be had from Mrs. Myra Cain Grant, 4065 Oakwood Avenue, Pittsburgh, Pennsylvania.

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ADVANCEMENT

A MUSICAL TOUR OF EUROPE

At no expense or obligation to you!

See page 613

Music Master Series

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The Privilege of Securing Any of These Works for Examination is Extended to Teachers



SECOND GRADE BOOK OF MELODIC STUDIES

By Louis G. Haines Grade II Price, 90 Cents

This writer's set of First Grade Studies is well known to thousands of teachers and these second grade studies have become equally well known and popular. In these melodic little study pieces, a second grade study, written in the second grade, studies in thirds, the note, grace notes, chromatics, tremolos, changing hands, etc., are given. There is a real educational value in each.

MELODIC SECOND GRADE STUDIES
By Arnoldo Sartorio, Op. 901
Grade II Price, \$1.00
These studies offer the teacher opportunity to have from "old time" material a great deal of educational value to new original materials by a modern and well known pianist. These studies rank prominently between Strabbing and Dvorak. Op. 110, and are well known to all who read their musical value contrasts these old favorites. There are melodic studies in this set which several run to three pages, the majority are only two pages in length. They furnish good technical drills in attractive form for second grade studies.

SECOND YEAR STUDY BOOK
By Arnoldo Sartorio, Op. 902
Grade II Price, \$1.00
It is not so much what one might term a second grade study book for use toward the completion of the usual second grade studies. It progresses from the latter part of grade two into grade three. As usual with Sartorio's studies, they have great technical value, combined with attractive qualities considerably above the average found in study material.

EXTENSION STUDIES FOR SMALL HANDS
By F. F. Arbenz, Op. 166
Grade II Price, 90 Cents
This set of studies could be helpful not only to the juvenile performer who has a knowledge of the rudiments of music and is fairly familiar with such notation in both hands, but also to the mature student, who has naturally some facility. The writer has given such material as will develop small hands into such flexibility and pliancy as to be able to master technical difficulties that would prove a serious handicap if such practice material were lacking. While the study material may be placed, in point of difficulty, as under grade two and three, it can be helpful to students even more advanced, since these studies are so full of practice material.

ETUDES MELODIQUES
By Geo. L. Spaulding, Op. 100
Grade II Price, 80 Cents
These studies are comparable with the well-known Burgmuller, Op. 100. They are about the same grade and character, but are more modern in melody and treatment. Each one of these attractive studies is two pages long. A very helpful thing is the fact that they are printed with a good size note and accidentals in the notation crowded to the eye.

THE PIANO BEGINNER
By Louis G. Haines, Op. 903
Grade II Price, 70 Cents
This is a compilation of short exercises intended to be used in elementary teaching as soon as the beginner has mastered the rudiments, although they can be used from the very beginning. The studies are explained as the studies progress. This has been an unusually successful work, because it represents a careful selection of elementary material from some of the best and most widely known. It has been selected and progressively arranged by a practical and very successful piano pedagogue.

FIRST AND SECOND GRADE STUDY PIECES

By Louis G. Haines, Op. 904
Grade I-II Price, 90 Cents
There are 21 short pieces in various styles in this collection, that can be used to good advantage in supplementing any instruction book or graded course. The first number is a very easy, with both hands in the middle C, but in the third little piece and thereafter, the bass C is used and the pieces progress nicely, with the second grade. While these pieces are all attractive and only the keys of C, F and G and their relative minors are utilized, there is a real educational value in each.

SHORT MELODY ETUDES
By Louis G. Haines, Op. 905
Grade II Price, 90 Cents
This successful and characteristic little study pieces, each with a special technical point. Intermingling these studies with other studies in the second grade, in grades I and II, will be found very beneficial.

