Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

9-1-1928

Volume 46, Number 09 (September 1928)

James Francis Cooke

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

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

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 46, No. 09. Philadelphia: Theodore Presser Company, September 1928. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. https://digitalcommons.gardner-webb.edu/etude/760

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

The Journal of the Musical Home Everywhere

THE ETUDE
Music Magazine

PRICE 25 CENTS

SEPTEMBER 1928

$2.00 A YEAR

Four Celebrated Women Whose Song Compositions Rank High Among Contemporary Composers

Each month a similar page brings to Etude readers portraits and short biographical sketches of well known composers. These biographies and lists of compositions will serve to give a better acquaintance with the distinguished contemporary composers whose beautiful songs are frequently used by teachers, concert artists, and church and non-professional singers in our foremost musical centers.

MRS. H. H. A. BEACH

Mrs. H. H. A. Beach

ONE of the most remarkable careers in the annals of American Music has been that of Mrs. H. H. A. Beach. This distinguished composer and concert pianist was born in the town of Henniker, N. H., and at the age of four, having studied under her mother, she was playing the piano, and at seven was giving concerts. A thorough general education was given to her in connection with her musical training which was continued under leading American masters, and she again appeared in concert work at the age of sixteen. The following year she was soloist with the Boston Symphony Orchestra and the Theodore Thomas Orchestra. From that time on she has been well known as concert pianist, both in this country and abroad.

As a composer her career is more phenomenal for she is entirely self taught, with the exception of one year's instruction in harmony, having devoted herself to the study of counterpoint, composition and orchestration directly from the great works of Musical Literature. Her compositions include a Mass in E flat, several large choral and orchestra works, a Symphony and many pianoforte compositions and songs which have found places on the concert programs of many American singers. Although displaying a great technical skill in the larger works, Mrs. Beach is at her best in the smaller forms (songs and pianoforte pieces) where her delicate sense of melody find charming and sincere expression.

Cat. No.		Range	Gr.	Price
18587	Artless Maid, The	E—a	4	.40
22514	Jesus, My Saviour	c—D	4	.40
18585	Little Brown-Eyed Laddie	c—D	4	.45
18102	Message	E—F sharp	4	.40
18586	Moon-Path, The	E flat—F	4	.40
18584	When Mama Sings	c—E	4	.40

◆

AGNES CLUNE QUINLAN

Agnes Clune Quinlan

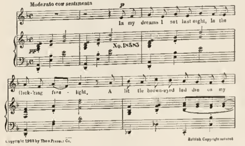
MISS AGNES CLUNE QUINLAN is a native of Limerick, Ireland. Her musical education was pursued chiefly at the Royal Academy of Music, London, where she studied piano and voice with the leading teachers of the day. Upon coming to America Miss Quinlan became actively engaged in teaching in and around Philadelphia. She has given numerous piano recitals in various parts of the East and has played the Greig Concerto with the Philadelphia Symphony Orchestra.

Her activity in composition has been most successful in the line of song, there being in print a dozen or more charming little pieces from her pen. In her compositions are reflected one of her most prominent characteristics both personally and as an artist—a contagious exuberance of spirit and a superabundant vitality.

Cat. No.		Range	Gr.	Price
18103	April in Killarney	d—a	3	.30
8037	Far Away From Ireland	c—F	3	.25
14676	I Know a Lovely Island	d—g	3	.30
8036	In Absence	a—E	3	.25
9709	Irish Glen Song, An	c—F	3	.40
15927	Kinnegad	d—E	3	.30
15352	Legend of Wicklow, A	b—F sharp	3	.30
7814	Love in a Garden	c—F	3	.25
17042	March 17	c sharp—F sharp	3	.30
9322	My Lad-O	d—F	3	.50
7222	Near the Well	c—F	2½	.25
7223	One Little Bunch of Heather	d—F	3	.25
7813	Over the Hills to Mary	b flat—F	3	.25
7815	Young Rose, The	c—F	3	.25

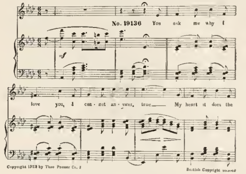
LITTLE BROWN-EYED LADDIE

No. 18585 By Mrs. H. H. A. Beach Price, 45 cents


Moderato con sentimento
No. 18585
Copyright 1923 by Theo. Presser Co.
British Copyright secured

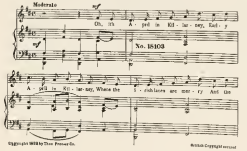
JUST SOMETHING

No. 19136 By Mana-Zucca Price, 35 cents


No. 19136
Copyright 1923 by Theo. Presser Co.
British Copyright secured

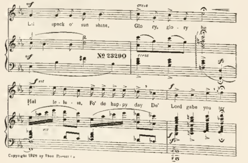
APRIL IN KILLARNEY

No. 18103 By Agnes Clune Quinlan Price, 30 cents


No. 18103
Copyright 1922 by Theo. Presser Co.
British Copyright secured

LI'L' SPECK O'SUNSHINE

No. 23290 By Anna Priscilla Risher Price, 40 cents


No 23290
Copyright 1926 by Theo. Presser Co.
British Copyright secured

Interesting suggestions of sacred and secular songs may be found in our catalog, "Singer's Handbook," copy of which will be sent gratis upon request.

MANA-ZUCCA

Mana-Zucca

MANA-ZUCCA, the talented American woman composer, was born in New York City. Her unusual musical talent manifested itself at an early age and she created a sensation when at the age of eight she appeared with the New York Symphony Society in a Beethoven Concerto. At eleven she toured the United States playing concert programs featuring the leading masters. She studied in this country and abroad and made a concert tour which included Russia, France, Germany, Holland and England, arousing much enthusiasm wherever she was heard.

Mana-Zucca is not only a pianist of note but a singer as well, having appeared in several famous light operas. She is now devoting herself to composition and composition-recitals. She has composed over one hundred works for piano, violin, cello and orchestra, and is rapidly gaining an assured place among American composers, as is attested by the fact that her compositions have found a place upon the programs of some of the world's leading artists.

Cat. No.		Range	Gr.	Price
19136	Just Something	E flat—g flat	3	.35
19335	Just Something	c—E flat	3	.35
19824	Love, You are My Keeper	E—g flat	4	.40
19823	My Garden	E—g	[illegible]	.35
19954	My Garden	c—E flat	3	.35
19420	Song of the Child, The	d—F	3	.35

◆

ANNA PRISCILLA RISHER

Anna Priscilla Risher

MISS ANNA PRISCILLA RISHER, eminent woman composer, teacher and organist, began composing at the very early age of twelve years. The major portion of her musical education was received at Pennsylvania College for Women and the New England Conservatory of Music from which she graduated in 1894, returning later for two years of postgraduate work. Following this she spent a number of years as teacher and organist in Pittsburgh, until 1918 when she went to California to make her home in Hollywood.

She is now devoting most of her time to composition and to the study of orchestration. In both fields she has had unusual success and probably the most tangible record of her achievement in the field of composition is to be found in the catalogs of the publishers who have produced more than one hundred seventy of her works. While not specializing in this phase of composition, she has written a number of delightful songs which have been used extensively by concert and non-professional singers.

Cat. No.		Range	Gr.	Price
16862	If You But Knew	d—a flat	3	.30
23290	Li'l' Speck O' Sunshine	E flat—g	3	.40
17469	Little While, A	d—a	3	.40
16726	Lullaby to Baby	E flat—E flat	3	.35
17527	Sing, O Sing	d—F	3	.35
22546	That Sweet Story	d flat—g flat	3	.35
16935	Your Coming	d—g	3	.35

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

THEODORE PRESSER CO. *Music Dealers and Publishers* 1712-1714 CHESTNUT STREET
PHILADELPHIA, PA.

Subscription Price, $2.00 a year in U. S. A. and Possessions, Argentine, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain, Peru and Uruguay. Canada, $2.25 per year. All other countries, $2.72 per year.

Single copy, Price 25 cents.

Remittances should be made by money orders, bank check, registered letter, or United States postage stamps. Money sent in letters is a risk the sender assumes.

Renewal.—No receipt is sent for renewals since the mailing wrapper shows the date to which paid.

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

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

Vol. XLVI, No. 9 SEPTEMBER, 1928

Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879.
Copyright, 1928, by Theodore Presser Co., for U. S. A. and Great Britain.

Advertisements must reach this office not later than the 15th of the second month preceding month desired. Rates on application.

Discontinuances.—Owing to the educational character of THE ETUDE many do not wish to miss an issue. Therefore, the publishers are pleased to extend credit covering a year's subscription beyond expiration of paid-up period. Subscribers not wishing this will please send a notice for discontinuance.

Manuscripts.—Should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions solicited. Every possible care is taken but the publishers are not responsible for manuscripts or photographs either while in their possession or in transit.

PRINTED IN THE UNITED STATES OF AMERICA PUBLISHED BY THEODORE PRESSER CO., 1712-1714 CHESTNUT STREET, PHILADELPHIA, PA.

F. Melius Christiansen

THE WORLD OF MUSIC

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

Theodore Thomas

THE "SILVER JUBILEE," or twenty-fifth anniversary of the connection of Dr. F. Melius Christiansen with St. Olaf College of Northfield, Minnesota, where he has developed the world famous St. Olaf Choir, was celebrated by a testimonial concert on the evening of June third. Alumni members of the choir returned for the occasion from New England, the Gulf States and the Pacific Coast. It is the ability to inspire such enthusiasm for an ideal which explains the altogether extraordinary musical results which Dr. Christiansen has been able to attain with his choir.

◆

MOZART OPERAS have been given in a four weeks' season at the Théâtre Champs Elysées of Paris. Three performances each of five of the most popular works for the musical stage, by "the musician's composer," have been presented under the baton of Bruno Walter, director of the Berlin State Opera.

◆

THE SANGERBUND SOCIETY of San Francisco, six hundred and fifty strong, has been in Vienna lately, to participate in a great international singing contest. At the same time fifty members of the United Turners Society were in Cologne to take part in a contest there. Place a group of Germans in an ice-built fortress, and they would sing till the walls melt.

◆

THE HOUSTON LADIES' BAND played each day of the recent National Democratic Convention at Houston, Texas. It is an organization with a membership of thirty-one professional musicians under the leadership of Elizabeth Hamlin-Hackney.

◆

THE AMERICAN OPERA COMPANY, singing "Opera in English," is announced for a series of performances in twenty leading cities, including New York, Boston and Chicago, for the coming season. Vladmir Rosing remains as artistic director, with Frank St. Leger as musical director. Why not justify its name by including at least one American Opera in the repertoire.

◆

THE PIAZZA SAN MARCO (ST. MARK'S SQUARE) of Venice is to be the scene of five summer performances of "Cavalleria Rusticana" and "I Pagliacci," according to a scheme reported to have been approved at Rome. Artists from La Scala of Milan will be soloists, and there will be a chorus of one hundred and fifty voices, on a stage capable of holding five hundred performers.

◆

F. Knight Logan

FREDERICK KNIGHT LOGAN, for many years the musical director for theatrical productions in which such artists as Mrs. Leslie Carter, Maud Adams, Charles Frohman and Chauncey Olcott played leading rôles, and also the composer of the popular "Missouri" and "Blue Rose" waltzes, and of the much more musicianly songs, "Pipes of Pan," "Russian Lullaby," "Lift Thine Eyes," "Fallen Leaves" and "Summer Showers," died on June eleventh, at his home in Oskaloosa, Iowa.

◆

OLD FIDDLERS, from Tennessee, Kentucky and Virginia, competed for prizes totaling fifteen hundred dollars, at an Old Fiddlers' Convention at LaFollette, Tennessee, on June twenty-eighth and twenty-ninth, sponsored by the LaFollette Athletic Association.

THE CHICAGO ORCHESTRA ASSOCIATION has been presented the portraits of Theodore Thomas and Frederick Stock, the only two leaders that great band of instrumentalists has had in thirty-seven years of existence. They are the work of Leopold Seyffret, N. A., and were given in memory of Oliver W. Norton, an early supporter of the orchestra, by his wife and son.

◆

MARIE VON BÜLOW, widow of Hans von Bülow, the celebrated conductor and pianist, recently organized her five hundredth musicale for the relief of needy musical artists. An outgrowth of her widely discussed "knitting matinees" begun in 1914, these occasions have become musical treats at which only the best artists are asked to appear. The audience of specially invited guests of the hostess and her friends is from the élite of Berlin society and pays two marks (about fifty cents) for the privilege of attendance.

◆

THE FAMOUS BERGONZI VIOLIN, once the property of Charles Dancla, the noted violinist and composer, is now in the possession of Father Datin of Pasadena, California.

◆

ESKIMO FOLK SONGS of the Arctic are to be recorded by Cornelius Osgood, a post-graduate of the department of Anthropology at the University of Chicago, who is now on his way to spend some time within the Arctic Circle.

◆

KURT ATTERBERG, conductor of the Stockholm Orchestra and president of the Swedish Society of Composers, has been awarded the Ten Thousand Dollar Prize for a musical composition best recapturing the melodic spirit of Franz Schubert. Five hundred works were submitted to the judges; and of these Franz Schmidt, representing Austria, created the composition which was mentioned as second choice, and Czeslaw Marek, of Poland, provided the third.

◆

BEETHOVEN'S PIANO SONATA, OP. 106 is reported to have been arranged for orchestra by Felix Weingartner. If this has been done with the same skill as was evidenced when he some time ago performed a similar service for Weber's *Invitation to the Dance*, he has made a real contribution to musical art.

◆

JOSEF HAYDN'S residence at Eisenstadt, while capellmeister to Prince Esterhazy from 1766 to 1778, has fallen into decay and is being restored by private enterprise.

◆

THREE AMERICAN COMPOSERS are to be commissioned to write works to be performed during the coming season of the Beethoven Symphony Orchestra, of New York, if reports are correct. Aside from these, one work by an American composer is to be included in each of the one hundred concerts of the organization, and composers are asked to submit their compositions for consideration by the committee. A hearty hand to such a movement for the advancement of our national musical art! The management has recently appropriated fifty thousand dollars for the dissemination of general knowledge about the orchestra and its music, to be done through schools, stores, factories, clubs and musical organizations.

◆

"THE EGYPTIAN HELEN," a new opera by Richard Strauss, had its world première at the Dresden State Opera, on June sixth, with Elizabeth Rethberg in the title rôle and Fritz Busch conducting. It is to be in the repertoire of the Metropolitan Opera Company for the coming season.

MUSIC HALL of Cincinnati, which, especially through the famous May Musical Festivals established by Theodore Thomas, has been the nucleus of much of the musical culture of the Middle West, has been modernized; so that, in connection with its wonderful auditorium, it now has the second largest floor space of the leading exposition halls of the land and is thus capable of housing the greatest of our industrial expositions.

◆

DR. LEIGH HENRY, eminent Welsh composer, writer, lecturer and critic, will visit America about the first of October. He will lecture in the leading universities of the East, speaking on such themes as the music of the Elizabethan and Tudor periods, the Celtic Renaissance, and the influence of the Welsh, Irish, Scotch, Basque and Breton traditional and national heritages on the general musical art of Europe.

◆

A SECOND ANNUAL RECITAL of local composers' works was sponsored, early in June, by the Missouri Guild of Organists, in Sheldon Memorial Auditorium of St. Louis.

◆

THE JOLIET HIGH SCHOOL BAND (Illinois), as a result of three successive victories in the National High School Contest, has been awarded the One Thousand Dollar Trophy offered by the National Bureau for the Advancement of Music.

◆

THE DOCTOR'S ORCHESTRA, of Akron, Ohio, is composed of thirty physicians, dentists and medical students of that city. The ensemble includes all the usual strings, also the mandolin, banjo and piano; flutes, clarinets, bassoon and saxophone; trumpets, French horn, trombones; and percussion instruments. Its repertoire consists of marches, serenades, selections from operas, and original compositions of the members; while its performances are given only in hospitals and before medical societies.

◆

THE YALE GLEE CLUB, with fifty-six singers and three soloists led by Marshal Bartholomew, sailed for Sweden on June twenty-third, to begin a tour which will include seven of the European countries. One object of the trip is to cultivate friendship with European student singing organizations and to foster an international alliance with the Intercollegiate Glee Club Council of the United States.

◆

OPERA IN ENGLISH had its "inning" at Kansas City when, in mid-June, a series of three performances, including "Lohengrin," "Rigoletto" and "Tales of Hoffmann," were presented by the Kansas City Civic Grand Opera Company under the direction of Mr. and Mrs. Ottley Cranston. The entire enterprise was carried out by local talent which could be duplicated in many communities if public spirit and enthusiasm were but aroused.

◆

RUSSEL BROUGHTON, formerly of Burlington, Iowa, but now of Oberlin, Ohio, has been awarded the Estey Organ Prize of one thousand dollars, including all expenses for a summer of study at Fontainebleau.

◆

THE SEVENTY-FIRST ANNUAL FESTIVAL of the Tonic Sol-Fa Association was held at the Crystal Palace Sydenham (London) on June second. Founded in 1857, the movement has grown till this year a great Children's Chorus of four thousand voices filled the mammoth rostrum dedicated primarily to the performance of the works of Handel.

THE COLLEGE OF MUSIC, of Cincinnati, one of the first endowed schools of music in America, celebrated its Golden Jubilee, with the commencement in historic Music Hall, on June eighth. The school was established in 1878, through the generosity of Reuben S. Springer and other public spirited citizens. Theodore Thomas was both its founder and first musical director; so it was fitting that Frederick Stock, his successor to the baton of the Chicago Symphony Orchestra, should be an honored guest and first of three conductors of this memorable occasion.

◆

STUDENTS OF THE AMERICAN ACADEMY OF MUSIC of Rome recently had the honor of appearing in a special concert at the Royal Academy of Saint Cecilia in that city. Works of Robert Sanders of Chicago, Alexander Steinert of Boston and Walter Helfer of Lawrence, Massachusetts, were presented.

◆

THE MUSIC INDUSTRIES CHAMBER OF COMMERCE held its annual convention for 1928, at the Hotel Commodore of New York, from June third to seventh. The means of trade betterment on a permanent foundation was the principal theme of discussion. One of the activities of this organization is the fostering of our National Music Week, which, it is interesting to note, was reported to have been celebrated this year in more than two thousand communities.

◆

THE "MASS IN B MINOR" of Johann Sebastian Bach, begun in 1733 and completed in 1738, was heard for the first time in Milan when it was performed there on June third, by the Sing Akademie of Berlin, under the direction of Georg Schumann.

◆

A MOZART FESTIVAL was given near the close of the season at the Théâtre La Monnaie of Brussels. There were productions of "Don Giovanni," "The Magic Flute," "Cosi Fan Tutte," "The Elopement from the Seraglio," and "The Marriage of Figaro."

◆

THE BEETHOVEN MONUMENT, intended for the Bois de Vincennes in the suburbs of Paris, for which the funds are being raised by popular subscription, is being delayed because but about half of the necessary one hundred thousand francs have been subscribed. A good chance for some generous Americans to lend help.

◆

Pedro Sanjuan

THE HAVANA PHILHARMONIC ORCHESTRA, organized in 1924, with Pedro Sanjuan, a young Spanish composer, as conductor, has been operating successfully on a profit-sharing basis. Through the enthusiasm of its members and the encouragement and patronage of its friends, it has given for four years a series of monthly concerts in the National Theater of Havana, as well as occasional programs in Matanzas and Camagüey. The organization has had a great influence on the musical culture of the Cuban Capital, through the high standard of works performed and interpretation given them.

◆

THE MU PHI EPSILON musical sorority held its twentieth annual national convention, at Denver, Colorado, from June twenty-sixth to twenty-ninth. Delegates from fifty-three chapters, as well as two of the founders of the organization—W. S. Sterling and Mrs. Elizabeth M. Fuqua—were in attendance.

(*Continued on page 707*)

SUCCESS IN MUSIC

Success in Music is easy—it is merely the adding each week, each month, a little more knowledge, a little more skill through properly directed study and training. Thousands of good musicians are standing still—are "in a rut"—because they have gone as far as their training in music will permit.

Is this your case? If so, then the solution is a simple and easy one. More money, greater recognition, higher positions are ready and waiting for you, just as soon as you are ready for them.

LET US HELP YOU

For 25 years this great Musical Organization has been helping ambitious musicians help themselves. Thousands of letters from enthusiastic students and graduates testify to the great value and profit of our musical training.

In your spare time, right in your own home, and at a trifling cost, you can gain a musical training that will be the best and most profitable investment you have ever made.

SEND FOR FULL DETAILS AND SAMPLE LESSONS —FREE

If you are really ambitious to succeed in music; if you have faith in yourself, by all means clip the coupon and send it back. We will send you full details of our wonderful Home-Study Method of musical training, and also a number of sample lessons from the course checked. Send today.

University Extension Conservatory
Department B-2
Langley Ave. & 41st Street
Chicago

University Extension Conservatory
Department B-2
Langley Ave. & 41st Street Chicago

Please send me free and without any obligation full details of your remarkable Home Study Method, and also sample lessons from the course I have checked.

Piano
☐ Course for Students
☐ Normal Course for Teachers
☐ Violin
Cornet—
☐ Amateur
☐ Professional
☐ Harmony
☐ Advanced Composition
☐ History of Music
☐ Choral Conducting
☐ Pub. School Music
☐ Voice
☐ Organ
☐ Guitar
☐ Mandolin
☐ Banjo—5 String
☐ Tenor

Name ....
Street ....
City.............................. State..............

THE ETUDE MUSIC MAGAZINE
Founded by Theodore Presser, 1883
"Music for Everybody"

Contents for September, 1928

World of Music.................................. 639
Musical Home Reading Table.................................. 641
Can you Tell?—Quiz.................................. 643
Teaching Correct Pedaling..........*S. Whitson-Holmes* 643
Seven..........................*J. G. Jacobson* 643
Musical Education in the Home............*M. W. Ross* 651
Questions and Answers................*A. de Guichard* 653
Editorials 655
Music in the City of Flowers..............*J. F. Cooke* 657
Improve your Stretch!..................*A. M. Steede* 658
Keyboard Facility and Agility.............*E. C. Ward* 658
How to Extend the Hand................*L. Fairchild* 659
Beethoven Listening to the Muses—An Etching.*Alleaume* 660
The Folk Element in Music......................*E. Hull* 661
Cross Rhythm..........................*L. Partington* 662
The Rhythmic Orchestra..............*J. L. Vondevere* 663
The Use of the Pedal......................*G. M. Stein* 664
He Did It............................*R. I. Carver* 664
Evolution of Piano Playing..................*I. Philipp* 665
Master Themes the World Loves Best.................. 666
Most Amazing Achievement in Musical History.*A. Kling* 667
Interval Reading..............*H. Hawkins-Davidson* 668
Master Discs............................*P. H. Reed* 668
Band and Orchestra Department...........*V. J. Grabel* 669
Public School Music Department.........*G. L. Lindsay* 670
Centenary of the Braille System............*P. B. Prior* 670
Teachers' Round Table................*C. G. Hamilton* 671
Master Lesson on "Nutcracker Suite"..........*V. Biart* 672
Educational Study Notes................*E. A. Barrell* 689
Singer's Etude.................................. 690
Organist's Etude.................................. 692
Organ and Choir Questions Answered........*H. S. Fry* 694
New Use for Notebook................*G. Fitzsimmons* 695
Violinist's Etude.........................*R. Braine* 696
Violin Questions Answered.................*R. Braine* 698
A Rhythmic Match.........................*H. O. Bates* 703
Letters from Etude Friends.................................. 703
Holding the Thread of Harmonic Discourse.*H. W. Austin* 707
Why Counting Aloud is Important......*E. H. Nickelsen* 707
Junior Etude...............................*E. A. Gest* 717
Junior Educational Study Notes..........*E. A. Barrell* 720
To Teach Names of Keys.................*L. A. Belden* 720
Answers to "Can you Tell?".................................. 720
To Acquire Fluency......................*A. R. Keefer* 721
Musical Books Reviewed.................................. 721

MUSIC

Fascinating Pieces for the Musical Home

Floria..................................*P. Elliott* 645
A Quaint Minuet.........................*W. Aletter* 646
The Mountain Brook................*F. A. Williams* 647
In the Swing..........................*B. Brenner* 648

Classic, Modern and Contemporary Master Works

An Old Palace..........................*J. F. Cooke* 673
The Fountain......................*G. B. Nevin* 674-675
Longing for Home.........................*L. Jessel* 675
Chanson Florentine.....................*P. Courras* 676
March, from "Nutcracker Suite"..*P. I. Tschaikowsky* 677
Spanish Dance No. 5..............*E. Granados* 678-679
In Dreamland...................*W. D. Armstrong* 679
High Flies the Crane...............*R. Kleinmichel* 680

Outstanding Vocal and Instrumental Novelties

Dawn on the Downs (Vocal)...........*J. B. Wells* 681
The Nightingales (Vocal)................*F. Foster* 682
Hear My Cry, O God (Vocal).....*E. S. Homer* 683-684
March Characteristic (Organ)........*C. Harris* 684-685
The Northwind (Four Hands)......*C. W. Kern* 686-687
Contemplation (Violin and Piano).....*R. R. Peery* 688

Delightful Pieces for Junior Etude Readers

Drum, Fife and Trumpet (Rhythmic Orchestra) *F. A. Franklin* 713
A School Dance.........................*N. L. Wright* 714
Little Gipsy Song (Four Hands).....*L. J. Beer* 714-715
Red Bird March.....................*C. E. Overholt* 715
Bright as a Button.........................*W. Rolfe* 716
William Tell.............................*G. Rossini* 716

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

Professional Directory

EASTERN

ALBERT CARL. VIOLIN INSTRUCTION
139 West 97th Street New York City
Telephone 1620 Riverside

BECKER GUSTAVE L.
Pianist, Composer, Pedagogue
610 Steinway Hall, New York City
(Method combines the Artistic and Scientific)

COMBS Broad St. Conservatory of Music
Gilbert Raynolds Combs, Director
1327-31 S. Broad St. Philadelphia, Pa.

DUNNING SYSTEM. Improved Music Study for beginners. Normal Training Classes
Carre Louise Dunning, 8 W. 40th, N.Y.

GUICHARD ARTHUR de—SINGING,
[from Rudiments to Professional Excellence]
MUSICOLOGIST, LECTURER, 176 Huntington Ave., Boston, Mass.

MOULTON Mrs. M. B. Piano Instruction
Studio—Sternberg School
30 S. 21st St. Philadelphia

NEW YORK School of Music and Arts
Ralfe Leech Sterner, Director
26 West 86th Street

NORMAL PIANO TEACHER'S COURSE
Leschetizky Principles applied to Material for all Grades; Colleges and Normal endorsement, New York, Paris and Vienna. Personal instruction and correspondence. Bertha Yocum, Pianiste, care of Etude, Philadelphia.

PIANO INSTRUCTION. Summer Rate. Special Sight-Reading Course MME. M. MARTIN. *Leschetizky Exponent*, 330 West 95th St, New York, N. Y.

RIESBERG PIANO & ORGAN
F. W. Piano and Organ Instruction based on personal instruction by Reinecke, Scharwenka & Liszt.
N. Y. School of Music and Arts, Tel. Circle 4500
26 West 86th St. New York, N. Y.

VEON CHARLES *Correspondence Instruction, Musical Theory, Harmony, Melody Writing, Counterpoint and Musical Form.*
Tuition for each course is Twenty Dollars payable one-half in advance—STATE NORMAL SCHOOL, California, Penna.

VIRGIL Mrs. A. K.
SCHOOL OF MUSIC
411 West End Ave. New York

SOUTHERN

CONVERSE COLLEGE School of Music, W. C. Mayfarth, Dean
Spartanburg, S.C.

SHENANDOAH COLLEGE
AND CONSERVATORY OF MUSIC. Rates reasonable. Catalog free. In the heart of the Shenandoah Valley.
Dayton, Virginia

WESTERN

AMERICAN CONSERVATORY 70 Instructors
Piano, Voice, Organ, Violin, etc
Kimball Hall Chicago

BOYD ANNA TOMLINSON (pupil of Leschetizky) Book of Forty Normal Lessons for Piano Hand Development and Teaching Beginners, $5.75. Complete lists of Music to develop each musical step, analyzed technically and interpretively. Teachers' Summer Normal. 6937 34th St., Berwyn, Ills. (Suburb of Chicago.)

CHICAGO Musical College. 60th year. Leading School in America. Piano, Vocal, Violin, Organ, Theory, P. S. M. 60 E. Van Buren St., Chicago.

CINCINNATI Conservatory of Music
Established 1867. Highland Ave. and Oak St. Cincinnati, Ohio

DETROIT CONSERVATORY OF MUSIC
1000 Students. 50 Teachers
1013 Woodward Ave., Detroit, Mich.

FROTHINGHAM FRANCES. Summer Normal Course in Piano, Harmony and Analysis.
Studio: 1447 East 52nd Street, Chicago.

KNOX Conservatory of Music
Galesburg, Illinois.
Catalog free. Wm. F. Bentley, Director

TOWSLEY The University System of Class Music. Elementary and Advanced. Applicable to any Instrument. 4630 Wornall Road, Kansas City, Missouri

Have you read the details of the remarkable Contest being held by the Etude Music Magazine? If not, see page 701. Then go out and win one of these splendid prizes.

MUSIC PRINTERS
ENGRAVERS AND LITHOGRAPHERS
PRINT ANYTHING IN MUSIC—BY ANY PROCESS
WE PRINT FOR INDIVIDUALS
ESTABLISHED 1876 REFERENCE ANY PUBLISHER
THE OTTO ZIMMERMAN & SON CO., INC.
CINCINNATI OHIO

THE MUSICAL HOME READING TABLE

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

Conducted by

A. S. GARBETT

Masterpieces Written to Order

SCHUBERT'S astonishing fertility of invention has long been a topic of interest to music and naturally has a place in Duncan's life of the composer.

Schubert himself, Duncan explains, "refers to his settings of Goethe as coming 'unsought and uncalled for. Suggested by truth and actuality, they are grounded and rooted therein.' Speed, of itself, is of no avail in art; yet, if a masterpiece result and inspiration is discernible, one can readily appreciate Vogl's point of view." Vogl, a vocalist friend of Schubert's, attributed his gift to clairvoyance.

"The setting of Matt. von Collin's ballad, *Der Zwerg*, is a case in point; Schubert, pressed by his publisher for 'a song written off-hand,' literally carried out the suggestion. Without preparation, and conversing the while with Randhartinger . . . Schubert wrote down this long and highly dramatic piece as if it had been child's play. . . . . Another well authenticated story tells how the musician, when lying ill in the Vienna hospital, was yet able to rise above bodily weakness and produce several of the *Müllerlieder and Der Einsame* (dated 1825).

"Sudden inspiration bearing remarkable fruits has already been instanced in the composition of *Hark! Hark! the Lark!* It was born in a Währing beer-garden and the solo and chorus for *Fräulein Fröhlich*, or the *Italian Overture* was written in a fit of bravado, after Schubert had returned from the theater Here is an anecdote that will please musicians. At the request of a friend. . . . . Schubert employed the melody of *Die Forelle* for the theme and variations of the pianoforte quintet (Op. 114). The movement was done very hurriedly and there was no time to write out the score; so the string parts were set straight down on paper, and the composer carried in his head the piano part which was written out only after the performance."

The Spanish Fandango

THOSE yielding to the modern craze for Spanish music may be interested in Carl Van Vechten's notes on the fandango appearing in his book, *Spain and Music:*

"The origin of the word (fandango) is obscure, but the dance is obviously one of the gayest and wildest of the Spanish dances. Like the malagueña, it is in 3-8 time, but it is quite different in spirit from the sensuous form of terpsichorean enjoyment. La Argentina informs me that 'fandango' in Spanish suggests very much what 'bacchanal' does in English or French. It is a very old dance and may be a survival of a Moorish dance, as Desrat suggests. Mr. Philip Hale found the following account of it:

" 'Like an electric shock, the notes of the fandango animate all hearts. Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exact time with tapping heels.

Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining alsolutely motionless, bounding again in the full life of the fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of dancers, fill the spectators with ecstacy.

" 'The music whirls along in rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective and intoxicating.' "

"Costumes by Worth"

THE costumes of an opera singer are of great importance, as may well be imagined. There is some interest, therefore, in reading of the costumes made for Mme. Emma Eames by Worth, of Paris. In "Some Memories and Reflections" she tells us of her experiences.

"When I had first gone to the great Worth establishment I had asked, naturally, to see the original Worth, the famous *couturier* to the Empress Eugénie and her court, and he had turned me over to his son, Jean Philippe. I found Jean Philippe to be the type that could have been a great artist in any *métier* that he might have chosen. He had a perfect sense of balance, color and line. Prior to the Countess costumes (for Mozart's 'Marriage of Figaro') he had made only one simple but very beautiful evening dress for me; but in the 'Marriage of Figaro' his art had full play, and the result was epoch-making. When I first appeared in his costumes it was said that I looked as though I had just stepped out of a Vandyck painting.

"He also designed my Marguerite costumes." (Mme. Eames is, of course, referring to "Faust.") "Before we decided upon the style of the latter we made a profound study of a book containing reproductions of Albrecht Dürer's engravings—a very nearly complete collection—and chose the ones we considered best suited to me. Sargent rewarded this labor by declaring Worth's Marguerite costumes to be the only perfect ones he had ever seen worn by Gounod's heroine. And incidentally M. Worth never ceased to declare himself grateful to me for having permitted him to dress Marguerite, in the church scene, in black and white instead of the usual violet cashmere robe of tradition."

A grand of rare beauty . . . pure tone . . . full volume

The beautiful Brambach . . . . William and Mary model

BRAMBACH
Baby Grand
4 ft. 10 in. long

THE first touch of your fingers on the Brambach's gleaming keys tells you that here is an instrument designed for the music lover. With its pure tone, rich resonance, ample volume, it possesses every quality that makes the grand piano a symbol of excellence. And with its rare woods, graceful lines and lustrous finish it is truly an instrument of beauty, especially in its many period models, lovely and authentic. Visit the nearest Brambach dealer—see and hear the Brambach today. A grand piano in every note, in every line, yet scaled to fit modern interiors, it is the perfect instrument for teacher, for studio, for home.

You can arrange liberal terms for the convenient and easy purchase of your Brambach. $675 and up, *f. o. b.* N. Y. Period and Art Models $700 to $1600

BRAMBACH PIANO COMPANY, 623 West 51st Street, New York City

Gentlemen: Please send me the paper pattern showing exact size of Brambach Baby Grand.

THE BRAMBACH BABY GRAND

Name________________________
Address________________________
City________________State________

MILLIONS

PIANO MUSIC EDUCATIONAL WORKS ORGAN MUSIC SCHOOL MUSIC MUSICAL LITERATURE OPERA SCORES
SONGS VIOLIN MUSIC ANTHEMS THEORETICAL WORKS CANTATAS ORATORIOS MUSICAL PLAYS
CLASSICAL MUSIC HARP MUSIC MUSICAL ALBUMS
SACRED MUSIC ORCHESTRA MUSIC OLD FAVORITES MINIATURE SCORES
PIANO ENSEMBLE MUSIC HYMN BOOKS WIND INSTRUMENT MUSIC

OF

MUSIC PUBLICATIONS

CARRIED IN STOCK TO GIVE
MUSIC TEACHERS AND ACTIVE MUSIC WORKERS
THE BEST POSSIBLE SERVICE

THE POSTMAN BRINGS "PRESSER SERVICE" TO YOUR VERY DOOR.

An Unequalled Corps of Music Clerks and Expert Music Selectionists Awaits Your Command to Pick Out of This Stock Any Particular Publication Requested, or to Select From It for You to Examine Numbers That Will Satisfy Whatever Special Musical Needs You Outline.

DECIDE ON THE MUSIC YOU WANT RIGHT AT YOUR OWN PIANO.

Every teacher and every active music worker may freely seek the advice and help of the large resident staff of musical experts maintained by the Theodore Presser Co. The members of this staff include music educators and professional musicians of world renown whose years of practical experiences are backed by educational foundations gained under famous teachers in leading conservatories and universities here and abroad. The observance of one puzzling inquiry causing a member of our staff to consult eight other members of wide experience brought out the interesting fact that over 200 years of musical experience had been utilized to obtain the information sought. The years of service with our house of the present members of our organization added together total over twenty-two centuries (two thousand and two hundred years). Such an organization awaits the opportunity of serving you, supplying information and helpful catalogs gratis upon request, sending music for examination and filling orders for desired music at the most reasonable prices obtainable.

THE DIRECT MAIL SERVICE TO MUSIC BUYERS EVERYWHERE ORIGINATED AND PERFECTED BY THE THEODORE PRESSER CO., STANDS UNSURPASSED

It stands unsurpassed because every member of this organization is imbued with the desire to render the most helpful, accurate, prompt and courteous service offering to the fullest extent the benefits of the liberal policies evolved through a practical, thorough understanding of the teacher's needs.

Write for Details of the Liberal "On Sale" Plan Originated by this House Making it Possible to Examine Music Conveniently in One's Own Home or Studio. Generous Charge Account Privileges and Teachers' Discounts Given Teachers.

Helpful, Graded and Classified Catalogs and Folders Upon Any Class of Music Publications Cheerfully Given. Tell Us the Classes and Grades of Music Upon Which You Want Catalogs or Ask us for List of the Many Catalogs and Folders We Have From Which You Can Select Those Wanted.

MUSIC STUDY EXALTS LIFE

MUSIC IS INDISPENSABLE

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

Can You Tell? Group No. 16

1. What three great Germanic classic composers were born in Austria?
2. What is the difference between a *Trio* and a *Terzetto?*
3. When was the term "opera house" first used in America?
4. How old was Handel when he died?
5. What are two Italian words indicating "decreasing in power"?
6. What is a Motet?
7. What two great composers excelled in very short compositions?
8. From what *Suite* is the popular "Ase's Death?"
9. How many *semiquavers* equal a *dotted* minim?
10. What is *a Berceuse;* and by what other names is this musical form known?

TURN TO PAGE 720 AND CHECK UP YOUR ANSWERS.

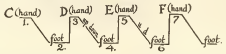
Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have fine entertainment material when you are host to a group of music loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who sit by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

Teaching Correct Pedaling

By STELLA WHITSON-HOLMES

IN ANALYZING pedaling one may first mention that the muscular order of performance is "hand, foot—hand, foot—hand, foot." The psychology involved is that such a statement spoken and repeated twice, in the exact order given, immediately impresses itself upon the brain in such a way that it will never be erased, and that it puts the pupil automatically at a position to accept further explanations in their true meaning. To start the pupil to pedal in a piece at the very first is a thing that few teachers would be likely to attempt. For it is a fact that, with the attention directed toward the various kinds of muscular actions, the mind cannot also meet the problem of reading music.

However, the scale of C major is now such a sub-conscious performance that it is a wise selection. We further simplify the proposition by letting the pupil "visualize" the process rather than by limiting him to the more difficult method of listening. A carefully made chart is most valuable for this. The pupil follows it while playing the scale very slowly.



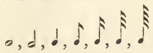
If the work seems unusually hard to the pupil, let him take only the first three notes of the scale and repeat them. Thus he is not concerned with putting under the thumb. When three notes have been managed, let him try the first five notes in five-finger position. It is wise to stress especially the fact that practice must be kept down to a very slow tempo for at least a week with frequent practice. In many cases the time will need to be increased, for, as is obvious, a little loss here means all loss and no gain.

Seven

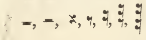
By JOSEPH GEORGE JACOBSON

THE figure seven seems to be of great importance in our musical notation:

1. We have seven notes: C, D, E, F, G, A, B, or *Do, Re, Mi, Fa, Sol, La, Si.*
2. Seven values of notes:



3. Seven values or rests:



4. Seven metrical time divisions: *4/4 or C. 2/4 or 4/8, 3/4, 6/4 or 3/2, 6/8, 9/8, 12/8.*
5. Seven degrees of rhythmical movements: *Largo, Andante, Moderato, Allegro, Presto, Prestissimo.*
6. Seven degrees of dynamical expression: *ppp, pp, p, mp* (or *mf*) *f, ff, fff.*
7. Seven shades of tone coloring: legato, tie, finger staccato, wrist staccato, portamento, tenuto, martellato.

> *"No matter what instrument the child may choose to study later, a background of some piano work is of inestimable value. The child who is equipped to read music besides that for his own special instrument is much more at ease in the various forms of ensemble work, and he can better appreciate any musical advantages that may come to him later. If he approaches the study of some orchestral instrument with the advantage of previous piano lessons, he is free to devote a large part of his attention to the particular technic demanded—bowing, breathing, fingering—instead of struggling at the same time with the elements of notation and rhythm."*
>
> —CHRISTIAN SCIENCE MONITOR.

1759—Wolfgang Mozart, at the age of three, playing the harpsichord.

HE grew up with MUSIC

He watched and listened almost breathlessly when his sister played. Once, when but three years old, he reached up to the harpsichord and with his baby fingers picked out note by note a portion of her favorite tune. Before he was nine, this boy, Wolfgang Mozart, astounded Paris, Munich and the royal courts of Austria and England with his playing and compositions. Critics have called him the most accomplished pianist of his day and the most versatile composer who ever lived.

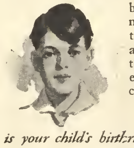
Music and childhood are almost inseparable. Your child may have within him a talent like Mozart's. Only by giving him an early opportunity to play upon a perfect instrument, can you discover the probable extent of his musical ability. Is there a modern piano in your home?

Our beautifully illustrated free brochure "Childhood and Music" gives you the facts of child growth through music—proves that musical ability is not necessarily inherited and that in the lives of musicians early musical training upon the piano is overwhelmingly predominant. May we send this brochure to you?

The Wurlitzer Small Grand gives you a new conception of music. The clarity, the richness of its wonderful tonal qualities are a constant invitation to play—to scale the heights of musical elation.

Wurlitzer has built this grand especially for apartments, bungalows and for rooms of lesser dimensions. It actually takes up but little more room than an upright, yet within its beautiful hand-finished case is duplicated the wonderful musical instrument to be found only in the internationally famous Wurlitzer Grands of far higher price.

This Small Grand was designed in the Wurlitzer ateliers and its every essential part built by Wurlitzer craftsmen. Prices are extremely low, through a wide range of beautiful hand-carved models. Convenient terms can always be arranged.



Music is your child's birthright...

Use coupon below for free booklet "Childhood and Music" ...no obligation

Childhood and Music

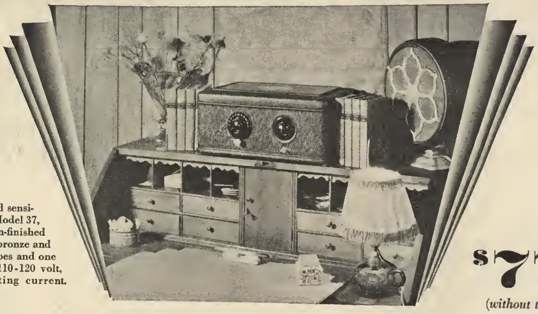
WURLITZER
REG. U.S. PAT. OFF.
DEALERS AND BRANCHES EVERYWHERE
Grand Piano Factory DE KALB, ILLINOIS
Upright Piano Factory NORTH TONAWANDA, N.Y.

Wurlitzer, DeKalb, Ill.
Please send me your free booklet "Childhood & Music" and brochure of Wurlitzer Small Grand Pianos.
Name..............................
Address..............................
City.............................. State..............

D.K. E-3

© 1928 WURLITZER

ATWATER KENT
RADIO



MODEL 40
Far more powerful and sensitive than the famous Model 37, radio's best seller. Satin-finished in brown and gold or bronze and gold. Uses six A.C. tubes and one rectifying tube. For 110-120 volt, 50-60 cycle alternating current.

$77
(without tubes)

Must good electric radio be expensive?

Emphatically—NO!

Owners of the new 1929 Atwater Kent electric sets will tell you they often hear their guests say:

"Why, that is the finest radio I ever heard! And you have no trouble at all? You must have paid a great deal for it. Wha-a-a-at? And to think we paid . . . . ." Sometimes the sum mentioned is a very large one.

But really, there is nothing surprising in the price of Atwater Kent electric sets. When the public buys so many that factories covering 16¾ acres can be devoted solely to radio—when the ever-increasing demand enables the manufacturer to equip those factories with every conceivable means of bettering his product—the price *can* be kept down.

This always happens when a thing is so good that a great many people want it. It is precisely what has happened here.

So you have, in the self-contained Atwater Kent electric set for 1929 everything radio can give you—and nothing it *shouldn't* give you. You have the wonderful convenience and fraction-of-a-cent-an-hour economy of batteryless operation. You have clear tone, selectivity, volume, range. You have the thrilling certainty of the FULL-VISION Dial. You have compactness. You have smartness of appearance. You have reliability—freedom from annoyance and expense.

You have long evenings of companionship, summoned at will from here, there, everywhere.

And you have money in your purse that you might have spent unnecessarily.

MODEL 44. Extra-powerful, extra-sensitive, extra-selective. Uses seven A.C. tubes and one rectifying tube, with automatic line voltage control. Without tubes, $106.

ATWATER KENT MFG. COMPANY
A. Atwater Kent, President
4719 Wissahickon Ave., Philadelphia, Pa.
On the air—every Sunday night—
Atwater Kent Hour—listen in!

Prices slightly higher
West of the Rockies

Write for illustrated booklet
of Atwater Kent Radio

"RADIO'S TRUEST VOICE"

Atwater Kent Radio Speakers. Models E, E-2, E-3, same quality, different in size, each $20.