STYLE AND TECHNIC
By Louis G. Haines, Op. 906
Grade II Price, 90 Cents
Fifteen melodic and beneficial studies for advanced second grade pupils. They also carry on into the third grade. In giving a pupil studies such as these, there is a lightening of the feeling of technical drudgery that pupils sometimes get when confined to the older technical works. All the various studies and a variety of effects in phrasing are employed and the general effect is that these upon the style mechanism and general musicianship, may be found excellent.

THROUGH THE MAJOR KEYS
By Louis G. Haines, Op. 907
Grade II Price, 70 Cents
The title of this collection of short and melodic pieces is somewhat misleading, because while each of the little study pieces is written in a major key, there is a lightening of the feeling of technical drudgery that pupils sometimes get when confined to the older technical works. All the various studies and a variety of effects in phrasing are employed and the general effect is that these upon the style mechanism and general musicianship, may be found excellent.

TWELVE MELODIC STUDIES
Featuring Scale and Chord Formations
By Louis G. Haines, Op. 908
Grade II Price, \$1.00
These studies are comparable with the well-known Burgmuller, Op. 100. They are about the same grade and character, but are more modern in melody and treatment. Each one of these attractive studies is two pages long. A very helpful thing is the fact that they are printed with a good size note and accidentals in the notation crowded to the eye.

PRELIMINARY STUDIES IN OCTAVE PLAYING
By Louis G. Haines, Op. 909
Grade II Price, \$1.00
These studies are comparable with the well-known Burgmuller, Op. 100. They are about the same grade and character, but are more modern in melody and treatment. Each one of these attractive studies is two pages long. A very helpful thing is the fact that they are printed with a good size note and accidentals in the notation crowded to the eye.

MELODIC STUDIES IN STYLE AND MECHANISM
By Louis G. Haines, Op. 910
Grade II Price, \$1.00
These are third grade studies, some even extending into the fourth grade, and they fit in very well, just the time when the student should begin to develop fluency, continuity and good style in playing. These are melodic studies, some even extending into the fourth grade, and they fit in very well, just the time when the student should begin to develop fluency, continuity and good style in playing.

THE PIANO BEGINNER
By Louis G. Haines, Op. 903
Grade II Price, 70 Cents
This is a compilation of short exercises intended to be used in elementary teaching as soon as the beginner has mastered the rudiments, although they can be used from the very beginning. The studies are explained as the studies progress. This has been an unusually successful work, because it represents a careful selection of elementary material from some of the best and most widely known. It has been selected and progressively arranged by a practical and very successful piano pedagogue.

EIGHT MELODIC AND CHARACTERISTIC OCTAVE STUDIES

By Arnoldo Sartorio, Op. 911
Grade II Price, \$1.00
Octave studies are very necessary and these particular studies are of unusual interest, because pupils in the third grade, not handicapped with small hands, can undertake beneficially much of the material in this work. Because octave studies must be given according to the individual qualifications of pupils, teachers will find these melodic studies covering octave playing well suited for use anywhere between the third and fifth grades.

STUDIES FOR THE EQUAL DEVELOPMENT OF THE HANDS
By Ernest Hesser, Op. 912
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In some of these studies special attention is given to the left hand, in others to the right and in others both hands are given equal treatment, the child aim being to get a substantial technical foundation through the development of velocity, dynamic and rhythmic sense and the cultivation of the legs. These studies make ideal preparatory material to Carro's School of Velocity, Op. 299.

INTERPRETATION STUDIES
By Ernest Hesser, Op. 913
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These studies are comparable with the well-known Burgmuller, Op. 100. They are about the same grade and character, but are more modern in melody and treatment. Each one of these attractive studies is two pages long. A very helpful thing is the fact that they are printed with a good size note and accidentals in the notation crowded to the eye.

TWELVE MELODIC OCTAVE STUDIES
By Ernest Hesser, Op. 914
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These studies are comparable with the well-known Burgmuller, Op. 100. They are about the same grade and character, but are more modern in melody and treatment. Each one of these attractive studies is two pages long. A very helpful thing is the fact that they are printed with a good size note and accidentals in the notation crowded to the eye.