Please mention THE ETUDE when addressing our advertisers

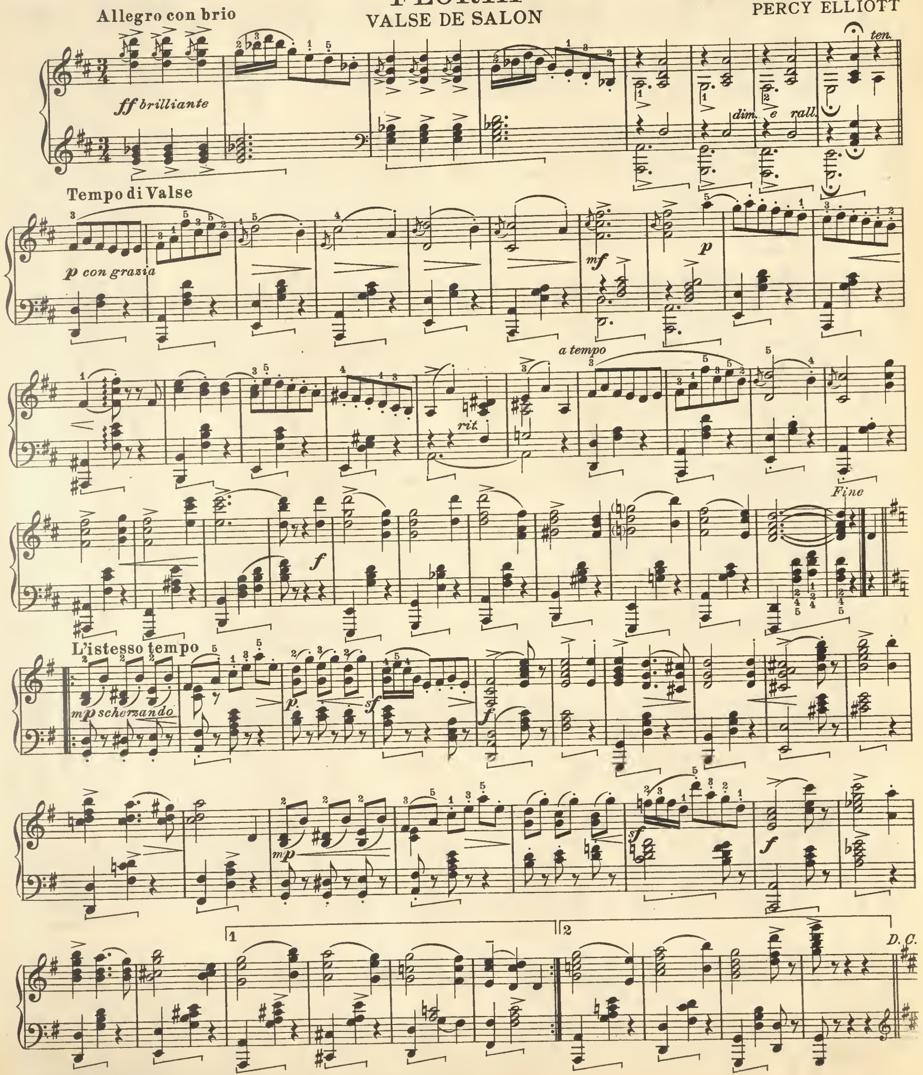
MODEL 42. Many refinements in cabinet design. Uses six A.C. tubes and one rectifying tube, with automatic line voltage control. . . . . Without tubes, $86.

FASCINATING PIECES FOR THE MUSICAL HOME

A brilliant number by a very popular British writer. Grade 3½.

FLORIA
VALSE DE SALON

PERCY ELLIOTT



Copyright MCMXXV by A. Hammond & Co.

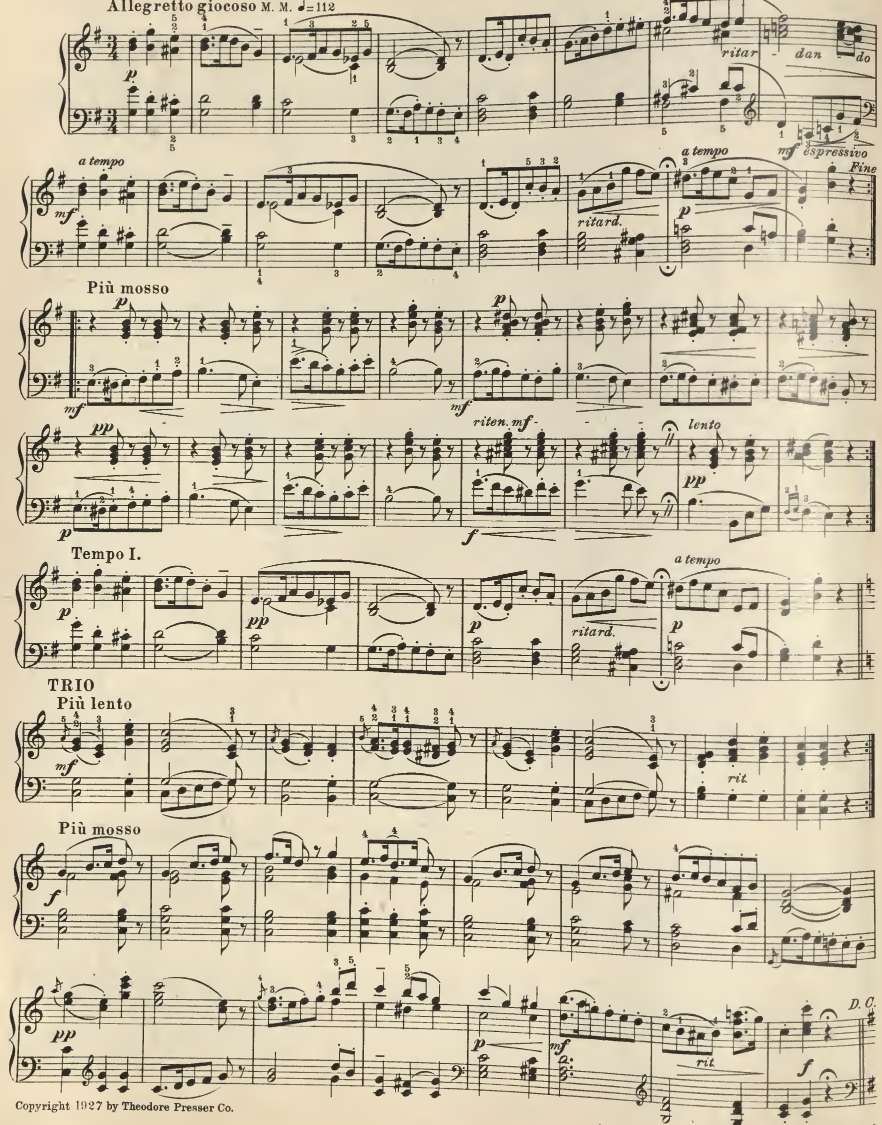
Other Music Sections in this issue on pages 673, 681, 713.

With the real flavor of the stately old dance. Grade 3.

A QUAINT MINUET

WILHELM ALETTER

Allegretto giocoso M. M. ♩=112


ritar - dan - do
p
a tempo
mf
ritard.
a tempo
p
mf espressivo
Fine
Più mosso
p
mf
riten. mf
pp
lento
pp
f
Tempo I.
pp
ritard.
a tempo
TRIO
Più lento
mf
rit.
Più mosso
f
pp
mf
rit.
D. C.

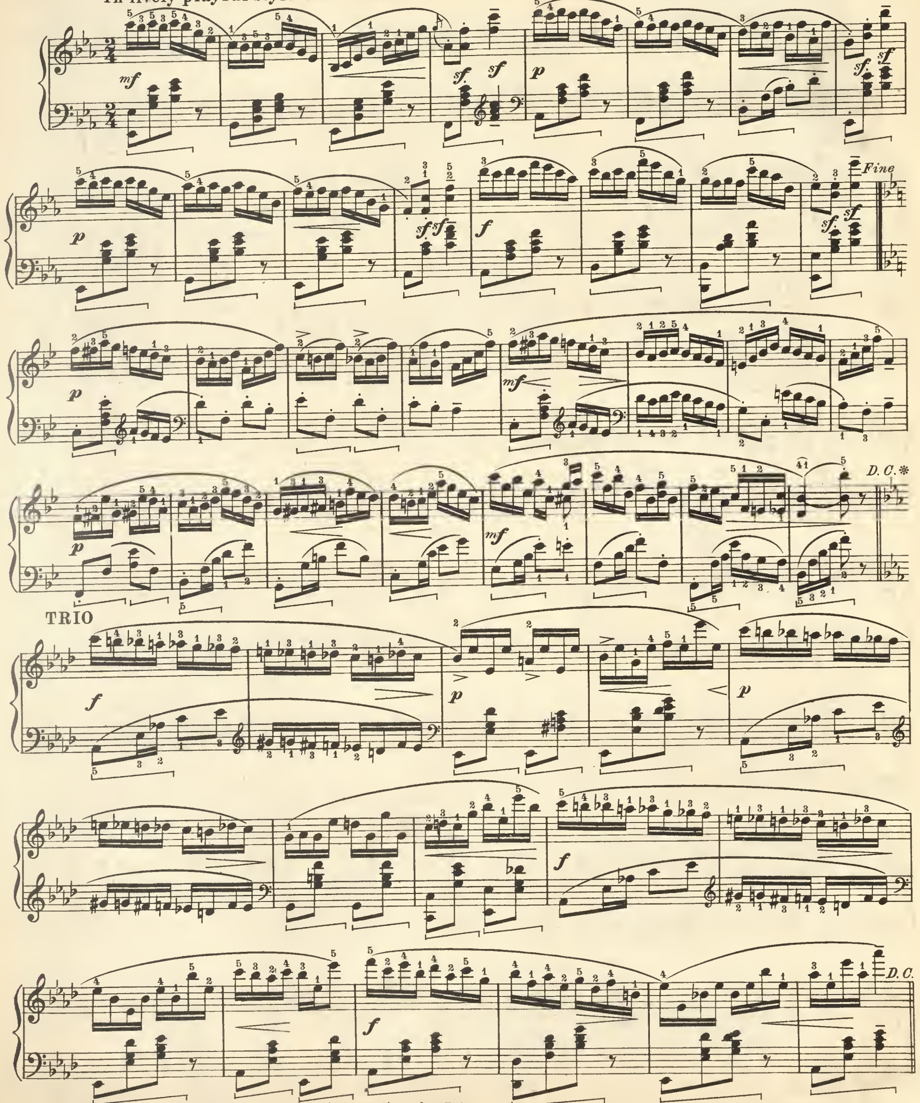
Copyright 1927 by Theodore Presser Co.

International Copyright secured

THE MOUNTAIN BROOK

FREDERICK A. WILLIAMS

In lively playful style M. M. ♩=108


mf
sf
sf
p
sf
Fine
p
sf
f
p
mf
p
mf
D. C.※
TRIO
f
p
p
f
f
D. C.

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

Copyright 1928 by Theodore Presser Co.

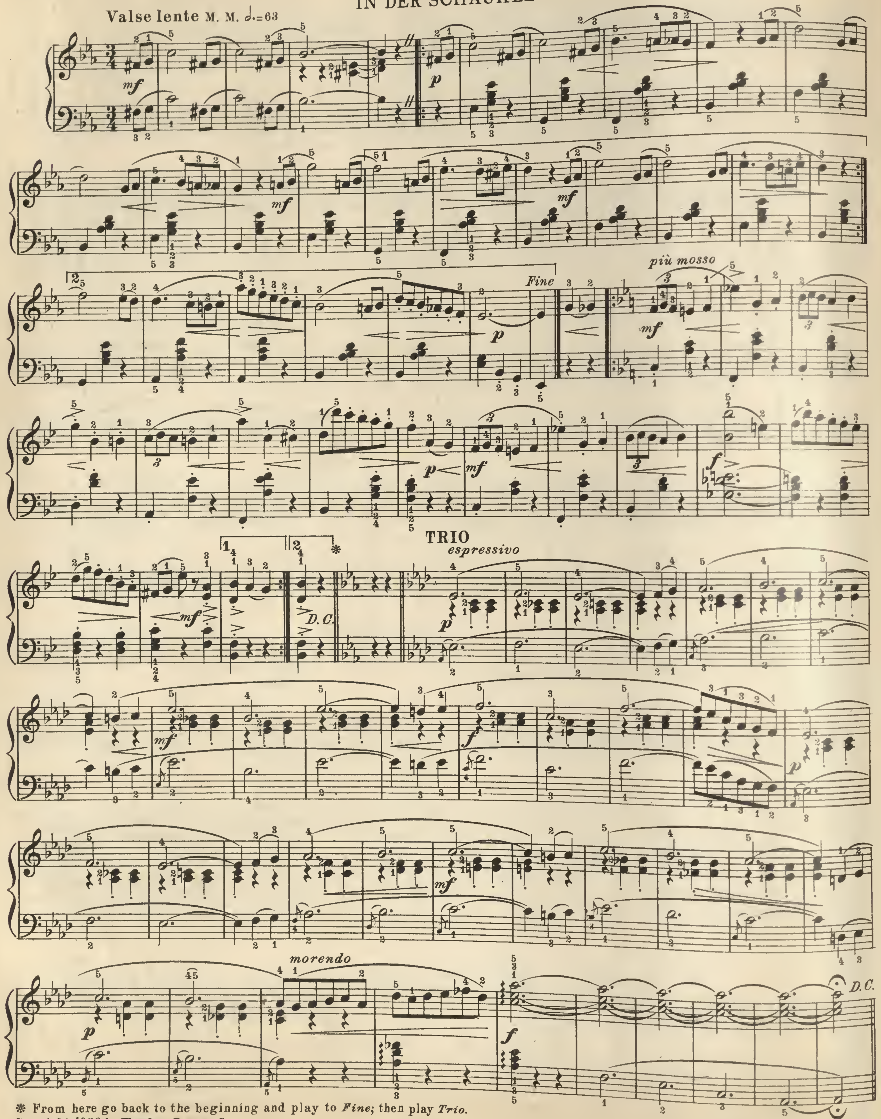
British Copyright secured

IN THE SWING

IN DER SCHAUKEL

In ballet style. Grade 3.

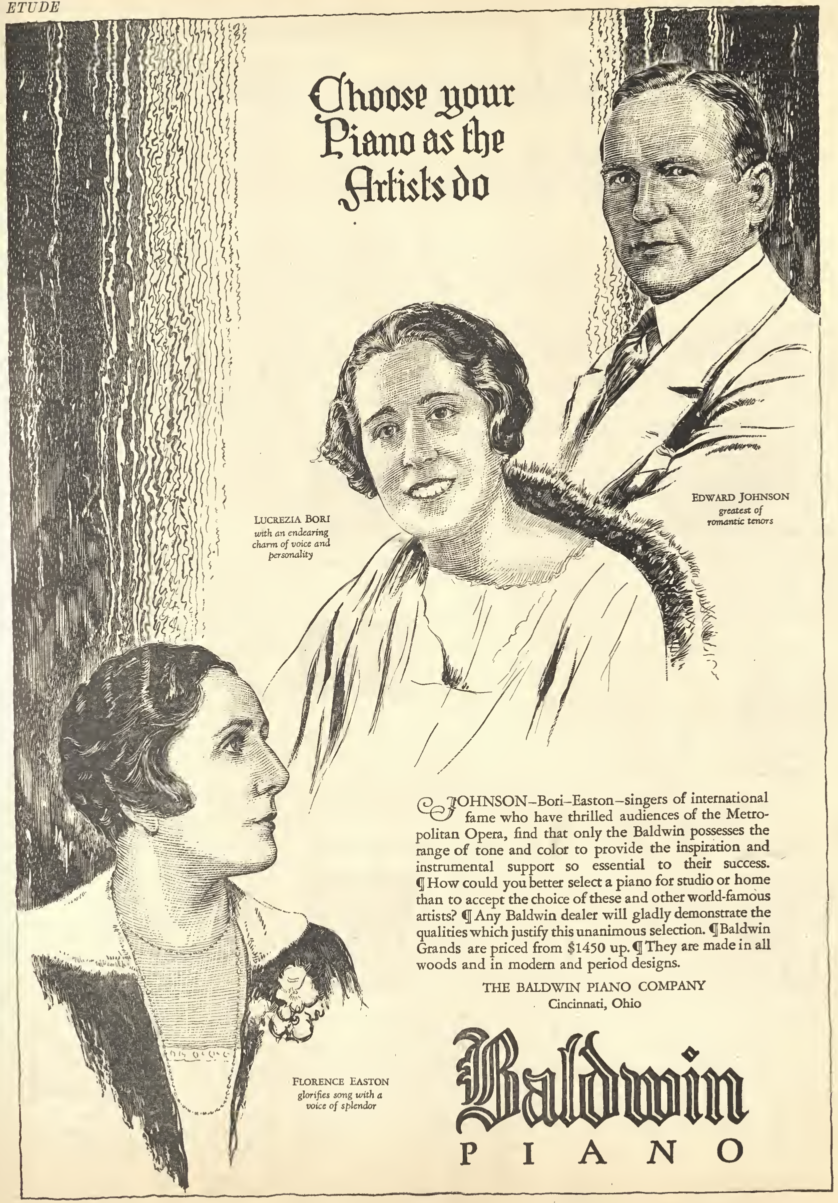
BRUNO BRENNER



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

Copyright 1928 by Theodore Presser Co.

International Copyright secured


Choose your Piano as the Artists do

LUCREZIA BORI
with an endearing charm of voice and personality

EDWARD JOHNSON
greatest of romantic tenors

FLORENCE EASTON
glorifies song with a voice of splendor

JOHNSON–Bori–Easton–singers of international fame who have thrilled audiences of the Metropolitan Opera, find that only the Baldwin possesses the range of tone and color to provide the inspiration and instrumental support so essential to their success. ¶ How could you better select a piano for studio or home than to accept the choice of these and other world-famous artists? ¶ Any Baldwin dealer will gladly demonstrate the qualities which justify this unanimous selection. ¶ Baldwin Grands are priced from $1450 up. ¶ They are made in all woods and in modern and period designs.

THE BALDWIN PIANO COMPANY
Cincinnati, Ohio

Baldwin
PIANO

Music Education

What Shall It Do For the Learner?
How Shall It Be Accomplished?

Two Great Educators AGREE on the object of Education!

MAX MASON
Retiring President of the University of Chicago, says:
"Education is fundamentally SELF-EDUCATION! Teachers should be personalities capable of inspiring curiosity in students."

GLEN FRANK
President of the University of Wisconsin, says:
"Education is Learning How to Learn—"

When two such educational experts agree on the Objects and Ideals of education it means they are being pretty generally accepted by teachers.

CREATION OF METHODS. It is the task of the teacher to create the METHODS of Education. Such Methods are expected to do three things for the learner. They should make him *want* to learn. They should show him *how* to learn. They should lead him to *enjoy* learning.

TEST OF RIGHT METHODS. There is one test that may be applied to all Methods. Do they add to the zest of learning? If they do, then they are *right* Methods! Right Methods should operate on the principle: If there is something to be done, ENJOY THE DOING! That is the secret of getting things done, just as it is the secret of the educational training endorsed by the two University Presidents.

MATERIAL FOR LEARNING. It remains for the publishing house to supply the Material to conform to these IDEALS and METHODS. Only through Right Material can modern education become effective. For IDEALS, METHODS and MATERIAL are three co-operative essentials of education. They are inter-dependent upon one another.

RIGHT MATERIAL whets the curiosity and satisfies it at the same time.
RIGHT MATERIAL induces the Learner to go on and on, adventuring in Learning.
RIGHT MATERIAL promotes ENJOYMENT in DOING and produces the most vital type of constructive EDUCATION!

THE A. B. C. OF RHYTHMIC TRAINING

By Elizabeth Waterman
Price, $2.50

What a Child Can Hear in Music

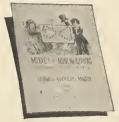
What a Child Can Learn to Do in Music

Through Listening to the Stories Told in the Language of Rhythm

ALTHOUGH originally written for use in Kindergartens and Grade Schools as a system of expressive and creative Rhythmic Training, it is today being seriously considered as supplementary rhythmic training for the young piano pupil.

This organized plan of Rhythmic Training promotes imagination, appreciation and responsive expression to music. No need for the teacher to improvise—all music provided for each grade.

MIDDLE C AND ITS NEAR NEIGHBORS



A complete instruction book for the Piano for a little child.

By Elizabeth B. Martin
Price, 60 cents

TELLS everything a Beginner needs to know in a way that makes learning real fun. No hard places to overcome, as each advance is so gradual.

FIRST STUDIES IN STYLE
Price, 75 cents

SIXTEEN SPRIGHTLY STUDIES
Price, $1.00

FIFTEEN INTERMEDIATE STUDIES
Price, $1.00

By Frances Terry

TECHNICAL Studies for the Piano that give due importance to melody, phrasing, pedalling and all that is involved in piano artistry. Short and interesting, they are the natural SUCCESSORS TO THE HELLER STUDIES.

CZERNY

(In New Form) as
Attractive Piano Pieces with Titles

SELECTED GEMS from all the Czerny Studies, compiled, adapted, transposed, re-arranged and unified into fascinating pieces that fit modern conditions and make study practice a JOY to the Learner.

by

By John Mokrejs
Books I and II
Price 65 cents each

TONE PICTURES FOR THE BEGINNER

By Buenta Carter
Book I. Price, 75 cents

AN introduction to the fundamentals of piano playing, made delightful through story, picture and enticing tunes.

Books II and III
Price, 50 cents each

PROGRESS in interest and gradual difficulty, distinguished by Preparatory Exercises that show the pupil How to Practice and Learn.

THE VERY FIRST VIOLIN STUDIES

Based on the Major and Minor Scales

By Ellis Levy
Vol. I, Major Studies. Price, 90 cents
Vol. II, Minor Studies. Price, 90 cents

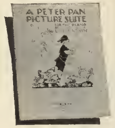
STUDIES planned to relieve the drudgery, arouse interest and promote enjoyment, written in the form of little pieces to be used after the first six months of study.

A PETER PAN PICTURE SUITE

For the Piano

By Louise Robyn

Price, $1.25



DO you believe in Fairies? You will, after you play these ten connected piano piano pieces thaat tell in music the complete story of Peter Pan, his friends and adventures! No need to urge pupils to practice these pieces.

MOTHER NATURE SONGS

By Kate B. Reed and
Henrietta C. Stevenson
Price 50 cents
Learn Nature Facts the Music Way

DELIGHTFUL little songs that teach NATURE FACTS about the wild flowers through gay verses, tuneful songs and attractive illustrations especially designed for the children to color with crayon.

MIRTH AND PLAY

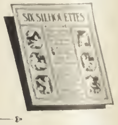
A Set of Easy Pieces for the Piano
By Florence A. Goodrich
Price, 75 cents, complete
Also Published Separately

IF you can show your pupils HOW to practice, if you can make them see and understand the music patterns which make up each piece, they will ENJOY LEARNING.

These pieces are published with study and teaching hints from the author that make Learning a delight.

SIX SILHOUETTES FOR LITTLE BOYS

Learning the Piano
By Bernice Bentley
First Grade
Price 65 cts. Also published separately, 30 cents each.



BECAUSE other Boys have enjoyed practicing these pieces, your boy pupils will be interested and enjoy them, too.

MUSIC FOR TWO PIANOS

TWO-PIANO ensemble playing promotes interest, develops a true sense of rhythm and cultivates the spirit of team work. The Vogue for Two-Piano compositions is increasing and we can offer Two-Piano Numbers from the early grades to the advanced.

CHOPIN ETUDES

Op. 10, Nos. 1-12.
Transcribed for Two Pianos—Four Hands
By Edouard Hesselberg

ALSO many transcriptions of standard piano pieces, including HARK! HARK! THE LARK. Schubert-Liszt-Hesselberg.

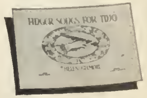
PRELUDE, C♯ Minor. Rachmaninoff-Hesselberg.

ALSO many second piano parts for elementary piano solos.

THE BUMBLE BEE, by Florence Rea. Second Part by Buenta Carter.

FINGER SONGS FOR TWO

By
Helen Gilmore
Price, 75 cents



DUETS for Teacher and Pupil that give that rich background of Harmony, Rhythm and Melody that is so much needed in the very early music lessons.

THE JOY OF DOING usually follows UNDERSTANDING. We quote two books below that will open the doors of UNDERSTANDING to music students.

CONSTRUCTIVE HARMONY AND IMPROVISATION

By Clare Osborne Reed
Price, $1.50

A NATURAL method that teaches you HOW to Understand and Use the language of Harmony in music. Unlocks the meaning of music.

HARMONIC MATERIAL AND ITS USES

By Adolph Weidig
Price, $3.00 (plus postage)

THE most important book on the subject issued in recent years. No serious musician, teacher or student can afford not to know this fascinating work.

CLAYTON F. SUMMY CO., PUBLISHERS 429 S. Wabash Ave., Chicago, Ill.

We want to help the teacher. We publish the kind of MATERIAL that will help the teacher. Write to us in regard to your teaching needs. We publish catalogs, descriptive circulars, teaching lists and the kind of music that will help make your teaching what you want it to be, a real contribution to a well-rounded education.

MUSICAL EDUCATION IN THE HOME

Conducted by

MARGARET WHEELER ROSS

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

A Novel Idea

PERHAPS the perplexed band of ETUDE mothers will profit by an original idea passed on to this department by a bright, active, little woman whom we met at a recent music conference held in connection with a meeting of the State Congress of Parents and Teachers.

This mother had always wanted to play the piano and had studied some in her youth, but because of an early marriage, the coming of children and restricted finances, she had never been able to arrange for any spare time in which to satisfy her musical cravings. Like most mothers she hopes to see her "suppressed desires" flower out in her daughter. Hence she started the girl in music, giving her a good instrument and the very best instruction that the community affords. Again, like most mothers, she has had to resort to constant prodding to keep up the practice of the daughter, a popular Miss, while the many interesting outside activities that modern school and social life offer are clamoring for her time.

Now, every day, she gives her daughter the choice of *washing the dishes* while mother plays the piano, or of *serious* practice while mother washes the dishes and listens. No jazz or so-called popular music is permitted at this time.

Mother is a woman of determination, and, after the choice is made, she does not hurry in the accomplishment of her task, but dawdles leisurely along with the pots and pans, extending the practice period as far as she dares. In this instance Mother "watches the clock!"

Furthermore, there is no compromise, no matter how attractive or insistent the demand may be for daughter to cut short, or "play hookey" in her share of the bargain.

"Ask Me Another!" Who washes the most dishes in this family?

Music in Babyhood

An Unusual Father

THE FOLLOWING letter is especially welcome for three distinct reasons: It proves the point for persistence and patience with the child of seeming lack of talent; it justifies the modest, conscientious, painstaking teacher, too often neglected in our present-day passion for publicity and go-getting tendencies, and it discloses the personality of an unusual father!

"Your invitation in the March number of THE ETUDE for parents of children who have proven something along musical lines seems to have been written to me personally.

"My boy is now past twenty-two and has proven the use of continuing to give a child music lessons when he seems to have no music in him. His case also proves the value of the old-fashioned teacher who comes to the house for a small sum for beginners. At seven years of age he could not carry a tune, though I had used the best music in the home since his birth and he had had music in the city school which he attended. Fearing I did not know enough to teach him myself I engaged a little elderly lady to come to the house for fifteen minutes each day and give him his lesson. The child was not stupid mentally (was a Phi Beta Kappa in college), but after a few years of lessons he could play only a few small marches and some simple things in a mechanical fashion.

"He understood the technical side of music—the part that called for mental work—quite well, but at twelve he certainly did not play as well as others of that age. He did not have to be driven to the piano to practice, but he did his work only because it is his temperament to do his work. I said to his father, 'What is the use of trying to have him become anything more than he is in this line?'

"His father said, 'I never had a chance for music lessons. Let us keep on as long as he doesn't absolutely rebel.' So we kept on.

"I have forgotten just what was the piece or the experience which woke him up—but not long afterward he suddenly began to pick up things of his own accord, playing them (because the muscles had been trained and were ready to use without delay for preliminaries of learning) with feeling and expression and a certain nicety of taste which had seemed to arrive over night. When in High School he took up the clarinet and played in the orchestra. Before two years at this were completed he was given the class of beginners in the clarinet. He played the solo parts on that instrument and occasionally joined in with the Park Band. He also took vocal lessons at this time and continued practicing his piano whenever he had time. In college he played with the Glee Club and sang with them three years. He now sings in our church chorus, frequently solos, and plays accompaniments often. It has been the means of a great deal of enjoyment and satisfaction to him and to our family. If he had discontinued the piano work when I spoke of his doing so he would probably have been deaf and dumb to musical enjoyment.

"I certainly believe in starting the muscle training and eye training and coördinating of the action and mental process in music early. Then when the 'teens' come and the child begins to appreciate the artistic side of music he has the tools ready to use. The drudgery is over.

"ROCHESTER MOTHER."

Are You in the "KNOW"?

THE INTRODUCTION TO THE PIANO

—By—

JOHN THOMPSON

Price, One Dollar

THE INTRODUCTION
TO THE PIANO
BY
JOHN THOMPSON
PRICE ONE DOLLAR
SCHROEDER & GUNTHER INC
NEW YORK

THIS BOOK WILL HOLD ANY CHILD'S ATTENTION THROUGH ITS STYLE, WORDS, PICTURES AND GENERAL ATTRACTIVENESS

Though the composer does not say so, this excellent book is a perfect and complete method from the very easiest to the end of the first grade. All of elementary notation is carefully explained and fixed by charts and examples; rhythm and melody-playing are started; and imagination is stimulated by pictures and suggestive annotations. Add to these virtues the undeniable cleverness and freshness of Mr. Thompson's idea, and you have a mind-picture of the book.

Other Interesting Elementary Books

LET'S PLAY, by Vida Roper . . . . Rhythmic First Piano Solos With Illustrated Titles.	.85
BROKEN TOYS, by Harder . . . . . A Set of First Solos With Words.	.65
KEYBOARD FROLICS, Books I and II, each, By John Thompson First Studies in Velocity.	.65
FIFTY SELECTED STUDIES . . . . . Compiled and Edited by John Thompson A Book Containing the Works of the Master Etude Writers and only such material as is adaptable to Modern Piano Teaching.	1.00

If Your Dealer Cannot Supply You, Send to Us Direct

SCHROEDER & GUNTHER, Inc.
17 East 45th Street New York, N. Y.

ON APPROVAL E. S. 1928

SCHROEDER & GUNTHER, INC.
17 East 45th St., N. Y. C.

Gentlemen—Kindly send on approval for Sixty days, publications mentioned above.

☐ *Check here if Supplementary Teaching Pieces are desired on approval.*

Name ....
Street ....
City .... State ....
Reference ....

Why Willis Serves the Music Teacher so promptly, so efficiently

- WILLIS publishes the most modern educational music.
- WILLIS carries the most complete stock of everything in music.
- WILLIS' mail order department is within one day's ride of over sixty million people.
- WILLIS' location saves delay and also considerable cost in transportation charges.
- WILLIS' prompt service cannot be equalled by anyone.
- WILLIS' prices are always as low as any other firm.

The WILLIS PROGRESSIVE "ON SALE PLAN" offers music teachers an unusual opportunity to have on hand during the teaching season a liberal quantity of books and music including all the **new publications.**

This plan will prove an "ever-ready" means of supplying for each of your pupils the proper piece when it is needed. All music sent under this plan may be kept until the close of your teaching season.

This book tells all about "Willis Mail Order Service." It will interest every Music Lover

A copy will be sent FREE to you or any of your friends

NEW BOOKS
For the New Season

KEYBOARD SECRETS
DOROTHY GAYNOR BLAKE

KEYBOARD SECRETS
By Dorothy Gaynor Blake

One of the most useful of current popular books intended to serve two specific purposes. By short, simple finger-drills the pupil develops keyboard freedom, accuracy, strength and control. Secondly, problems of hand-control and phrasing briefly taken up one at a time. Handsomely illustrated.

Price, $1.00

FIRST · STEPS · IN CHORD · PLAYING
DOROTHY GAYNOR BLAKE

FIRST STEPS IN CHORD-PLAYING
By Dorothy Gaynor Blake

Planned to teach chord-playing and the first steps in harmony. In this book pupils are taught to harmonize and play familiar melodies at the keyboard. The simplest way to better sight-reading and early composition

Price, $1.00

FUN IN SCALE PLAYING
Rhythmical Scales for Young Students
by MATHILDE BILBRO
THE WILLIS MUSIC CO.

FUN IN SCALE-PLAYING
By Mathilde Bilbro

Thirty-two clever little exercises and pieces under the subtitle "Rhythmical Scales for Young People." The pieces are built on scales in various keys and are really recreations.

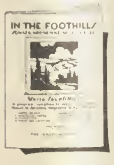
Price, 75 cents

NEW PIECES
For the New Pupils

IN THE FOOTHILLS
By Marie Seuel-Holst

Rarely, if ever, has any piece met with such enthusiasm as the Sonata Mignonne "In the Northland," hence, the appearance of this sequel will be welcomed by many teachers and pupils. Each of the four movements is a gem in itself. The warm romantic imagination of the composer simply carries you away with the Music Fairy through the westward travel in the Fairy Air-boat.

Price, 60 cents



IN THE NORTHLAND
Sonata Mignonne
By Marie Seuel-Holst

This fascinating sonata is one of the most interesting educational works published It is the smallest complete sonata written. Each of the four movements is complete in itself and may be played as a separate piece. The work is prefaced by an analytical story, illustrated with musical figures and charming pictures Delightfully melodious, this piece may be conscientiously recommended as a favorite for teaching and as a program sonata.

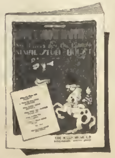
Price, 60 cents

IN THE NORTHLAND
SONATA MIGNONNE

THAT'S WHAT HAPPENS
By Marie Seuel-Holst

A collection of six very interesting teaching pieces making a special appeal to boys. Published in book form with six beautiful illustrations. Also in sheet form without pictures.

Price, complete, $1.00



THE WILLIS MUSIC CO.
137 West Fourth Street
CINCINNATI, OHIO

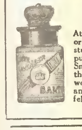
TEACH the Buescher Saxophone

Only a Buescher affords you such remarkably quick and easy results. **Patented Snap-on Pads,** the greatest improvement for beauty of tone — easy to replace — no more cementing. Found only on the Buescher. Patented Automatic Octave Key — always positive. Perfect scale accuracy. **Easiest to play** because of exclusive improvements. You can quickly master the Buescher—then teach it.

Increase your Income. Young people everywhere want to play. Any instrument on 6 days' trial—easy payments to suit. Write for complete information and Saxophone Book. [457]

Buescher Band Instrument Co.
2500 Buescher Block Elkhart, Ind.

CROWN LAVENDER SMELLING SALTS



At home, at the theatre, while shopping or traveling, or if you find yourself in stuffy rooms or crowded places, the pungent fragrance of Crown Lavender Smelling Salts clears the brain, steadies the nerves, counteracts faintness and weariness. It is invigorating—a delight and comfort. Sold everywhere. Schieffelin & Co., 170 William St., New York.

Maybelline
Eyelash Beautifier

Instantly darkens eyelashes and brows. Makes lashes appear longer and more luxuriant. Gives depth, brilliance, expression and charm to the eyes. Harmless. Easily applied. Approved by millions of lovely women the world over. Solid or water-proof Liquid Maybelline, Black or Brown, 75c at all toilet goods counters.
MAYBELLINE CO., CHICAGO

Five New Recreation Pieces
For Piano by Ivan Moscow
EASY GRADES [Sheet Music]

At the Circus (2)	.30	Doll's Waltz (1B)	.30
March of the Manikins (2)	.30	Mazurka (3)	.40
On the "Merry Go Round" (2)	.35		

Sent upon receipt of price less 25% or all 5 for $1.00
PARAMOUNT PUBLISHING CO.
1207 W. 37th Street Los Angeles, Calif.

Faust School of Tuning
STANDARD OF AMERICA
ALUMNI OF 2000
Piano Tuning, Pipe and Reed Organ and Player Piano. Year Book Free
27-29 Gainsboro Street
BOSTON, MASS.

PARKER'S HAIR BALSAM
Removes Dandruff—Stops Hair Falling
Restores Color and Beauty to Gray and Faded Hair
60c. and $1.00 at druggists.
Hiscox Chem. Works, Patchogue, N. Y

Kill The Hair Root

My method is the only way to prevent the hair from growing again. Easy, painless, harmless. No scars. Booklet free. Write today enclosing 3 red stamps. We teach Beauty Culture. D. J. Mahler, 149-A Mahler Park, Providence, R.I.

A $250.00 RADIO *for You!*

No Cost or Obligation Involved—SEE PAGE 701

QUESTION AND ANSWER DEPARTMENT

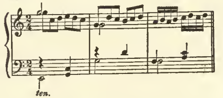
Conducted By ARTHUR DE GUICHARD

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

Sustained Notes.

Q. *In the accompanying measures*

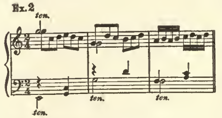
Ex.1



measure 1, treble, should both Gs (the half-note and the eighth-note) be played in succession? Is measure 2 played similarly? In measure 3, bass, are the two Fs also played one after the other? Please show how these should be played.—A. M. R., St. Louis, Missouri.

A. Play as follows:

Ex.2



Sustain all notes for their full value.

To Continue or Not to Continue Piano.

Q. *I am twenty-three, married and have two small children. I studied piano for a year, then had to give it up. But I have since begun to practice again and have advanced to third and fourth year work. Should I give it up or keep on studying? Could you indicate some books suitable for a "self-help" student?*—D. M. J., Lansing, Michigan.

A. Continue your piano-study by all means, if only for the education of your children. Study "New Piano Method," by Schmoll, Books I and II; all of Heller's "Studies," in their order; some Czerny "Finger Exercises," "Cramer's "Fifty Studies," Haberbier "Studies," Mendelssohn's *Lieder*, and so forth.

Am I Too Old to Become a Professional Composer?

Q. *Would it be wise for me to enter a music-school for the study of harmony and composition, with a view to becoming a professional composer? Am sending a book of my compositions, for your judgment. I am a trumpet-player, a member of the Musicians Union, not very successful, owing to having developed through a wrong method (am self-taught) faults which it is impossible to correct. I am forty, never had a music-lesson, not a master of English, have no sense of absolute pitch. What do you advise?*—J. K., Oakland, California.

A. Your book of hymn-tunes is interesting but with too many evidences of want of fundamental knowledge of harmony. There are frequent passages of imitation which gives promise of better things but which come to an abrupt stop without adequate development. They are also faulty in musical grammar. If you could devote several years to the study of harmony, counterpoint and composition, you might be able to write with greater facility and felicity. But I question whether it would be worth the sacrifice of your work of years from a professional point of view. There is a large number of "professional" composers, the majority greatly underpaid for the time consumed, and there are very few "plums" to be striven for or gained. Frank advice, frankly offered. The book has been returned by mail.

Radical Removal of Tonsils?

Q. *I would very much appreciate your opinion as to whether or not the removal of tonsils is detrimental to the singing voice? Thank you.*—Mrs. G. M. L., San Antonio, Texas.

A. Answering your question in the most direct way, let me assure you that the removal of tonsils is not in the slightest degree detrimental to the singing voice; on the contrary, *it is beneficial to it.* Tonsils are unhealthy excrescences, of no earthly use or good to any one. They are nests for microbes. Any infection passing over them is caught in their toils and propagated with alarming rapidity. More dangerous diseases are spread by diseased tonsils than, probably, by any other means. But in order to remove all possibility of damage to the voice from the simple surgical operation of "ablation of the tonsils," the surgeon should be informed that the patient is a singer, so that extra care may be taken that no chance injury is done to the pillars of the fauces. Also, never allow them to be treated with any form of nitrate of silver.

"Voice" Exercises Without a Teacher.

Q. *I would like to know if you could give me some voice-building exercises to practice daily, as a sort of "Vocal Daily Dozen," until I can take up the study of vocal music.*—R. A. H., Dayton, Kentucky.

A. Such a thing could be done, but a doctor who prescribes for a patient he has never seen, whose health he has never diagnosed, whose possible and probable defects and diseases he cannot know by actual and careful examination, is but a charlatan. For "doctor" and "patient" read "teacher and pupil." If you wish to study singing, consult a competent teacher—the best you can find—and carry out his instructions to the letter.

Credit for Music-Study by Colleges.

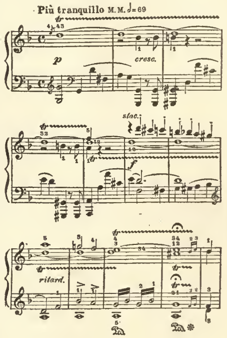
Q. *Will you please give a list of the Standard Colleges in America which give full credit for study of music, and name any colleges that make music a major subject?*—Director of Conservatory.

A. The answer required would occupy too much space. Consult the "American Supplement" of "Grove's Dictionary of Music," published by Theodore Presser Company, Philadelphia, under heading of "Colleges, Music in."

Cadenza of Mozart Concerto, Edited by Reinecke.

Q. 1. *Please tell me how the trill is played in the last eleven measures of the cadenza for the Mozart "Concerto," by Carl Reinecke? 2. Which cadenza is considered best for this Concerto?*—A. B., Brooklyn, New York.

A. 1. Play as marked:



2. The "Reinecke."

The Whole-Tone Scale.

Q. 1. *What is the whole-tone scale? 2. How many are there of them? That is to say, in the usual major scale there are twelve notes to the octave. So, how many whole-tone transpositions are there? 3. Which composer has employed it the most, so that all its possibilities may be understood?*—Dorothy B., Pawtucket, Rhode Island.

A. 1. The whole-tone scale, as its name implies, proceeds by consecutive steps, or degrees, of six whole-tones; for example, C-D-E-F♯-G♯-A♯. Before its adoption by composers, it was well-known as the "organ-tuner's scale." 2. An examination of these degrees will show that the whole-tone scale cannot have more than two series, one beginning on C and the other on C♯. If it move to D, it is seen to be in the series of C once more. Some composers, in order to keep the letter names in regular sequence from the tonic to its octave, change the names of certain notes enharmonically. For example: C-D-E-F♯-G♯ A♭-B♭-C. 3. Debussy has examined its possibilities more thoroughly than any other composer. Study his *L'Après-midi d'un Faune.*

More Pupils for You With Melody Way
- - - - - - double your income

With Melody Way you can give piano instruction to a whole class at once. Hundreds of teachers throughout America have doubled their incomes in this way. You can, too. Melody Way fascinates children. Little rhythmic songs are played and sung from the start. The first lesson arouses enthusiasm. Makes beginners feel like real musicians. Every lesson is a pleasure. No scales, exercises, and drills at the beginning. These come later when interest is at a high pitch and finger technic has been developed naturally.

Let us show you just how to organize classes and teach by this profitable and delightful new method. Mail the coupon for full information.

Melody Way
—TO—
Teach Violin
Now Available

The same new music pedagogy that has made Melody Way to Play the Piano a phenomenal success is the basis of this new method of violin instruction—Melody Way to Play the Violin. Left hand development, correct bowing, artistic phrasing etc., are taken up in graded technical steps. Just completed. Write for full information.

Miessner Institute of Music
441 Broadway
MILWAUKEE, WISCONSIN

MIESSNER INSTITUTE OF MUSIC, E-9-28
441 Broadway, Milwaukee, Wis.
Gentlemen: Please send me details about:
☐ Melody Way to Play the Piano.
☐ Melody Way to Play the Violin.
(*Be sure to check information desired*)
Name ....
Address ....
City .... State ......
I am teaching ☐ privately ☐ in public schools.

MAKING MUSIC INTERESTING TO PUPILS

ATTRACTIVE MATERIAL AND COLLATERAL WORKS THAT PROVIDE THE TEACHER WITH WAYS AND MEANS OF GIVING PUPILS NOT ONLY A GREATER JOY IN MUSIC BUT THE MORE COMPLETE MUSICAL EDUCATION TO WHICH EVERY MUSIC STUDENT IS ENTITLED

Juveniles get a genuine delight out of music study when given this book.

YOUNG FOLKS' PICTURE HISTORY OF MUSIC

By James Francis Cooke

Price, $1.00

With Over 100 Cut-Out Pictures

STARTING out with the earliest legendary tales as to the origin of music, this book tells of the development of music down through the centuries and gives the young music student an acquaintanceship with all of the great Masters. Everything is told in easily understood language and in story-like form and the youthful student finds pleasure in the cut-out pictures which are to be pasted in the blank spaces provided in the book. This is one of the features that helps to impress the facts upon the mind of the pupil and the questions at the end of each chapter further aid in making the knowledge gained a permanent possession. Thousands of these books are used annually by teachers because they mean so much in creating an enthusiastic interest in other music study.

A text book giving a strong foundation for future musicianship.

HARMONY BOOK FOR BEGINNERS

By Preston Ware Orem

Price, $1.25

THIS is not a book that is recommended for the young piano beginner, but rather for students of a fair reasoning age who have been well grounded in notation and the rudiments of music. This book is written in such a thoroughly colloquial manner and so clear and simple that no teacher need hesitate about giving pupils the study of harmony it affords, particularly when it will add so much to the student's true appreciation of music. In a comparatively few years, this Harmony Book for Beginners has achieved popularity never before enjoyed by any harmony book, simply because it had such merits as to make harmony study an interesting insight to real music and not a bewildering maze of rules modified or amplified so frequently as to confuse. After the students have completed this beginners' book, it is the rule that they are eager to take up further study in the same author's book "Theory and Composition of Music."

STORIES OF STANDARD TEACHING PIECES

By Edward Baxter Perry

Price, $2.00

THIS book makes it possible to give the piano pupil information about pieces to be studied that will make those pieces more fascinating than if just handed to him without any information as to romance or anecdote surrounding pieces or the composers. While this book covers many favorite teaching pieces from the third to the seventh grade, by such composers as Grieg, Godard, Nevin, Rubinstein, Schytte and others, it cannot, of course, cover all the teaching pieces in popular use. Treatment of those covered suggests ways and means by which teachers can provide something interesting about other numbers. Teachers of advanced students or the advanced students themselves will gain great help in the same author's other book along somewhat similar lines, but covering works chiefly from the Masters, which is entitled "Descriptive Analyses of Piano Works."

STANDARD HISTORY OF MUSIC

By James Francis Cooke

Price, $1.00

EXCEPTING the very young student, music students of practically every age will find this a fascinating text book for the study of musical history. Its chapters are virtually forty story lessons in the lore and romance of music. It is very generously illustrated and among its features is a musical map of the world. Hundreds of teachers and scores of schools and colleges have permanently adopted this history of music as their standard text book. Even if a teacher should not see fit to conduct musical history classes, it would be found very beneficial to see that every student, and if possible, the parents of students secure and read this history of music.

THE PIANIST'S DAILY DOZEN

By Charles Macklin

Price, 50 cents

THIS book does give added pleasure to the earnest piano student, in that it furnishes well formulated exercises that so help the hands as to eliminate much technical practice and yet make any technical work undertaken easier of accomplishment.

THE SCHUBERT CENTENNIAL

EVERYWHERE LEADING MUSIC TEACHERS, MUSICAL ORGANIZATIONS AND PROFESSIONAL ARTISTS ARE GIVING SPECIAL ATTENTION DURING 1928 TO FRANZ SCHUBERT AND HIS BEAUTIFUL MUSIC AS A FITTING COMMEMORATION OF HIS DEATH ONE HUNDRED YEARS AGO—NOVEMBER 19, 1828.

The teacher wishing to arrange a Schubert Centenniol Program has opportunities to moke a pupils' program with pupils of all ages participating or to make a program of larger scope and wider community interest by combining a pupils' progrom with o choir or chorol orgonization or with proficient instrumentol or vocol soloists. At all events pupils will appreciate a tie-up with the Schubert Centennial in their lessons.