SIX STUDY PIECES IN THIRDS
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These studies are comparable with the well-known Burgmuller, Op. 100. They are about the same grade and character, but are more modern in melody and treatment. Each one of these attractive studies is two pages long. A very helpful thing is the fact that they are printed with a good size note and accidentals in the notation crowded to the eye.

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TEN MELODIC STUDIES FOR ADVANCED PLAYERS
By Ernest Hesser, Op. 917
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These studies are comparable with the well-known Burgmuller, Op. 100. They are about the same grade and character, but are more modern in melody and treatment. Each one of these attractive studies is two pages long. A very helpful thing is the fact that they are printed with a good size note and accidentals in the notation crowded to the eye.

ETUDES FACILES
By Ernest Hesser, Op. 918
Grade II Price, 90 Cents
These studies are comparable with the well-known Burgmuller, Op. 100. They are about the same grade and character, but are more modern in melody and treatment. Each one of these attractive studies is two pages long. A very helpful thing is the fact that they are printed with a good size note and accidentals in the notation crowded to the eye.

SIXTEEN RECITAL ETUDES

By Louis G. Haines, Op. 919
Grade II Price, \$1.10
This is a fine group of studies for modernizing curricula, being in about the same grade as Hoffer, Op. 47 and particularly adapted to developing technique and so cultivating a style in music.

ETUDES DE STYLE
By E. Noll, Op. 25
Grade II Price, \$1.10
These studies have remarkable musical qualities. They have been edited and carefully fingered by Louis Oestreicher and for pupils in grades four and five, they are equally well for developing modern technique and so cultivating a style in music.

EIGHT MELODIC STUDIES IN MODERN TECHNIC
By Ernest Hesser, Op. 87
Grade II Price, \$1.00
These studies have been very carefully fingered and phrased and their characteristic qualities are indicated by the titles given each. They furnish technical material in short motive playing, in runs for each hand, frequent changes in time value of groups and in chords and octave work. One study is for the left hand alone.

TEN PICTURESQUE STUDIES
By E. Noll, Op. 271
Grade II Price, \$1.00
These ten studies in phrasing, style and mechanism furnish excellent modern supplementary material to the famous Heller studies. Various finger passages, wrist oversteers, octaves, accents and legato and upbeats are all exemplified thoroughly.

ETUDES ARABESQUES
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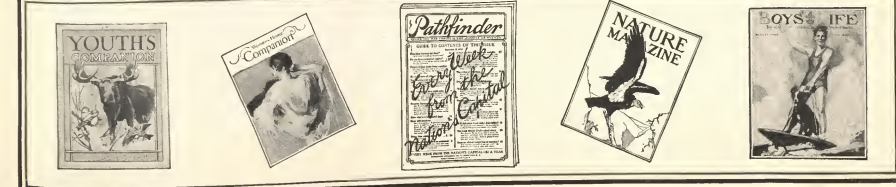
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Halitosis makes

It is unexcusable . . . can be instantly remedied

you unpopular

No matter how charming you may be or how fond of you your friends are, you cannot expect them to put up with halitosis (unpleasant breath) forever. They may be nice to you—but it is an effort.

Don't fool yourself that you never have halitosis as do so many self-assured people who constantly offend this way.

Read the facts in the lower right hand corner and you will see that your chance of escape is slight. Nor should you count on being able to detect this ailment in yourself. Halitosis doesn't announce itself. You are seldom aware you have it.

Recognizing these truths, nice people end any chance of offending by systematically rinsing the mouth with Listerine. Every morning. Every

night. And between times when necessary, especially before meeting others.

Keep a bottle handy in home and office for this purpose.

Listerine ends halitosis instantly. Being antiseptic, it strikes at its commonest cause—fermentation in the oral cavity. Then, being a powerful deodorant, it destroys the odors themselves.

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1/3 had halitosis

68 hairdressers state that about every third woman, many of them from the wealthy class, is halitoxic. Who should know better than they?

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