A Selected List of Schubert Material

Piano Solos

Cat. No.	Title	Grade	Price
11190	Premiere Valse (Simp. by Sartorio)	2	$0.25
2456	Rosamunde Air	2	.20
12942	Marche Militaire, Op. 51A (Sartorio)	2½	.30
13965	Hark, Hark, the Lark! (Harthan)	2½	.25
319	First Waltzes, Op. 9, Nos. 1, 2 & 3	3	.30
2670	Scherzo in B Flat	3	.25
22716	Andante from Symphony in C	3	.25
18890	Melody (The Wanderer)	3	.25
18427	Serenade (Orem)	3	.25
17742	Ballet Music from "Rosamunde"	3½	.25
5785	Military March, Op. 51, No. 1	3½	.30
18428	Fragment "Unfinished Symphony"	4	.25
23208	Menuetto in A Minor	4	.30
4565	Moment Musical, Op. 94, No. 3 (F min.)	4	.20
11266	Moment Musical, Op. 94, No. 4	5	.40
3149	Impromptu, Op. 142, No. 2	5	.30
22750	First Movement from Sonata in A min., Op. 42	5	.60
7355	Moment Musical, Op. 94, No. 2 (F min.)	4	.20
11263	Impromptu, Op. 90, No. 1	6	.45
7354	Impromptu, Op. 90, No. 4 (A flat)	7	.50

Other piano compositions by Schubert and concert transcriptions of his melodies suitable for more advanced students or concert pianists cheerfully named on request.

Piano Four Hands

Cat. No.	Title	Grade	Price
17237	Ballet Music from "Rosamunde"	4	$0.35
14648	Fragment "Unfinished Symphony"	4	.35
18173	Marche Heroique, Op. 27, No. 3	4	.40
3151	Military March, Op. 51, No. 1	3	.35
13040	Moment Musical, Op. 94, No. 3	4	.25
13704	Serenade	4	.40

SCHUBERT—CHILD'S OWN BOOK OF GREAT MUSICIANS

By Thomas Tapper

Price, 20 cents

THIS is a book to delight the young student who some day hopes to play Schubert's beautiful music. It is a simply, but interestingly told story of Schubert. Cut-out pictures, a needle and silk cord with cover for binding the book and blank pages for the pupil's thoughts give the little music student joy in making this his "own book."

Those desiring songs, choral numbers, school choruses, anthems, violin numbers, organ numbers or other arrangements of Schubert's music may secure actual copies for examination according to our "On Sale" plan.

SCHUBERT ALBUM FOR PIANO

Price, $1.00

An album that belongs in the library of every music teacher, ambitious piano student and sincere lover of music. It contains 24 numbers.

The Theodore Presser Co., stands ready to help any teacher confronted with problems as to how to make music study as interesting as possible. Just write telling those problems and ask that material covering them be sent for examination. This covers any porticular technical phases or such needs as study pieces with special appeal to boys, pieces for girls, pieces for grown-up beginners, etc.

Any mention of attractive material for pupils would be incomplete without this irresistible very first piano book.

MUSIC PLAY FOR EVERY DAY

"The Gateway to Piano Playing"

IT would take pages to point out all of the fine teaching features of this book, as discovered by those teachers who already have had tremendous success in its use with young students. It is ideal for beginners between the ages of five and ten, but we have had teachers tell us that pupils of ages beyond what might be considered juvenile ask to be started on this book, because of the very fascinating way in which it carries the beginner on through to an ability to play the cleverly simplified arrangements of classical melodies found in the last pages of the book. Music Play appeals to the child from beginning to end with its wealth of captivating illustrations, cut-out pictures, game-like study procedures and enjoyable little melodies and exercises. This book has been pronounced the greatest aid for teaching success produced in years. It is so wholly different from other first instructors that no teacher should miss becoming thoroughly acquainted with it.

Price, $1.25 Complete
Also Published in Two Ways for Convenience in Class Use
In Four Books—Price, 40 Cents Each
In Twenty Playtimes—Price, 25 Cents Each

A little book providing novel, instructive and entertaining material for youthful music clubs or pupils' recital programs.

MUSICAL PLAYLETS FOR YOUNG FOLKS

By James Francis Cooke

Price, 60 cents

ONE nation-wide authority on music went so far as to express the hope that every school student, even up to the junior school age, might have an opportunity to participate in or witness the little playlets in this book, since they make for a better appreciation of music through their living representation of incidents in the lives of the immortal Master composers. The possible uses of these playlets, calling into action the natural histrionic talents, will be appreciated by teachers once making their acquaintance.

A book to engender musical appreciation on the part of young people in the private studio, school or in the home.

GEMS OF MELODY AND RHYTHM

FOR THE PIANOFORTE

Compiled by Blanche Fox Steenman

Price, $1.00

THIS book is very popular because it provides a method of awakening musical appreciation through the appeal to the natural rhythmic sense of young people, even down to those in the kindergarten. The selections presented represent some of the world's best music in such arrangements as can be played by the average pianist. The principle is for the teacher or parent to play these numbers for young people, likening them to some activity or mood understood by the child. The index of the book, giving interpretative hints upon each piece, makes this possible. Piano teachers, as educators, should feel an obligation to inculcate in their young students a true appreciation of good music and, somewhere in the teaching procedure, provision should be made for work of the character stressed by this book.

BEGINNING WITH THE PEDALS OF THE PIANO

By Helen L. Cramm

Price, 75 cents

TRUE beauty in piano playing comes with the intelligent use of the pedals and rather than let young students develop bad pedalling habits, this excellent book starts out toward the completion of first-grade work to guide the pupil early in an appreciation of the proper use of the pedals.

THEODORE PRESSER CO.
DIRECT MAIL SERVICE ON EVERYTHING IN MUSIC PUBLICATION
1712-1714 CHESTNUT STREET, PHILADELPHIA, PA.

EDITORIALS

An Incredible Mental Achievement

FOR many years THE ETUDE MUSIC MAGAZINE has been stressing the great advantages of music study as a mind trainer. We have contended with the late President Eliot of Harvard that "Music properly taught is the best mind trainer on the list." What does this superlative statement mean? It implies that the individual who is taught music thoroughly has the advantage of a mental drill so extraordinary that the average intellectual attainments of the average person must suffer by comparison.

Let us take the extreme case of the accomplishments of a great virtuoso. We asked Mr. Josef Hofmann for a representative program with a view to having the mental operations analyzed and audited. Mr. Hofmann sent us the following:

Bach-Liszt, Fantasia and Fugue in G Minor.

Beethoven, Sonata, Opus 106.

Chopin, Ballade in F Minor.

Chopin, Prelude, Opus 28, No. 1.

Chopin, Prelude, Opus 28, No. 8.

Debussy, Soirees dans Granada.

Bokafrepf, Marche in F Minor.

Strauss-Godowsky, Hedermains.

JOSEF HOFMANN

Eminent Pianist and Pedagogue

This program was placed in the hands of a member of our staff with a view to estimating accurately all of the mental operations involved. The work of counting the operations (notes and fingering, accidentals, interpretation, rests, pauses, phrasing, pedaling, metre, rhythm, and other details) took this musical expert nearly a week to audit and collate, and this with the assistance of an adding machine. The result was that 319,418 operations were required in a program which Mr. Hofmann presents in not more than ninety minutes of playing time. This indicates that Mr. Hofmann's mind travels consciously and sub-consciously at an average rate during this period of about 4,000 operations a minute. In no other life calling is a greater demand made upon the human brain muscles and nervous system. The musician's brain flies ahead at an aeroplane speed which makes that of the average man appear like the old-fashioned stage coach. More than this, every note must be delivered with the extreme split second accuracy of a chronometer. Every note must have the right accent, touch, length and must bear its proper relation to the lofty aesthetic demands of an artistic masterpiece. Still more, this is only one program among scores which the virtuoso pianist is expected to retain from *memory* in his repertoire. His mental achievements, therefore, make those of the average professional man and the average business man appear like mere pygmies.

This giant intellectual work is reserved for the specialist, the virtuoso. However, all music study has a proportionate effect in quickening the mental machinery, sharpening the wits, improving the memory, and establishing better mind and muscle co-ordination. Time and again in THE ETUDE we have published lists of men and women who have had a fine musical training in youth, and have willingly stated that their life success in other callings has been helped by the mental discipline afforded by music. We know of one man, in fact, whose name is well known to ETUDE readers, who was in the professional musical field until he was over fifty. He then went into business and soon occupied one of the finest and most lucrative managerial positions in the country. Another case is that of one of our best American composers whose works have been done at the Metropolitan and by our great Symphony Orchestras. This gentleman conducts a highly successful mercantile business said to gross over $2,000,000 a year. These facts have been stressed in THE ETUDE to convince practical parents of the enormous mind sharpening value of music study. Music study will not turn a fool into a wise man, but it will in almost every case enormously help all who have the opportunity to engage in it. We have made this curious census of Mr. Hofmann's achievements (which is similar to that of all great virtuoso pianists) because it will assist many unthinking people to gain a new respect for the brain capacity of musicians. No wonder that Ralph Modjeski became a master of mathematical detail, that made him the world's greatest bridge builder. His training and practice of music imposed intellectual feats even greater. Examine the score of Parsifal and you will find a piece of artistic engineering beside which the average plan for a huge structure pales into insignificance.

THE JOY OF MUSIC MAKING

MILLIONS of people have a thrillingly good time watching professional baseball every year. Fresh air, healthy excitement, tonic sun rays, change of view, all contribute to make this amusement worth far more than the fortunes in time and money spent for it.

But—no one who knows will ever claim that those who go to a professional baseball game ever have half as much fun as the boys on the nine in the back lots. It is the difference between seeing and doing.

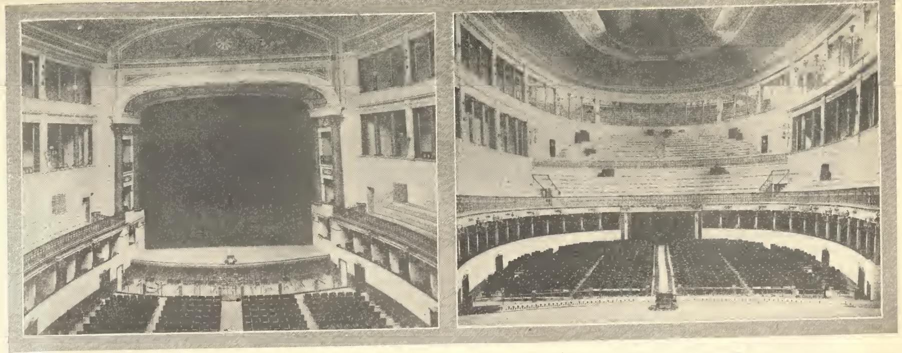
It is a wonderful experience to hear great singers, great players, great orchestral and choral groups. Because it is possible to hear them with far more frequency by means of the priceless radio and the marvelous sound reproducing instruments, teachers everywhere advocate their importance. Musical ambitions, taste and culture in America have advanced more in twenty years than during the two previous centuries.

On the other hand the experience of actually singing or playing or participating in choral or orchestral groups affords a marvelous and different kind of brain discipline resulting in intellectual, musical and cultural experiences which must always be of incomparable importance. A few terms of lessons on the piano, for instance, open the understanding to the art, making all musical contacts thereafter vastly more enjoyable in this age of tonal miracles. All music thereafter becomes far more intriguing.

The value of hearing great music is inestimable. It is virtually revolutionizing our civilization and, is repopulating homes deserted for outside diversions. We know from past experience that this is merely a harbinger of a huge desire upon the part of intelligent and well informed people to provide the incalculable advantages of the study of an instrument, or the study of the voice for their children—not merely to make more professional musicians, but to produce better drilled brains, finer, sharper minds, and loftier souls, such as only a well regulated and persistent musical training can bring about. Educators and psychologists the world over are united upon this vital point in our civilization. *Study Music!*

"MUSIC STUDY EXALTS LIFE"

Copies of this page suitable for hanging in the studio will be sent gratis upon application to *The ETUDE Music Magazine.*



THE POLITEAMA IN FLORENCE

NOTE THE EGG-SHAPED CONSTRUCTION

A VIEW FROM THE STAGE

Music in the City of Flowers

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

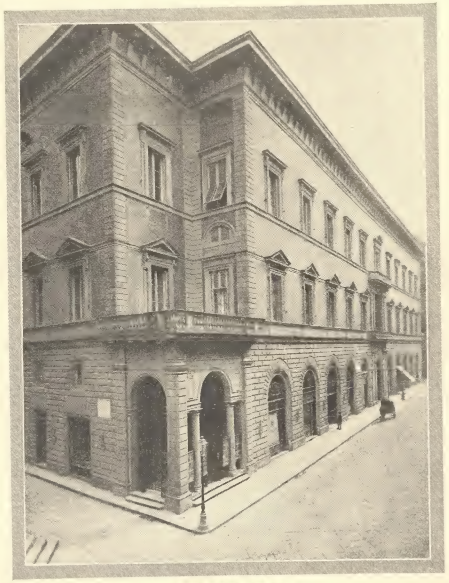
By JAMES FRANCIS COOKE

MANY YEARS AGO I saw for the first time a mandarin duck. For a long time I had been admiring its prototype in Chinese prints, screens and porcelains, but never in the wildest figments and pigments of imagination could I conceive that such an odd and pyrotechnically colorful bird existed. In much the same manner I had seen on the hats of my lady friends many queer and beautiful artificial blossoms I had never known and never supposed existed. On the street corners of Florence these lovely botanical oddities are everywhere to be seen. One does not find them in the profusion that floods one's sense of beauty at Nice or Cannes; but in the wonderful Florentine setting, smothered with age, one readily understands how this came to be known as Florence—the city of flowers.

The atmosphere of Florence is that of aesthetic loveliness. In no other place in the world are the evidences of culture so indelibly impressed upon the people. The soulful beauty of their countenances, the gentleness of their manners, the dulcet sweetness of their voices, challenge forever any suspicion that art surroundings may not make an impress upon society.

Historical Background

FLORENCE, as a city, is very old. It dates from 187 B. C.; but in addition to this there is an atmosphere of age which has been retained in the city, which gives the impression that it is one of the oldest of the Italian municipalities. Tradition says that the city was reduced to ruins in the time of the Goths and the Huns. Charlemagne is believed by some to have resided for a time in the city. The Guelphs and the Ghibellines made Florence their chief arena of battle for years. Finally the Guelph family triumphed and there was an era of comparative mediaeval peace, during which various guilds of art workers were suffered to flourish. Glorious days! The art of the world has ever felt the impulse of this mighty hour.



THE CORSI PALACE

On this spot the first operas were given in 1594 (1597?). The white tablet on the left records the event.

Enter the majestic spirit of Dante, greatest of Latin poets. Even such a genius was compelled to leave the city in exile, while warring factions among the Guelphs contended. Fires, plagues and floods devastated the city, but the art spirit was not to be annihilated. The city grew in wealth and power. Artists flocked to receive benefits from the rich patrons. The Medici family with Lorenzo the Magnificent at its flood tide, introduced another era of artistic advance. Savonarola, reformer and fanatic, came and paid for his heresies at the stake. Michelangelo, Giotto, Fra Angelico, Fra Filippo Lippi, Botticelli, Leonardo da Vinci, Raphael, del Sarto, Donatello, the della Robbias, Verrocchio, Benvenuto Cellini, Orcagna and other great painters, sculptors and architects poured their genius into this glorious city; so that to-day there is nowhere in the world anything that can equal its art galleries. The Pitti Gallery and the Uffizi Gallery, connected by a long corridor surmounting the Ponte Vecchio (Old Bridge) over the Arno, demand months of study even to comprehend their greatness.

Florence and Music

THE NATURAL inquiry of the musician is, "What influence had all this art achievement upon music? Then one is immediately confronted with the great modernity of practically all great musical undertakings. Let us make a comparison. Giotto died in 1337, Angelico died in 1455, Lippi in 1469, Botticelli in 1510, Da Vinci in 1519, Raphael in 1520, Michelangelo in 1564. All this amazing art civilization was accomplished over one hundred years before the birth of Bach in 1685. Yet it must not be supposed that there was not music in abundance in Florence in its halcyon days. The great paintings of the master painters often portray musicians.

Let us regard for a moment the first momentous musical undertakings of Florence. Toward the end of the sixteenth century we find a group of eager amateurs and semi-professionals gathering in the house of one Giovanni Bardi, Conte di Vernio. Inspired by the Renaissance movement, they endeavored to give rebirth to the musical declamation of the Greek Tragedy. Perhaps they never discovered that there is no existing tonal bridge whereby the modes of the ancient Greeks can be effectively translated into modern intelligible notation. However, the goal was a glorious one. It was this group of chauvinists who paved the way to the development of opera, and it was in Florence that what we may regard as the first operas were given. The group included Vincenzo Galilei, father of the immortal scientist and astronomer (E po' si move), Jacopo Peri and Giulio Caccini. Bardi was called to Rome in 1592, to become the Maestro di camera for Pope Clement VII. The group then found quarters in the Corsi Palace where was produced Peri's "Dafne" (1597, according to many lexicographers) accredited by many as the first opera. True there had been a *commedia armonica* called "L'amfi parnasso" by Vecchi, done in Modena in 1594; but this was more like a cantata than an opera.

The First Opera

NO TRACE of the manuscript of "Dafne" has ever been found. The masters thought that they had really effected a revival of an ancient form. In fact, they had created a newer and greater form. From his experience in writing "Dafne," Peri was enabled to ascend to loftier heights, although he was by no means one of the ablest contrapuntists of his time. "Dafne" was so well liked that when Maria di Medici made up her impetuous mind to take Henri IV of France as her husband, Peri was commissioned to write an opera or lyric drama. He chose for his plot "Euridice" and created a *Dramma per la Musica* which was given in 1600. A copy of this work is now in the British Museum. The original copy is in the Newberry Library of Chicago.

Naturally the musical pilgrim is anxious to turn to the spot where such a momentous event occurred. The Palazzo Corsi is on the Via Tornabuoni. The original architect was none other than Michael Angelo himself, although it has been largely rebuilt according to plans of other architects. Ask any street urchin in Florence where one may find the "David" of Michelangelo, and he will tell you—adding that the copy in front of the Palazzo Vecchio must not be taken for the original. Ask him where Cellini's "Perseus" is, and he will take a great pride in showing it to you. Finding the birthplace of opera was another matter. Two of the intelligent Italian police had never heard of it, although they stood under the shadow of the building. Even the bookseller in a prosperous shop on the other side of the street had no idea that opera was started on its mad way, in Florence. The janitor, or porter, thought that I was inquiring for a recently deceased tenant and could not be persuaded to desist looking in his book for the last address of Jacopo Peri. Finally after doing a little sleuthing on a back street, I found this tablet on the building.

> Jacopo Corsi, Patrizio Fiorentini nella sue viene case, gia tempo, demolite, accolse nella secunda meta del secolo XVI il fiore dei litterati musici e poeti fa delle lore discipline datto cullore E favoreggiatore generoso E ivi face representare nel MDLXXXIV. Con musica sua di Jacopo Peri, La Dafne, Dramma di attavio rimirccini prima frutto de sapiente studi della camerata del Conte Bardi e prima opera del rinnovata melodramma.

The date given, 1594, does not correspond with that found in many books of reference, (1597). It seems hardly likely that the Italian historians would have had this cut in stone on a tablet without investigation.

German Opera in Italy

NOW LET US LEAP over three centuries and a quarter—a trifling miracle in these days of radio, aeroplane, phonographs, vitaphone and television. We find ourselves again on the banks of the Arno. Not far distant is the Politeama. Politeama is, apparently, the name for any kind of a large theater in Italy. Sometimes the auditorium is used for vaudeville, sometimes for a circus, sometimes for concert, and sometimes for grand opera. The Politeama in Florence is unforgettable. It is located on a residential street far from the center of the business section. Passing the building one would find it difficult to imagine that it was a theater were it not for the innocent looking little announcements of future programs on the front. Inside, it resembles a colosseum—the structure being more oval in form than American theaters, the one gallery mounting gradually to the lofty ceiling in the rear. To-night, there is opera. It is a gala night. The first performance of *"I Maestri Cantori di Norimberga" di Riccardo Wagner* is to occur in the "city of Flowers." Here is a real surprise. "Die Meistersinger" in Italian! The production naturally brought out a very large and representative audience of the cultured music-lovers of Florence.

When they arrived at the Politeama they discovered, on entering, a curtain upon which was plastered the advertisements of dentifrices, watches, autos and other merchandise. Shades of the immortal Richard—surely this is not the mystic screen which concealed the Mastersingers of Nuremburg! But we are in Italy, and it seems quite a marvel that we are listening to Wagner at all, when we realize the hostility which greeted his earlier works in this land of "melodic" opera. The Italians are a nation of individualists. Their outlook upon life is far more likely to be subject to traditions, and even to superstitions, than to laws. That is what makes the accomplishments of Mussolini so amazing. Here we find, on entering the Politeama, the sign "È Vietato Fumare." Later, in the great auditorium, one sees two huge signs on each side of the wall, "È Vietato Fumare." Translated into English, this means "Smoking is Forbidden." Translated back into Italian it means "Smoke as Much as you like." In other words the opera goers, in the balcony at least, looked like constellations of fire flies, and the prohibitions had no meaning whatever.

To the "Wee Hours"

ONE CONDITION of the performance staggered us. Imagine "Die Meistersinger" commencing at nine P. M. and ending at two-fifteen A. M. But that was not all—the audience, almost wholly Italian, stayed until the last and then applauded vociferously. In fact, while the Italian audiences had to have their occasional outbursts of enthusiasm during the acts restrained by hisses of the cognoscenti, they burst forth at the end of each act with an enthusiasm that was distinctly Latin. Perhaps it was a wise provision that the ushers passed down the aisles during the acts, selling ice cream and chocolate milk shakes to cool the throats of the heated patrons. Human nature is much alike. Years before the war we saw German audiences traipse out of the *Weifestspieltheatre* at Bayreuth to munch sausages and beer. The only difference was that the Germans at Bayreuth did not profane the temple with food.

But what of the performance itself? How does "I Maestri Cantori" differ from "Die Meistersinger"? We are glad to confess that it proved one of the most beautiful experiences we have ever known. We had heard the opera in German, scores of times. In Italian it took on an entirely new complexion. Of course it ought to be German to fit into the picture of the Medieval Frankish town; but, after all, German, even when sung at its best by the greatest artists, is a vigorous north tongue entirely lacking in the dulcet and orotund character of Italian. When we got accustomed to the alien tongue we began to enjoy the great master's music as we never had before. If you have never heard "Die Meistersinger" in Italian, you have missed a great musical delight. The scenic presentation was excellent, although lacking in the modernity with which some of the operas are mounted at the Metropolitan in New York.

The orchestra, which included many women, was splendid and was ably directed by Antonio Guarnieri. The cast and the chorus were also remarkably fine. The *Hans Sachs* of Luigi Rossi-Morelli was one of the very finest we have ever heard. Here is a singer America should know. There was a fine spontaneity about the performance and we felt honored to be present on the occasion of its first presentation in Florence.

What impressed most of all, however, was the exultant manner in which the audience enjoyed every morsel of the performance. Like all other peoples, the Italians are composed of all classes. Enjoyment is a necessary part of their existence. They receive it with the same delight in which they absorb *chianti* and *orvieto*. They do not challenge it. As a matter of fact they resent restrictions and inhibitions as much as residents of the north enjoy enforcing and observing them. At Perugia I went to visit a moving picture theater at which was given the performance of a very popular Italian film, "Napoli è una Canzone," ("Naples is a Song").

(To be concluded in THE ETUDE *for October)*

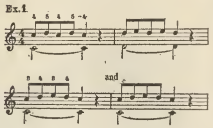
Improve Your Stretch

By ALICE M. STEEDE

EASE in arpeggio and chord playing is much more quickly attained if the hand has a good stretch. Some fortunate people possess this naturally. But with others it must be the result of daily practice.

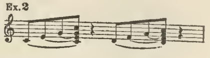
The following exercises

Ex.1



will be found very useful for easing the octave stretch, and also for strengthening and freeing the fourth and fifth fingers. Chord playing demands elasticity not only between the first and fifth fingers but also between any two fingers. Handfuls of notes are familiar difficulties requiring as they do a wide stretch between the second and fifth fingers. To play the chord of C, thus:

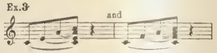
Ex.2



and hold down the notes thereof without using the thumb is one secret of developing this stretch.

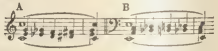
This exercise should be carried up and down the keyboard and may be varied by alternating the middle notes, thus:

Ex.3



Still another exercise that has been found useful, though perhaps more as a test, is the following (A):

Ex.4



In the left hand (B) the corresponding stretch will be found on the E octave.

These exercises should all be used with due regard, after each effort, to relaxation of wrist, hand and fingers. If the pupil has already formed the habit of lifting the hand from the keys by raising the wrist and allowing the fingers to dangle, all will be well. Otherwise, if the inevitable strain of stretching is not relieved, fatigue may result. The pupil finds these effective and, like the modern medicine capsules, "easy to take." Also the beneficial results show immediately.

Keyboard Facility and Agility

By E. CONSTANCE WARD

THE essential requirement of every pianist is the possession of keyboard facility and agility. These qualities naturally exist in varying degrees, from the virtuoso downwards, and a high standard can be acquired by every hard-working student.

Facility may be described as the easy finding of one's way about the keyboard, the being able to find any note, group of notes or chords without hesitation on any part of the keyboard. *Agility* is the power to put into operation the foregoing, whilst controlled by the essentials of time, rhythm and variety of touch.

Our standard of attainment in agility is readily proved when we attempt the performance of untried music; we may be splendid sight readers, so far as the visualization goes, but do our fingers and hands respond as promptly as we wish them to? Naturally the more training they receive the better should be their response.

Constant repetition of passages will in time produce subconscious action of the fingers, which some call finger memory. This does us very good service up to a certain point. But it is not always to be relied on.

For acquiring agility, a few practical hints may be acceptable. Take a passage containing about eight equal notes of melody within an octave, right hand. Play these once through at a slow tempo, one note to a beat, in the center of the keyboard. Then repeat in the octave next above, allowing the time of one note only to elapse while changing the position of the hand. Then move to octave below the original one, then up again to octave above the second, and so on until the whole compass of the pianoforte has been played on.

How to Extend Your Hand Without Injury

By LESLIE FAIRCHILD

THERE ARE many pianists who are handicapped in playing simply because their hands are too small to span the wide stretches that occur in many of the compositions. They spend hours working on pure finger and wrist exercises thinking that their technic will develop eventually to enable them to execute difficult passages with ease.

It is a fallacy to think that finger or wrist work will take the place of well-chosen exercises in extension, the judicious use of which will make the hand more supple and will enable the student to play with precision passage work, scales, chords, arpeggios, octaves and trills.

Exercises in extension should be made part of the daily practice and common sense should be used in employing them. If the hands are rather small or have become contracted for lack of technical work, special caution should be taken to avoid too strenuous extensions. By using at first only those that are mild in their action the student can increase by degrees to exercises requiring a greater span of the fingers. Of course, there must be a slight pull or strain to make the effect telling.

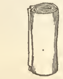
Extensions are also excellent for putting the hands in playing condition after practice has been neglected for any length of time. Ten or fifteen minutes a day given over to extensions will reduce greatly the amount of time devoted to finger work.

Surplus Skin Between the Fingers

PERHAPS ONE of the quickest ways to size up the condition of one's hands is to notice the amount of skin or web between the fingers. Lazy hands have an abundance of this loose flesh, which is entirely absent in hands of a great pianist. An excellent way to reduce this web is to rinse the hands in warm water and then massage between the fingers with cold cream.

There are a great variety of exercises for extension, some of real value, others injurious and conducive to disastrous results. It was Schumann, you will remember, who rendered his hand useless for piano playing because he attempted to widen artificially its stretch by means altogether too strenuous. It is advisable for the student to use his own judgment by selecting and practicing only those exercises that are well within his physical capabilities.

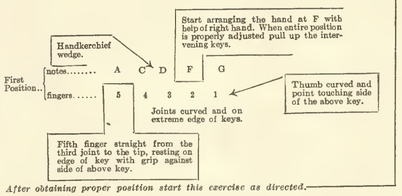
The following has been accredited to Leschetizky and cannot be recommended too highly. In order to receive the greatest benefit from its use, the student must follow minutely the instructions given. He will notice that the second point to observe in practicing is "white knuckles always." This means that the hand must be so arched and the knuckles raised so high that the blood is drawn away from the surface. A soft linen or silk handkerchief should be used as a wedge, the construction of which is shown in this illustration:



All of these exercises should be played slowly, legato, loud, emphasizing the intervals with special clearness, lifting the fingers well without straining violently and using caution not to over-fatigue the hands.

Points to observe..........
- Knuckle line straight
- White knuckles *always*
- Wrist low
- Wrist flexible
- No low knuckles
- Use great strength in tips

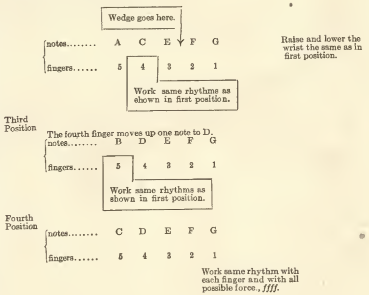
LEFT HAND POSITION


Start arranging the hand at F with help of right hand. When entire position is properly adjusted pull up the intervening keys.
Handkerchief wedge.
First Position..
notes........ A C D F G
fingers...... 5 4 3 2 1
Thumb curved and point touching side of the above key.
Joints curved and on extreme edge of keys.
Fifth finger straight from the third joint to the tip, resting on edge of key with grip against side of above key.

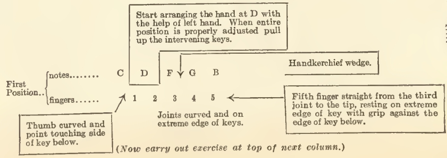
After obtaining proper position start this exercise as directed.

SECOND POSITION

The third finger moves up one note to E and the wedge goes between the second and the third fingers. The fourth finger is worked on C as the first and second are used in the preceding position.


Wedge goes here.
notes........ A C E F G
fingers...... 5 4 3 2 1
Work same rhythms as shown in first position.
Raise and lower the wrist the same as in first position.
Third Position
The fourth finger moves up one note to D.
notes........ B D E F G
fingers...... 5 4 3 2 1
Work same rhythms as shown in first position.
Fourth Position
notes........ C D E F G
fingers...... 5 4 3 2 1
Work same rhythm with each finger and with all possible force., ffff.

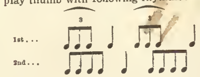
RIGHT HAND POSITION


Start arranging the hand at D with the help of left hand. When entire position is properly adjusted pull up the intervening keys.
Handkerchief wedge.
First Position..
notes........ C D F G B
fingers...... 1 2 3 4 5
Thumb curved and point touching side of key below.
Joints curved and on extreme edge of keys.
Fifth finger straight from the third joint to the tip, resting on extreme edge of key with grip against the edge of key below.

(Now carry out exercise at top of next column.)

First: Start the exercise by alternately raising and lowering the wrist, throwing great strength on the tips and keeping the wrist in a perfectly flexible condition.

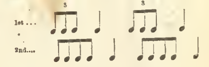
Second: Hold down firmly 5, 4, 3, 2 and play thumb with following rhythms:



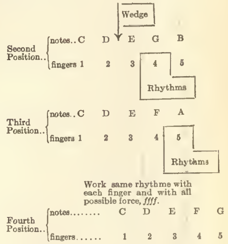
Third: Work second finger same as the above.

First: Start the exercise by alternately raising and lowering the wrist, throwing great strength on the tips and keeping the wrist in a perfectly flexible condition.

Second: Hold down 5, 4, 3, 2 and play thumb with following rhythms:



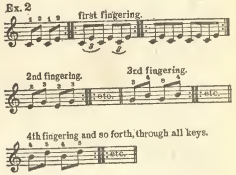
Third: Work second finger same as the above.



An exercise recommended by Josef Hofmann to widen the natural stretch of the hand is: before playing, soak the hands in rather hot water for several minutes. While in the water stretch the fingers of one hand with the other. By doing this daily the student will gain in strength, provided he refrains from forcing the fingers, and provided also that he is young and his hands are flexible.

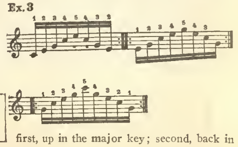
Another excellent exercise in extension is to play the trill at an interval of a third (the first fingering is suitable for very small hands):

Ex.2



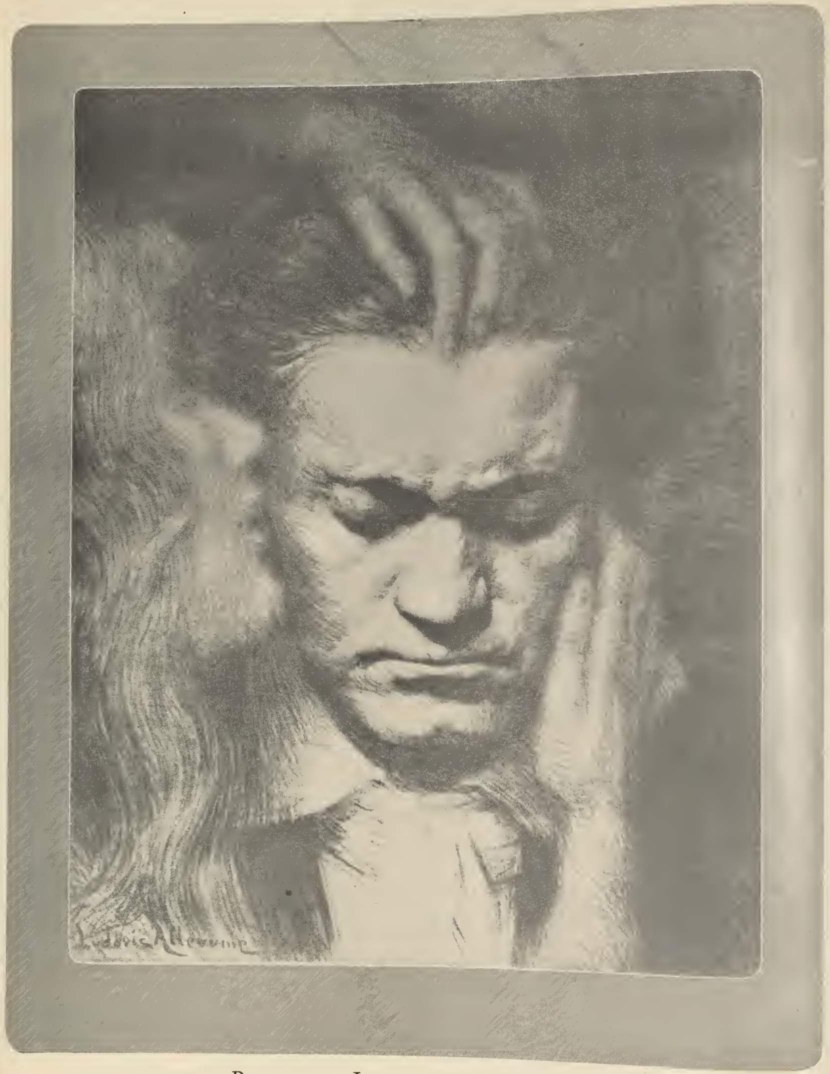
Still another simple but effective stretching exercise will be found in playing the arpeggios on the triads in the following manner:

Ex.3



first, up in the major key; second, back in

(Continued on page 664)



BEETHOVEN LISTENING TO THE MUSES

Reproduced Expressly for The Etude, from the Etching of Ludovic Alleaume.

The Folk Element in Music

The Study of Nationality in Music

By A. EAGLEFIELD HULL (London)

BIOGRAPHICAL NOTE

Dr. Eaglefield Hull, one of the best-known English organists, was born in the Leicestershire town of Market Harborough, of hunting fame. After having been trained in London, under Dr. Charles Pearce and Prof. Tobias Matthay, he made extensive study-tours in Europe. As an editor of organ music he has been very busy, having edited the complete works of Bach, Rheinberger, Mendelssohn and Guilmant. Dr. Hull has composed much music for the organ and written largely about the instrument. His manual, "Organ Playing: Its Technique and Expression," is a standard work. At the early age of seventeen he took the Royal College of Organists (London) Diploma of Associateship and in the following year obtained the Fellowship. He matriculated for Mus.Bac. at Queen's College, Oxford, and he secured the degree of Mus.Doc. at the early age of twenty-eight. He has frequently acted as Examiner at the Royal College of Organists. His recitals have been successful all over Europe, at Bergen, Frankfort, Paris, in Switzerland, Italy, and in Austria, as well as in leading British centers. "High Flies the Crane," the famous Hungarian folksong mentioned by Dr. Hull, appears in this issue of THE ETUDE *in a piano arrangement by Kleinmichael.*

FOLK-MUSIC stands at the base of all music, and it is to the folk-element in music that we owe all those qualities which constitute what we call racial characteristics and nationality in music. It is quite true that music is the most universal of all the arts, and that its appeal is wide, strong and deep; but all music must have had its beginning with the voice and the reed-pipe of primitive man; and even in the earliest musical stages, racial differences counted for a good deal.

Mrs. Kennedy Fraser of Edinburgh regards it as significant that the Hebridean folk-music bears a striking resemblance to the ancient tunes of the Japanese. There is even a legend in the islands that it was a little bird from Japan that brought the music to the Hebrides. This may have been so in the far distant past; but nationality, though but a subdivision of race, has still left a very strong impress on the folk-music, which adds no little to its value, quality and interest.

What is Folk-Music?

LET US broadly define folk-music as natural, spontaneous melody. Natural and spontaneous it is indeed; but we must remember that only the best has come down to us. This preservation of the best has been wrought by some wonderful natural force, working unseen, bringing it about that only those tunes which possess the greatest beauty or the strongest character and vitality have been preserved—by reason of their universal and apparently ageless appeal.

Take the so-called *Londonderry Air*, for instance. It fulfills all the canons which we apply to the greatest musical works of art. Let us call folk-music, unconscious, untutored melody and art-music conscious, tutored workmanship. Art-music brings into play all the devices of variety of harmony, vigor of rhythmical resources, logic of development, arrangement, construction, part-writing, surprises of tone-color, touch, phrasing, and so on. Indeed I am not sure that "art-lessness" and "art-fullness" would not express most readily the distinction necessary for the consideration of our fascinating subject.

Varied Views

THERE ARE two views regarding the use of actual folk-music, which are strongly opposed to one another. Many people hold that the best thing to do with a folk-song is to *leave it alone*, to let it be heard unadorned, either without accompaniment of any kind, or at most with but a few simple chords which most readily associate themselves with it. Indeed there are many folk-tunes, such as the Welsh song *The Ash-grove*, which stubbornly resist anything other than the simplest and barest harmony although they might be easily developed to any extent along a purely melodic line. The partisans of the other side hold that a folk-tune which has survived the ages can, by the very virtue of its ageless merits, readily adapt itself to the characteristic idiom of one generation after another. Cyril Scott has treated some of the oldest folk-songs in the world—*Sumer is icumen in*, *Ar hyd y nos* (*All Through the Night*), and others—to the most modern harmonies.

No New Craze

IT IS CERTAINLY true in Italy and in England that, at the birth of European music as an art, the gulf between it and folk-music was both wide and deep. But as we follow the story of music through the ages, we cannot help noticing that whenever art-music seemed in danger of becoming too artificial, too professional, we always find some composer or other turning its course for refreshment and revivification back to the basic principles of the folk-music. With the Tudor composers in England, it was Giles Farnaby who clothed the English folk-tunes with fresh harmony and with graceful little garlands of notes; and it was William Byrd who made "variations" and "doubles" on the street-songs.

We find among the pieces of Frescobaldi, the most famous Italian organist in the seventeenth century, a *Bergamask*, which was obviously founded on a popular tune. "He who plays this," he facetiously writes over the copy, "will learn not a little." Thousands flocked to hear his organ recitals in St. Peter's Cathedral at Rome. The well-known *Pastoral Symphony* in Handel's *Messiah* was founded on a tune played by the shepherds and village musicians from the Italian countryside, who came piping into the towns on feast-days. Handel had copied this down, and probably many more, when in Italy, just as he did, later on, in England, whenever the opportunity presented itself.

Folk-songs Made From Chorales

THE CHORALES and carols stand in the same relation to the more elaborate Church music as did the folk-tunes to the more polite, secular pieces of the music-rooms and the presence-chambers of the wealthy Italian Renaissance princes. The connection between chorales and folk-songs is a very close one. The well-known chorale in Bach's *St. Matthew Passion* was originally a popular love-song—*Mein G'müt ist mir verwirret*—composed by Leo Hassler. Twelve years later the tune was set to Knowll's funeral hymn, *Herzlich thut mich verlangen*, with which it is still used, as well as with Gerhardt's Passion hymn *O Haupt voll Blut and Wunden*. The chorale *O Welt, ich muss dich lassen* formerly belonged to the folk-song *Insbruck ich muss dich lassen;* and the well-known *Was mein Gott* was adapted from a French love-song *Il me suffit de tous mes maux*.

Luther actually had to discard an adaptation from the folk-tune *Aus fremden Landen komm' ich her*, as it still retained too much of its popularity in taverns and on dancing greens. Schweitzer tells us that Luther was compelled to let the devil have the tune back again and replace it with another, probably by Luther himself. This fine tune has always been associated with Luther's Christmas hymn *Vom Himmel hoch da komm' ich her.*

A hymn and song book, published at Frankfort in 1571, bears on the title-page:

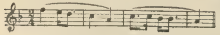
> *"Street songs, Cavalier songs and Mountain songs, transformed into Christian and moral songs, for the abolishing in course of time of the bad and vexatious practice of singing idle and shameful songs in the streets, in the fields and at home, by substituting for them good, sacred, honest words."*

Dr. Wilson (from whose interesting book on the "Chorales" I have quoted) says that this use of secular tunes for educational purposes was not an entirely new idea at the Reformation, but that examples are found of similar adaptations of folk-songs in the previous century; and indeed

EAGLEFIELD HULL

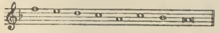
this borrowing from primitive sources continues right up to the present day. One of the most popular of Hungarian folk-songs:

Ex.1



was obviously adapted from the old church plain-song:

Ex.2



American Idioms

THE QUESTION of what is American music has an enlarging effect on any consideration of the folk-idiom in art. America is a collection of entities, and it is just as reasonable for a Southern State composer to look to the Negro tunes as it is for a Northerner to study the Red Indian music. It would be a great pity to accept the usual comment, which rises so easily to the tongue, that these sources are very shallow things upon which to found an art; for the Indian music (as Frances Denmore has well shown in her two Smithsonian books) is as rich, as varied and as fruitful as any other fund of national folk-music in the whole world. Her studies of Mandan and Hidatsa music, and her musical researches amongst the Chippewas and the Sioux, may be worthily compared with the great labors of Borodin, Rimsky-Korsakof and especially of Eugenie Linef in Russia.

Delius and MacDowell

OF COURSE the urban composer must be more cosmopolitan in style than the country-dweller; but there is no avoiding the fact that most of the great music of the past was either written in the country, or at least inspired by it. The British composer, Frederick Delius, tells us that his own peculiar style is due to the deep impression made upon him in his early years by the luxuriant, tropical scenery of Florida; and I may be wrong but it always seems to me that the music of MacDowell breathes the perfume of the pine forests of the German highlands rather than the country round his summer home at Peterboro, New Hampshire; for it is where a man spends his impressionable years that counts for so much in artistic creation and the formation of his style.

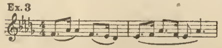
Instruments Influence Composition

IT WOULD MAKE a fascinating study to trace the influence of the national musical instruments on the folk-music of the various nations—the balalaika in Russia, the cimbalon in Hungary, the bagpipe in Scotland, the vina in India, the guitar in Spain, the harp in Ireland, the hardanger fiddle in Norway, and so on. It is the popular instrument of the countryside and of the plains, which puts so deep a national impress on music. The tuning of the hardanger fiddle, showing in Grieg's harmony, is as remarkable as the guitar "fourths" that are felt in the music of the Spanish composers.

Rhythmic Traits

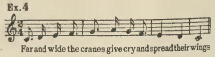
THE PARTICULAR favor shown to certain kinds of rhythm is also another important fact. Indeed, where the instruments are constructed along ordinary diatonic lines, it is to the rhythms that we must turn for the chief national characteristics. There is nothing in particular, for instance, to mark the melody of Dvořák's *Largo* in the "New World Symphony" either as Bohemian or American:

Ex.3



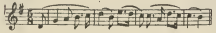
but there is no mistaking the following tune for anything but Hungarian:

Ex.4



This limping rhythm of the Magyar songs is as unmistakable as the Scotch "Snap," or the three-bar phrase in the Russian round-songs, or the five-four bar of the Basque *Zortzika:*

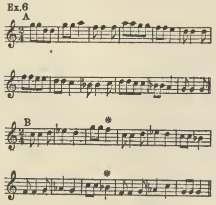
Ex.5



The Gipsy in Europe

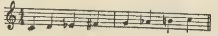
HOWEVER, we must always distinguish carefully between the real Hungarian folk-songs and the later Gipsy versions which Liszt, Korbay and others readily adopted as synonymous. The Gipsy only adapts; he never creates. In Hungary, he has done with the Magyar folk-music just what he has done in Spain with the Spanish. He has altered, ornamented and elaborated it, often almost beyond all recognition. It has taken a twentieth century Béla Bartók to sort out these tangled skeins. Let the pianist compare these two Magyar originals, which Mr. Béla Bartók gave me, with the two themes used by Liszt in his *13th Rhapsody.*

Ex.6



So far did the Gipsies carry this love of alteration and elaboration that it became an art in itself, hardening down at last into a definite scale, known as the Gipsy Scale:

Ex.7



A Test of Sincerity

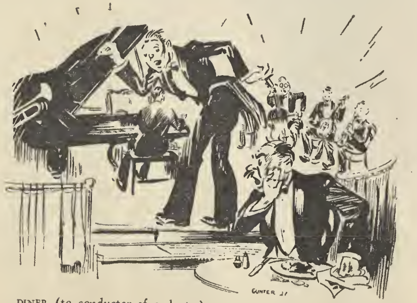
IT IS ALL very well to accuse people of using folk-songs *for lack of real creative gift,* but there is much more than this to be said concerning the subject. *National idioms are a test of sincerity as well as of race.* No one was wider of the mark, or more superficial than Beethoven, when he set the Scottish and Irish folk-songs for the publisher, George Thomson of Edinburgh. On the other hand, only a Grieg could have converted the Norwegian folk-music into an art with a universal appeal. A national rôle, even one's own, cannot be consciously adopted in art, as the British Carnegie Music Trust advisors have found to their complete discomfiture. After ten years' imposition of a conscious national idiom on all who would seek their prizes, they have withdrawn from the field with no proof at all that their plan was right.

Modal Boredom

ON THE CONTRARY, this gazing back at too old a tradition merely leads to an old medieval mode than which nothing is more impersonal, and nothing more circumscribed. Vaughan Williams and Holst in England now go on spinning lonely meditations on solitary heaths, which are all as like one another as two peas. Beethoven did not progress thus; nor does Schoenberg.

Racial Traits

WHEN WE TALK of nationality in art, we do not think so much of political or national boundaries, as of that impress on a composer's work, which is brought about almost unconsciously by his racial inheritance, his environment, and the national traditions of his country. Nationality, in the political or geographical sense of the word, a man may easily shed. By residing the statutary period in a foreign country he may change his passport. But in the deeper meaning of the term—his mental and spiritual outlook—he may never rid himself of his nationality, plan he never so wisely. For with humankind there is a power that guides and controls its progress, the genius of the race; just as with social insects such as bees, there is, what (for lack of a more scientific name) we call the genius of the hive. We see it in architecture and in painting, as well as in music. And in all art-work that is sincere, this national spirit is ever present.



DINER (*to conductor of orchestra*): DO YOU EVER PLAY ANYTHING BY REQUEST?

CONDUCTOR: WITH PLEASURE, SIR.

DINER: WOULD YOU MIND PLAYING DOMINOES WHILST I HAVE MY DINNER?

—*The Australian Musician.*

The Part of Nationality

BUT HOWEVER IMPORTANT and interesting national traits and idioms are, nationality in art can never be more than a part of the whole. Though it is a sure proof that a man's art strikes deep, yet we must never forget that a genius, or a strong individuality, will overrun all regional, national, or political boundaries. Grieg's study and love of the Norse music, for instance, was a great factor in the spread of his music; but it was his genius and individuality which carried his music to the far corners of the earth.

A Universal Musical Language

IT MAY WELL be that, since the marks of nationality lie most deeply engraven on the various scale systems, these differences will in time be worn level, and the universal music of the future will then absorb all that is best in the folk-idioms of all the nations. Whether the universal language of the future will be something after the style of Scriabin, of Schoenberg, of Stravinsky, or of Bartók, time only can prove.

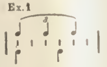
> *"Music has not and cannot have the wild explosive humor which makes us rock and shake with laughter; but, on the other hand, it has treasures of wit which will forever remain the envy of literature. It is wit carried into the realm of abstract sound, purified from all coarseness and unkindness and made lovely as the laughter of a child."*—ALEXANDER BRENT-SMITH.

Cross Rhythm

By LAWTON PARTINGTON

SPLITTING up the measures in fractions small enough to cover both rhythms involved seems to be the general method in treating cross-rhythms, thus keeping a single-minded grasp, so to speak, on the effort required. As in the following:

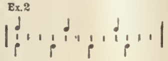
Ex.1



by cutting the measure into six beats the triple comes on 1, 3 and 5, and the double on 1 and 4.

In the case of three against four, this method becomes a trifle more involved. In this case it is necessary to divide the measure into twelve sections so that the three will come on 1, 5 and 9, and the four on 1, 4, 7 and 10, as follows:

Ex.2



Other rhythms are even more tedious.

This method is wrong from its inception as cross-rhythm playing is essentially a "dual-minded" performance.

It is best to develop dual-mindedness from the very beginning by memorizing the effect of the various combinations.

This can be done in the following manner. Three notes are to be played against four. If the three are played over often enough to get the sound thoroughly in the mind, then the four may be played, a strenuous effort being made meanwhile to keep in mind the sound of the three just finished by continuing to count them while playing the four.

A little perseverance along this line will very quickly make the playing of even the most abstruse cross-rhythms quite easy.

Possibly the best method is to use two metronomes set at the different times, running them alternately and then together.

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.

In this issue our readers will find an excellent rhythmic orchestra piece "Drum, Fife and Trumpet" by Frederica Franklin.

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.

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 713 of this ETUDE, *"Drum, Fife and Trumpet," by F. A. Franklin.*

In addition to the articles in this issue, "A New Toy Symphony Every Month" by Isabele Taliaferro Spiller appeared last month. In the October issue we will present "Fun With the Rhythmic Orchestra," by J. Lilian Vandevere.

The Rhythmic Orchestra

By J. LILIAN VANDEVERE

"OH, YES!" you say, "The Toy Symphony! That's where all the pupils have whistles and rattles and drums, and they bang and tootle away, everyone playing at once." Or you respond dubiously, "Toy Symphony? I saw some scores. The parts are expensive and difficult, and the print is too fine to be read easily."

But, all such prejudices aside, let us consider the Toy Symphony as a definite part of the piano pupil's education.

With piano pupils there is too much mechanical counting and all too little real feeling for rhythm. Modern educators have shown us that the best way for a child to develop a sense of rhythm is to give bodily expression to music. Work with percussion instruments and simple scores affords this opportunity. It also gives valuable training in muscular response to visual symbols, the basic problem in reading music. In rhythmic work, such training is given without the distraction of attending to pitch.

The rhythmic orchestra work is a splendid feature of the class lesson and a stimulus to every pupil. If it is associated with kindergarten work in the minds of some teachers, they have only to try out the rhythmic orchestra with high school pupils, in a definite and dignified way, and see how eagerly and intently these individuals follow it. They even look forward to it as a sort of dessert and feel cheated when it is not a part of the class work at each lesson.

Some teachers are afraid that hilarity may run high if the pupils are allowed to have anything so enjoyable as the work with the various instruments. There are two points to bear in mind, which obviate any such difficulty. When you first present the work, explain that it is part of the regular class work, and make a rule that anyone who touches his instrument before the order is given will lose his chance to play. This rule, clearly made and strictly enforced, is all that is necessary. The pupils are too interested in playing to lose any chance to share the pleasure.

Where the Scout Drummer Comes in

BOYS ENJOY the rhythmic orchestra, and, if you are lucky enough to have a Boy Scout drummer, he will be the nucleus for a splendid group of players. The mischievous scamps and the indifferent or sullen ones all brighten up when the instruments are given out. The troublesome boy is the one whom you should ask to collect and put away your instruments. He will thrive under the responsibility.

If the pieces you select for piano accompaniments are essentially rhythmical and obvious in structure, even young beginners can be included in the orchestra.

As soon as the pupils know how to play the different instruments, they should make their own scores. There is no better form of written work, for it has a project back of it, and this gives a reason for the puzzling, often hazy note and rest values. This preparing of scores is the finest sort of ear training. Not only is the rhythm clearly impressed but also a sense of musical form is developed. The pupils will find that the part for a certain instrument is usually of a definite length (most often two measures or a multiple of four). When a theme recurs it is time for that instrument to play again, and, viewed in this practical way, the "lay-out" of music seems more real than it does after a lecture on phrases, sections and periods.

A LITTLE PASTORAL SYMPHONY

In choosing the parts where the various instruments play, the pupil exercises his musical judgment. This implies that he has listened attentively and thoughtfully. He will carry over the benefit of this experience into his piano work, for he will gradually begin to hear phrases stand out distinctly and to play them intelligently. The pupil who has made a triangle tinkle crisply on a certain staccato passage will play similar passages in his piano music with more understanding and accuracy.

The only new symbol for writing of scores is the orchestral rest. This is simply a long bar with the number of measures to rest indicated above it:

3

|———|. The first work in score writing, especially for the young pupils, should be something simple and quite short. Some very rhythmic piece of which one of the pupils can play the accompaniment will be received most enthusiastically by that pupil and by all the others.

Securing Musical Effects in Recital

ON A RECITAL program, one of the rhythmic orchestra numbers is very effective. Including a large group of children, it gives an ensemble not possible with the piano alone. If a duet is played at the piano, together with an ensemble of fifteen or twenty of the percussion instruments, a really musical and worthwhile effect is produced. If there are two more advanced pupils who can play a brilliant duet, even simple instrumentation against it will sound well.

To the children who are rhythmically slow, this training is very helpful. In the effort to keep up with the group, they grow more alert, and gradually their rhythmic sense awakens. Their piano work improves and their whole musical feeling responds with encouraging growth.

The excitable children who loathe metronomes and squabble over duets are the most enthusiastic members of the orchestra. Where admonition fails and enforced counting irritates, the merry throb of the rhythmic tunes is a delight. The laggards stretch every nerve to keep up, and the fly-aways count voluntarily lest they rush ahead and spoil the joyful chorus of sound.

The music teacher who knows the needs of young pupils realizes that the vigorous use of hands and arms is a welcome part of musical training. This activity of the large muscles is a correct balance for the great amount of work required of the small muscles of the hand and fingers. Muscular co-ordination is an essential in piano playing, and it is well to further the process in nature's own way by beginning with the larger motions before requiring too much of the finer adjustments of curved fingers descending with some required touch.

If this use of the larger muscles is made to the accompaniment of inspiring music, it is doubly valuable, and the impression it makes, both physically and musically, is twice as deep and lasting.

Experience—the Indispensable Teacher

WE MAY drill on quick and accurate recognition of the symbols which represent rhythm; we may insist on audible and metronomic counting; but, if we would really develop the small pupil's sense of rhythm, we must bring him face to face with rhythm as an *experience* into which his physical being has whole-heartedly entered. Only in this way will we awaken that inner beating which is to direct his fingers by its resistless pulsation.

If you would like to keep your piano teaching on a sound psychologic and pedagogic basis visit the first grade of a good primary school. See how very simple and elemental are the singing games they are taught to play and the gymnastic exercises they perform. All of these bring into play the large muscles and have a rhythmic scheme so simple that it is easily learned and memorized. Why not profit by the example of skilled educators and give the youngsters in your care the musical food on which they will thrive?

The smaller folk may have a Toy Symphony. They may use the same instruments as the older group and a few in addition. In this Toy Symphony may be included

Bells
Jingle Sticks
Tambourines
Castanets
Bird Whistles
Wood Block
Triangles
Xylophone
Drums
Cymbals
Rhythm Sticks

The first work with young children is to let them hear the instruments, learn their names and find by actual handling how they are played. In showing how to hold the instruments you may again enforce (in simple terms) your rule of "firmness with relaxation." The instruments are all to be held firmly and played with vigorous muscular movement, but without any undue tension.

The Immediate Release

BELLS, triangle striker or drum sticks are to be grasped in a business-like way. But in their use there comes another pianistic principle—immediate relaxation after muscular impulse. Once the blow is struck, the muscles should at once become flexible and free. The shaking of the bells, the use of drum sticks, in fact, all of the work with the instruments, is direct training in freedom and relaxation of the wrists.

Preliminary playing should consist of dictated exercises, such as "We'll count four in a measure. The tambourines may play four measures, with 'rap, shake, rap, shake,' in each measure. Now the triangles may play four measures, but only on one and three, resting on two and four. Their part will say, '*one*, rest, *three*, rest.' Now the drums and wood block may try four measures, but they may play only on one! Can they count 'two, three, four,' to themselves in each measure?" Then ask the ones who played first to repeat what they did, and finally let the entire group play together.

As the next step, these exercises may be written on the board as follows:

BBBB	TTTT	RSRS	R R
D	D	D D	DDD T B

B=Bells T=Triangle D=Drum
R=Rap of Tambourine S=Shake of Tambourine

The child soon learns to follow his own letter across the score. In giving the exercises, either as dictation or from the board, it is well to count a measure before beginning, to establish the tempo. It will help toward developing in the child the needful habit of feeling both a definite tempo and a beat before he dashes madly into performance. This again will be reflected in that becoming poise and pause before piano playing which is seen in all too few small pupils.

Getting a Chance to Listen

THIS PRELIMINARY work is not done in one lesson. It will take three or four lessons to let the children try the individual instruments and various group combinations. After some few lessons with these exercises, use a piano accompaniment. Of course the tiny people will not make their own scores. They will first listen to the music carefully, and the wise teacher will see to it that this music is decidedly rhythmic. It must also be of very obvious form, and, above all, quite short. Folk tunes are good material.

When the children have heard the music through once, for a general impression, they listen again to get a more definite idea of the rhythm and to decide where the various instruments should play. The children playing a certain instrument should take turns in showing how they would bring in this instrument. Then the entire class should decide on the best of these ideas. The child who has this sort of opportunity to exercise musical judgment will begin to see the reason for the expression marks in piano music and will be more careful in following them. This selective process with the instruments should continue until all the instruments have their allotted place in the plan and the teacher has jotted down the suggested instrumentation on her own piano music. Then comes the grand thrill of trying the effect with the full orchestra.

Lead the children to discover that some instruments are good for accenting, such as the drum, and others for melodic passages, such as the triangle and bells. They may also be led to feel how certain instruments such as triangle and bells, tambourines and castanets, rhythm sticks and drums "go together." From this they will see that two or more instruments may play at the same time. They will soon come to feel that there are places where all the instruments may come in together, for rhythmic emphasis or to mark the cadences.

Making Short Memories Long

THE FACT that the wee ones play without scores makes their work a splendid form of memory training. And here be it said, with all joyfulness, that the growing sense of phrase, balance, and form that seeps into the small player's musical subconsciousness appears again in better phrasing and memorizing of his piano work.

The Toy Symphony work is well to use at the end of a class lesson. It may be held out as a reward for good theory work and home work well prepared. When used in this way, as a culmination, the children seem to put into it all the stored-up energy and enthusiasm of their anticipation.

Participation in the toy orchestra work is the best sort of training in accuracy of attack and release. A tardy drum beat, a lagging chime from the triangle, stand out so obviously that the small player, in his chagrin, bends every effort to prevent a repetition of the mistake. All this drill, besides being interesting, is invaluable in developing ideals of clean-cut precise work along all musical lines.

(To be Concluded in THE ETUDE *for October)*

E·THEO NELSON

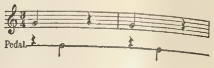
ORPHEUS TUNES IN ON STATION E-A-R-T-H

Teaching the Use of the Pedal

By GLADYS M. STEIN

TEACHING young pupils the use of the damper pedal may be begun by giving exercises similar to the following:

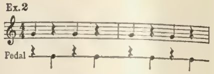
Ex. 1



in which the pupil plays on count one, puts down the pedal on count two and releases the note on count three.

In the next exercise

Ex. 2



they play on count one, put down the pedal and release the note on count two, play and release the pedal on count three and put down the pedal and release the note on count four.

When they have mastered these types of exercises they may play the melody from such pieces as *Home, Sweet Home*, using only one finger and keeping the melody smooth and clear with the damper pedal.

The result of this kind of drill has been an added interest in their music and a more finished style of playing.

He Did It

By RENA I. CARVER

WILLIARD was in the habit of starting his piece, playing a few measures, stopping, then beginning over again. The teacher had tried to impress upon him the necessity for thinking before playing, being ready before beginning and working deliberately and painstakingly toward his end.

He could not see the benefit of doing these things until he heard the young winner in an oratorical contest. Williard was much impressed by the boy's deliberation, poise and beauty of delivery. Talking to him he learned that he had stammered and had overcome it completely by speaking very, very slowly.

Upon thinking it over Williard said, "He *did* it, all right! And that is the way I must overcome my faults in playing!"

How to Extend Your Hand

(Continued from page 659)

the minor key. Then start on C-sharp and continue chromatically through all the keys.

These exercises will be immediately telling in their effect. They will give not only the hand a wider span, but also the fingers greater independence, thus putting the hands in playing condition in a remarkably short time. Fifteen minutes a day devoted to them will bring surprising results.

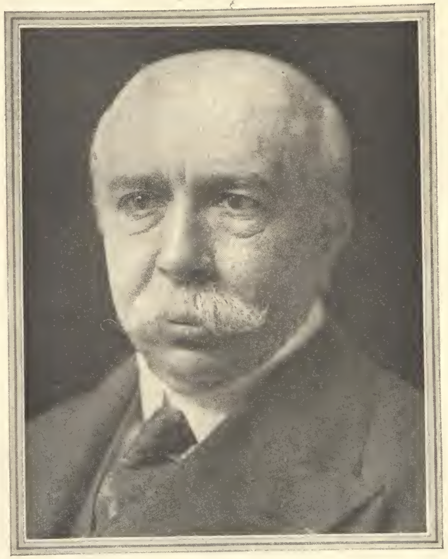
SELF-TEST QUESTIONS ON MR. FAIRCHILD'S ARTICLE

1. *What is a fair test for lazy and active fingers?*
2. *What is the danger of artificial devices for improving technic?*
3. *Name the six points to be observed in these exercises.*
4. *What is the use of the handkerchief wedge?*
5. *Describe Josef Hofmann's exercise for widening the hand stretch.*

The Evolution of Piano-Playing and Virtuosity

By I. PHILIPP

This article is the third of a series of momentous discussions of the subject, by this world renowned pedagog, 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.



ISIDOR PHILIPP

A Renaissance

TWO COMPOSERS now arose, who checked for some time the decline of pianistic art. These were Weber (1786-1826) and Franz Schubert (1797-1828). No composer showed more individuality in his works than did Weber and these are the proof of his great virtuosity. His success everywhere as a pianist exceeded his hopes. He wrote to his sister: "If I were to report to you all that the greatest masters have said to me, the very paper would have to blush." His *Sonata, Op. 37*, the *Concertstuck* and the *Invitation to the Dance* are imperishable masterpieces. He had an undeniable influence on Mendelssohn, Schumann, Henselt, Liszt and Heller.

Schubert may not have been considered a virtuoso, but his compositions prove that he had a great technic, and a varied one. His *Fantasia*, the mere accompaniment of the "Erl King," as well as certain impromptus and sonatas, demand great skill and much pianistic knowledge. He followed wholly the path blazed by Beethoven, avoiding absolutely the Viennese virtuosity school.

Virtuosity Finds Favor

IT WAS ABOUT the year 1830 that the public began to turn toward the music that was easy to understand, toward the virtuosi, the showy, brilliant type of playing. No more concerts with orchestra, no more chamber music! The pianist reigned supreme. This attitude had its advantages. In order to hold the attention of the public throughout a concert of piano music only, the players had to search constantly for new programmes or new effects. The ingenuity necessary to hold audiences who were insatiable in their demands for new effects, led the pianist to discover a new world of technic. Virtuosity is indispensable, and has always helped to develop art. But when it becomes mere amusement or mere stimulus for new sensations, it is abominable.

At this period there was a general change in playing—in the movement of the hands, of the wrists, from the quiet posture at the piano. The arms stiffened to produce more force, the head was thrown back, the hair tossed about, to produce an effect of inspiration. There appeared the king of the left hand, Alexander Dreyschock (1818-1869) who made triumphal tours throughout Europe. Almost nothing remains of his compositions. Heine detested his very impetuous playing. "He plays like three score pianists," said he.

Rudolf Willmers (1821-1878), the king of the trill, also enraptured the multitudes by his extraordinary talent. His tours in Sweden and Norway made him celebrated. Of his works remain a *Toccata, Op. 38* (Heugel) and *Trillerketten, Op. 27* (Heugel).

Ignatz Tedesco (1817-1882), the Hannibal of the octaves, was, like Dreyschock, a pupil of Tomaschek. He made three highly successful concert tours. His transcriptions, of which none are now in use, were very popular in his day.

Mortier de Fontaine (1816-1897) was a remarkable Polish pianist who first brought to a hearing in Paris the *Fantasia with Orchestra and Chorus* of Beethoven and the *Concerto in G Minor* of Mendelssohn. He was the first to play in public the last sonatas of Beethoven. Thanks to his understanding of all styles, he was able to make many works familiar to the public, and he rendered a great service to the musical art.

Leopold de Meyer (1816-1886) was a pupil of Czerny. Charles Hallé (1819-1895) was a pianist much beloved for his purity of style and the elegance of his execution. He was one of the group of virtuosi who revolved about Liszt and Chopin, in Paris.

A Kalkbrenner Exponent

ANOTHER interesting artist of the period was Stamaty (1811-1870), a virtuoso and renowned professor, the most authoritative representative of his master, Kalkbrenner. Many artists learned from him the traditions of this school. Of these, two names are conspicuous: Saint-Saëns and Gottschalk. His interesting work, "Le Rhythme des Doigts," is still used.

Gottschalk (1829-1869) was a celebrated pianist who made numerous concert tours, among them a triumphant virtuoso-tour of America. He was an artist of a strange nature, of poetic, dreamy and melancholy imagination.

Karl Taubert (1811-1891) had no rival in absolutely correct execution, or in purity of style in rendering classic music. He wrote twelve etudes which may still be used with profit.

Henri Litolff (1818-1891) had the execution of a Liszt, without the talent of his model. His five concertos contain very interesting pages; and the fifth deserves to be revived. The interpreter preferred by him was Henri Ketter, a brilliant virtuoso who died at the age of thirty-five.

A Sensational Tone

THALBERG (1812-1871) was brought up under the direction of Hummel. After touring Germany, he was heard in Paris, in 1835. Grose called him the "Chevalier sans peur et sans reproche." He occupies a striking position in the history of pianistic virtuosity. The success of his tours in the two worlds was astounding, and in a certain way was justified by the prestige of his dazzling performance. The remarkable beauty of his tone made a sensation. He achieved it by a combination of touches which were, at this time, peculiar to himself—the attack of the forearm combined with attack of the fingers, for all cantilena passages; substitution of fingers, in fingering, and a most refined style of pedaling. He had the idea (like Pallini before him) of giving a very important rôle to the arpeggio, thoughout the whole extent of the keyboard, while the song, played alternately by left hand and right, was placed in that register of the piano which has the most vocal quality. Thus he obtained new pianistic effects of a distinction never before produced.

A dozen etudes of Thalberg's and the Preface to "The Art of Singing on the Piano," remain to us. Here is a word of advice from the Preface: "In general people play too fast. They think they have accomplished a great deal if they have displayed very agile fingers. But to play too fast is a capital crime. To play a simple fugue of three or four voices in a moderate tempo, to interpret it accurately and in the fitting style, requires more talent and shows more genius than the performance of the most brilliant, most rapid, most complicated of pieces. It is far more difficult than people in general realize, to refrain from hurrying, from *playing fast*."

Two Pianistic Giants

IN RECALLING the success of Thalberg, it is impossible not to evoke, instantly, the image of his redoubtable rival, the originality, the fire, the imagination overflowing with life, of Franz Liszt (1811-1886). Here was an artist above the ordinary, by reason of his genius and the tremendous influence which he exerted on music in general and pianistic art in particular.

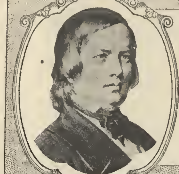
"This influence was greater than that of Paganini in the realm of the violin," wrote Saint-Saëns, "for Paganini's influence was confined to the inaccessible regions where he alone could dwell, whereas Liszt, starting at the same heights, deigned to descend to the practicable paths where he could be followed by anyone who would take the trouble to work seriously. But to reproduce his playing would be impossible, and the memory of having heard him consoles me for being no longer young. As apostle and as professor he was equally prolific. There sought him, and attached themselves to him, a large group of young artists who, in their turn, became teachers: Bülow, Tausig, Raff, Jadassohn, Sauer, Jaëll, Theodore Ritter, Rosenthal, Friedheim, d'Albert, Sophie Menter, Sgambati, Siloti, Sherwood, Brassin, Buonamici, Alexander Lambert, Stavenhagen, Klindworth, and hundreds of less famous men and women.

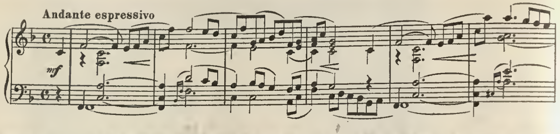
In Liszt's compositions the new technical inventions are innumerable—glissando scales, skips, double notes, octaves, chords, wide extensions of chords—all are new, and all are dazzling. The highest peak of technic was attained by Liszt, in the first edition of the *Paganini Etudes*, the *Fantasia on La Clochette*, on *The Huguenots*, on *Don Juan*, on *"I Puritani,"* in the transcriptions of the symphonies of Beethoven or the melodies of Schubert, in the *Hungarian Rhapsodies, Spanish Rhapsodies*, in his original compositions, *Etudes de Difficulté Transcendante, Sonata in C Minor, Années de Pélerinage* and his Concertos. Since his day there has been little advance, either in ingenuity of combinations or effects of rapidity or power.

The influence of Liszt persists until today. Liszt and Chopin are the two great sources of inspiration for piano music.

(Continued on page 695)

Master Themes the World Loves Best

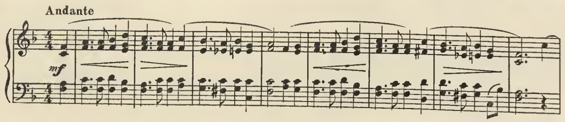


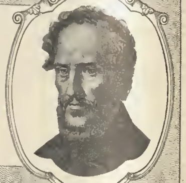


Schumann's "Träumerei"

IT IS most often the case that the simpler, more unassuming compositions of a great composer are the very ones that most enduringly win the hearts of the world of music lovers. Schubert's *Ave Maria,* brief and certainly not at all complex in structure or otherwise, is an outstanding example of this truth. Another is the lovely *Träumerei* —or "Revery"—by Robert Schumann. This latter is one of the "Childhood Scenes" (*Kinderscenen*) which form the master's Opus 15, written in 1839. Prior to this date the German public--though not the critics of the press—had looked askance at Schumann's work because of its eccentricity and novelty. Now, that public began to appreciate the genius of Schumann and thronged to his support.

It has somewhere been said that this piece is the reproduction of a dream, in the poetic sense of a mind awake but tranquil and inclined to pensive revery. It is a waking dream, in other words. Moreover—and this you will realize more and more as you study *Träumerei*—it is not the dream of a child at all. Rather it is the dream of a childhood left behind, and as such its poignant beauty is colored with the multitude of joys and transient sorrows that make up the mystical, marvelous round of a child's existence.





Home, Sweet Home

OF ALL the songs which extol the simple, but unequalled, delights of home life, none, surely, has attained to any such universal renown as *Home, Sweet Home.* The words are the work of the American author, John Howard Payne, who was born in New York in 1792 and died in Tunis as United States Consul there in 1852. Payne, ever an enthusiastic traveller, spent some time in England, and it was there in October, 1822, that he wrote the poem of *Home, Sweet Home.* The song first appeared in Sir Henry Bishop's opera, "Clari, the Maid of Milan," which had its première at the famous Covent Garden Opera House in London on May 8th, 1823. It is thought that Sir Henry—who, by the way, was a prolific composer and wrote nearly a hundred operas—partly composed and partly arranged this famous bit of music. At any rate, in the early editions of the opera it was clearly announced to be a "Sicilian Air."

John Howard Payne travelled widely—but we wonder if it was not his eventual feeling, as it surely must be with the majority of globe trotters, that the road that leads to home is after all the sweetest; that the sights and sounds of foreign strands finally cloy; and that the joy and peace that sit by one's own hearth cannot anywhere be duplicated.

The Most Amazing Achievement in the History of Music Study

The Remarkable Story of a Student who has been Blind and Deaf from Babyhood, yet Plays the Piano Fluently

By Alice Kling

*[*EDITORIAL: *The facts in this article seemed so incredible that we refused to publish them until they could be investigated and verified by a professional musician. Therefore we asked Dr. Karol Liszniewski of the artist faculty of the Cincinnati Conservatory to visit Miss Martin and report to us. Please read his unusual letter. This probably represents the most notable triumph over giant obstacles in the history of musical art. We have had blind musicians; we have had deaf musicians; but none before with neither of these senses.]*

To THE ETUDE:

This morning I went to see Miss Helen May Martin, the blind and deaf girl of whom you wrote in your letter of May 14th, and I do not hesitate to say that she is quite remarkable.

When I called I found her sitting at her typewriter, writing letters to different persons to thank them for the interest they took in her appearance at a musicale at the Alms Hotel here. I read some of these letters. They were written in choice English and there was not one mistake in them. Mrs. Martin whom I interviewed about her daughter said that she had used a typewriter since she was six years old.

According to the mother the girl was blind and deaf about one week after she was born—the result of a septic infection which affected both her eyes and ears. She became interested in piano playing quite early when she used to sit next the piano on which her little cousins practiced.

She seems to get some definite musical impressions and emotions through the vibrations of the tones produced on the piano. She even recognized the little *A major Prelude* of Chopin when I played it for her: I distinctly heard her say *Remembrance* (the name she has given it). She "listens" by putting her hand on the piano, and the expression of her face shows clearly signs of emotion and pleasure. If she does not like the music she withdraws her hand from the piano.

She played for me MacDowell's *To a Wild Rose,* Chopin's *Preludes in C minor* and *D flat major,* and the first movement of Beethoven's *Moonlight Sonata*—all with astonishing sense of rhythm and hardly any mistakes. Of course one cannot expect tone-quality and technic in a case like this. But what she does is quite extraordinary, and—here is the main point for me—apparently gives her great pleasure!

Among the pieces which she can play are the following: MacDowell *To a Wild Rose, Indian Lodge, To a Wandering Iceberg,* Chopin's *Preludes, C minor, D flat major* and *A major,* Beethoven's *Menuet* and *Moonlight Sonata,* Handel's *Largo,* Paderewski's *Menuet* and three Valses by Schubert.

Her mother converses with her in a very ingenious spelling language—by touching different fingers and other parts of her hand. The girl then answers in that wailing tone of voice so peculiar to deaf people. I could understand most of what she said.

The visit made a great impression on me. What a divine thing is music, if it can make even deaf people happy!

Karol Liszniewski.

"YOUR DAUGHTER is deaf and blind, but plays the piano? It's she who is playing now?" I asked the friendly, gray-haired woman from the second floor south apartment.

"Yes, Helen has been deaf and blind since she was a baby. The *Moonlight Sonata* that she is playing now is one of her favorites," she told me, smiling proudly. "Won't you come up for a few minutes, now that the mail's come? She's been wishing she could get acquainted with the neighbors, so I'm sure she'd be glad to see you."

Inside, at the piano, sat a slim, delicate faced girl in a pink checked house dress. With one hand she was trying out a measure of music on the keyboard and with the other tracing out the notes from a perforated page—music for the blind. She was unaware of our entrance.

"I'm telling her she has company," the mother explained as she took Helen's hand. "See, I spell out the words with my fingers into the palm of her hand."

Instantly the girl's serious, little face was all eager, and she found her way to where I stood. Then Helen May Martin shook hands silently. Shyly she touched my hair, my shoulders, the collar of my dress, the pin that fastened it at the neck—her way of seeing a stranger.

Mrs. Martin, sitting close beside her daughter so that she could speak into her hand, acted as interpreter and informant. Helen, she explained, had lost her sight when she was just a baby, and, very shortly afterward, her hearing. As she grew up she learned to articulate in the high monotone I heard her using to her mother. Though the sounds she made were indistinguishable to me, I saw that Mrs. Martin readily understood their meaning.

"She wants to know all about you at once," Mrs. Martin told me. "She's asking if you like music, if you are interested in reading and she apologizes for not being in a dressed-up dress. She has just finished dusting and straightening the dresser and was practicing till lunch time, when she is going to make a salad. You see she keeps herself busy."

When Art Triumphs over the Senses

WHEN, AT my request, her mother asked Helen to play, the girl's smile showed her pleasure, and she felt her way back to the piano. Then Helen Martin who could neither hear nor see a note played *March-Militaire* by Schubert-Tausig, Grieg's *Anitra's Dance,* a *Hungarian Rhapsody* by Liszt, and Tschaikowsky's *Barcarolle.* A half hour before I should have sworn that a deaf and blind person could never be a musician. Of course one might play, after a fashion; might drum away mechanically. But there was nothing of the amateur musician about this girl's masterful playing. There was everything of the artist about her playing Chopin's *Valse in A Minor* so reverently. To each measure she gave beauty of tone and perfect technic—to the whole, fineness of feeling and interpretation of mood.

HELEN MAY MARTIN

"How can she play like that, even play at all?" I asked.

"It's simple. Notice how she keeps her left foot pressed against the front board of the piano. In this way she gets the vibrations which give her an idea of tone quality. That enables her to put expression into the music. A wrong note causes a discord in the vibrations and she quickly corrects it. You see, she hears and enjoys music not through her ears, as you do, but through touch—that is, by means of the vibrations she receives through her foot. She listens to others play by placing her hands on the instrument."

Helen's desire to do whatever was done by her sister and by the two cousins who once lived at her home was her first incentive to learn the piano. Whatever they did Helen regarded as a game to be played along with them. When they colored geography maps for homework, Helen must color geography maps; when they modeled in clay, Helen must model in clay. When the cousins began to study music, the year Helen was seven, the latter, in her usual fashion, looked upon music lessons as a new kind of game and insisted on having a daily practice hour just as had the cousins.

Time Values Taught

WHEN Mrs. Martin saw that the new game was proving more interesting to Helen than to the cousins and that it had even become something more serious than a game, she began to teach her to play little tunes. Realizing that if Helen were to have any real understanding of what her fingers were doing on the keyboard, she must be capable of understanding the mechanics of music, she undertook to explain this aspect of music to her by the use of various objects. For instance, she taught her the time value of notes with navy beans from the sack on the pantry shelf. Four beans on an improvised scale represented a whole note, two a half note, and one a quarter note. She found that Helen quickly grasped each idea.

After a while the deaf and blind girl could play her first piece, *Silver Threads among the Gold.*

But a new interest came into Helen's life that somewhat interrupted her piano practicing. That was school. At Olathe, Kansas, is the state school for the deaf. When Helen applied for admittance there was hesitancy about accepting her, for a student both deaf and blind had never been registered there. But, after an examination had shown her mentally alert and well-advanced in spite of her double handicap, they took her in. The special teacher assigned to her could spare her only one hour a day of instruction, but the time outside that Helen used for studying, and in five years finished the regular course for deaf students, a special course for the blind, and additional history courses. Her average grade was about 97. Of great importance to her was the fact that she had learned to read point, the blind "print." Her education was now equal to that of a student in the junior year of high school.

Through with school, Helen returned to her music. The first bit of encouragement to make a serious study of it came from a blind piano tuner and musician who made a stop in Olathe. At the music store, half of which was occupied by Mrs. Martin's millinery shop, he heard Helen play. So enthusiastic was he that he gave her four lessons. Mrs. Martin had long believed Helen was unusually talented; now urged by the piano tuner and friends who shared that opinion, she decided to provide training for her daughter. Though the recently widowed milliner could not afford to send the girl to a city conservatory, she did arrange for her study under Mrs. Abbie Jones of Olathe.

The Debut

FIVE YEARS ago Helen made her first public appearance in a church in Olathe. It happened that the music critic of the Kansas City Star had heard about the recital to be given by a deaf and blind pianist and had made the trip to Olathe to hear her. The next day Kansas read the story of Helen from the first page of the "Star." This was the real beginning of Helen's public life. From clubs and churches throughout the state came requests for recitals. After Sunday matinee at Consistory Temple at Witchita she was offered a scholarship at the local conservatory of music. For the next half year she was a student there where all others had normal sight and hearing.

Three years ago Helen moved to Chicago with her mother to continue her music. At present she is living in Cincinnati where she studies and plays occasionally in public. She spends several hours every day at the piano, learning new music and polishing old. In all she can play about a hundred numbers from memory, all classical. Some of her time she puts to making additions to her musical library. This library, which she made herself by copying New York point music from libraries in Albany, New York, Cincinnati and the Congressional at Washington, D. C., is worth about $2,000.

On other visits to Helen May Martin I learned that she is not only a musician but also a housekeeper, a typist, a student and a lover of books.

She is chief cook at her house. Once I found her in the kitchen mixing mustard, vinegar and olive oil for a salad dressing, another time beating an egg white and measuring baking powder for a cake. While she was attending the school for the deaf at Olathe she was awarded first prize in the annual bread-making contest. On cleaning days she takes pride in dusting and putting books and papers in order.

One day she showed me a United States flag she had tatted, the stars and stripes made without an imperfect stitch. She is also something of an expert at raffia work.

When Helen is not busy at the piano or in the kitchen it is likely that she is reading her books or magazines. Once I found her reading the Bible, another time chuckling over something in one of Willa Cather's stories. She subscribes to seven magazines and one weekly publication for the blind. These keep her informed on world events.

"I have sent for two new magazines that were started this year," she wrote to me once. "One is published in Los Angeles and the other in Paris. I wish I had a cottage with an attic for all my magazines, because I hate to throw them away."

All of her letters she answers herself on her typewriter. She has been able to operate a typewriter since she was about ten years old.

But it is at the piano that I found her most often, playing softly, just the shade of a smile on her serious, small face, enjoying her music more than anything else in the world.

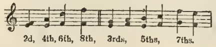
SELF-TEST QUESTIONS ON MISS KLING'S ARTICLE

1. *To what senses does music appeal?*
2. *What is the means of "listening" adopted by Miss Martin?*
3. *How may time-sense be taught, divorced from sound?*
4. *How may discord be detected by the deaf?*

Interval Reading

By Hazel Hawkins-Davidson

If the interval is *even,* that is, a second, fourth, sixth or octave, one note will be on a space while the other is on a line. No line occurs between notes forming an interval of a second. Between notes making a fourth is one line, a sixth, two lines, an octave, three lines. In intervals of odd numbers, thirds, fifths, sevenths, and so forth, both notes will be either on lines or on spaces. There is one line or one space between notes making a third. Between notes forming a fifth there are two lines; a seventh, three lines. The spaces need not be reckoned with, as it is the lines which are most easily seen.



For playing intervals, shaping the hand away from the keyboard should be practiced, different finger combinations being used for each interval. When the distance for the desired interval has been estimated it should be tested at the keyboard.

> *"The qualities which make a musician worthy of the name and a music teacher an inspiration to his pupils cannot be measured by college degrees nor are they likely to be developed by college training. The knowledge which forms the basis of true culture can be obtained outside of a regular college course and, therefore, the student of art can dispense with a four-year course of study, at least half of which is time needlessly lost from more important musical training."*—Dr. Frank Damrosch.

Master Discs

A Department of Reproduced Music

By Peter Hugh Reed

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

ATTENTION is called to the set of twelve discs made by the English Singers, a group of six vocalists, who sing Elizabethian songs, madrigals and carols unaccompanied, in the manner of the time in which they were written. Critical praise has been generously bestowed upon this talented group wherever they have appeared; so, too, should it be bestowed upon their records which are perfect examples of their art the beauty of which has a most enduring quality.

When we listen to the various selections which they have recorded, we are especially impressed by two things: first, the perfection of melodic and harmonic concept which seems as though it might have been written in modern times; second, the finished performances of the singers and the knowledge that they have dedicated themselves to the revival of this music culled from the "Golden Age of English Song."

These discs were recorded by the Elbert Hubbard Roycrofters, and presented to the public by Wm. A. Wise and Company. They are electrically recorded and are very commendable for their faithful reflection of the artists and their silent needle surface.

It would not be possible to enumerate here all the twenty-four selections, so we shall name only a few of them and speak of their especial qualities. (For further information write the manufacturer who will send a circular regarding the selections and the history of the singers and their art.)

One of the most "beautiful expressions of human emotion" is to be found in Orlando Gibbons' madrigal, *The Silver Swan* (written in 1612), and there is an ingenious humor in Purcell's *Three Fairies* which will delight both old and young alike. Percy Grainger's arrangement of the folk song, *Brigg Fair,* will prove more lovely upon each hearing, and the harmonic opulence of John Bennet's madrigal *All Creatures Now Are Merry Minded* (written in 1601), as well as Peter Warlock's arrangement of the old Christmas Carol, *Corpus Christi,* will always remain ineffably beautiful. Then there are the perfect arrangements made by Vaughan Williams of the carol, *We've Been Awhile A-Wandering,* and the folk-song, *Ca the Yowes,* which will present fresh delight with each replaying. One could single out many more from their many songs but it would be better to allow those who procure these discs to do this for themselves. After all, the English Singers' art will present, like all great music, personal preferences in its varying degrees of aesthetic satisfaction.

Brahms and Moy Mell

PASSING ON, we wish to present two more of the works issued by the National Gramophonic Society of London, whom we introduced to our readers' attention last month. The two that we review this month are:

Piano Quartet in C Minor, Brahms, Opus 60; played by Spencer Dyke Trio and Olive Bloom. Four twelve-inch discs.

Moy Mell, an Irish tone poem for two pianos, Arnold Bax; played by Ethel Bartlett and Rae Robertson. One twelve-inch disc.

If we begin by saying that the Brahms' work is an intellectual one, it is not our intention to imply that it is lacking in either lyrical charm or sensuous beauty. Brahms knew indeed how to combine all things. It is in truth a great work, one which presents the very heart of the composer and one which will yield its rich harvest of beauties only after many auditions. Intellectuality is stamped upon it, because, as an English reviewer remarked, three of its four movements are in the sonata form. But, to the musician and the music-lover alike, such music can only prove of an enduring appeal since it combines a beauty of emotion and thought which is organized into a perfect unity that neither loses the vitality of the first nor the depth of the latter. One listens to it as music for music's sake, says the Englishman further, because it suggests no "program." And one also listens and admires the genius of the perfect Brahms. A final word in praise of the artists should be said. Theirs is a performance excellently unified in a truly appreciative concept.

Moy Mell, or "Pleasant Plain," is one of the three ideas connected with the ancient Irish concept of the "Happy Underworld" or Pagan Paradise. The composer has praised the interpretation of this recording; so it only remains to say that his music is essentially Gaelic in character and can best be described by one's pointing out its close relationship to the literature of Yeats and Synge.

Fruit of Schubert's Centennial

THE SCHUBERT Centennial has brought forth the issue of his superb "C Major Symphony" played by the Hallé Orchestra of England. Columbia released it on seven discs (Masterwork Set No. 88). The conductor, Sir Hamilton Harty, who is a composer himself, approaches the task of interpreting this work with the thorough insight of a musician.

(Continued on page 701)

Albert Fratellini
The Sensational Musical Clown
of Paris

DEPARTMENT OF

BANDS AND ORCHESTRAS

Conducted Monthly By
Victor J. Grabel
FAMOUS BAND TRAINER AND CONDUCTOR

Some Important Lessons to be Learned from Great Conductors

Part I.

By David Mattern

SUPERVISOR OF MUSIC, GRAND RAPIDS, MICHIGAN. READ AT THE NATIONAL SUPERVISORS' CONFERENCE, CHICAGO, 1928

IN CHORAL and orchestral conducting we have all been striving for tone—tone of uniform quality, but tone also alive and sensitive to great variety in expression. To realize such an ideal, there must be singers or players trained to give a response that is alert, elastic and refined. How do great conductors achieve this response?

Beautiful choral tone is greatly dependent on intelligent use of diction. There are too few choral organizations that really sing the king's English. Words are of vital importance to both audience and chorus, for the words will always give the cue to proper interpretation. We can all learn from masters like Louis Graveure or Roland Hayes. Such artists appreciate, for example, the colorful resonance of the consonants *n* and *m.* They do not swallow the tongue in singing final *r's,* and they sense the subtleties and expressive power inherent in correct vowel and consonant combinations. The chorus should have the same ideals as the soloist.

A successful conductor must have imagination. Albert Coates who is to be one of the conductors of the new combined New York Symphony next season was conducting in this country a few years ago. He had just left his post as conductor of the London Symphony. Before that time he was at the head of the Czar's Imperial Opera under the old regime, when Pavlowa, Mordkin and Chaliapin were in his company. We were rehearsing the Brahm's No. 4, the *allegro giocoso.* He suddenly said, "Gentlemen! Gentlemen! this is Brahms! Brahms with his great long beard—respect him." Then to the horns, "this passage is like the opening of a furnace door—blazing heat." Or to the trumpets in a martial theme, "Now let the flags fly," or again to the horns playing the noble theme, in the César Franck "D Minor Symphony." "This is the soul of chivalry," and again, "This is the cold, gray cathedral at dawn. The snow is falling."

Just these few words kindled the imagination of the orchestra and made it play as never before. Of course everyone has a right to his or her own imaginative reaction to music; but how few of us have this poetic fire! We need to be told how to listen to great music in order to do it justice in rendition. I do not mean that I advocate making a story or a program to fit a Beethoven "Symphony" (that is a thing presumptuous and offensive to the real musician) but we should not be content merely to play or sing notes and let it go at that.

The Dash of Salt

INTERPRETATION in conducting demands a variation of the beat, as in the first movement of Mendelssohn's "Italian Symphony," sometimes with staccato pulsations, again with undulating legato movements, large, then small as one responds to the fantasy inherent in the music. We all may learn much by watching the great conductors like Stock and Coates obtain rhythmic precision through the scherzo effect, using a relaxed arm, but with a wrist that kicks incisively—free, but with propelling, alert force. Such a beat never wearies the orchestra nor audience as does a stiff-armed, labored effort. It puts sparkle and enthusiasm into the performance.

In dramatic climaxes Mengelberg often thrusts both fists into the air, one farther than the other. This gesture reaches the heights of inspiration. However, it is perilous to attempt to copy this or any other indication of intensity unless one can do it convincingly and with freedom and abandon.

The psychology of conducting is boundless in its application. The master needs but to glance at a solo flute or lift an eye-brow to the basses or raise his little finger, so subtle is the flow of understanding between him and his chorus or orchestra. The master inspires courage. He gently persuades or imperiously demands at will.

Wagner says, "Always make your instruments sing; find the melody in every measure; know your composition; feel the tempo before you start. If you have the correct idea of phrasing the expression, the tempo will take care of itself. It is conversely true that if you know the right tempo the singers or players will be more likely to grasp the correct idea of phrasing and expression.

"Have your ideal of tone quality. Make your points by distinction in playing and interpretation rather than by bizarre effects and tremendous climaxes. Avoid mannerisms. Do not break the rhythm except for very unusual effects."

We should remember also that the highest note in an ascending passage is not always the loudest. We often forget that a phrase when repeated should be either louder or softer for the sake of variety. To give the poor composer something approaching his just due we must also teach our singers and players not merely to read notes but to "read between the lines."

The Hate Motive

IN A REHEARSAL of Tschaikowsky's "Romeo and Juliet," Mengelberg exclaimed, "Music expresses love and hate, joy and pain, the great extremes. Here is the hate motive. Play it as if you wanted to kill the conductor." And we did, for he had been whipping us with his relentless stick for three and a half hours. But he is a great master and we realized that his discipline was good for us.

Mengelberg sings out whole themes in his rich baritone voice. To me this is a significant thing. He feels the urge to express himself vocally in order to inspire his men. He thinks in vocal terms. He insists on solo tone as distinguished from accompanying tone. If he does not get the fullness of solo tone he desires he will boom out, "Give me one-hundred per cent! That is only fifty." The cellos will bear on with added energy. "Stop," he shouts, "I said one hundred, not one-hundred ten! And sing it out." Albert Coates frequently urged his conducting class to hum to themselves while conducting, and he often does the same thing himself in rehearsal. Frederick Stock and

(Continued on page 699)

THE JOLIET (ILLINOIS) HIGH SCHOOL BAND: INSERT, A. M. MCALLISTER, DIRECTOR

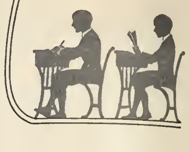
This band recently was awarded for the third time the first place in the National High School Band Contest, and for this unusual achievement it won the One Thousand Dollar Trophy offered by the National Bureau for the Advancement of Music.

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



Are We Justified in Teaching Public School Music on the Grade Basis?

By JACOB KWALWASSER, PH.D.

PROFESSOR OF MUSIC EDUCATION, SYRACUSE UNIVERSITY

NOW THAT the spring term is over let us pause to consider what has been one of the most serious impediments to progress during the past school year. Have you found in your various grade-rooms children who have failed to advance in their musical knowledge and skill? Have you found children who have retrogressed in spite of the fact that they have been subjected to another year of musical training? Have you done everything possible to advance every child to the extent permitted by his musical heritage and native intelligence? Have you recognized the fact that children differ in respect to the quality and quantity of work that each is capable of doing? Furthermore, have you made allowances for variations in the length of time needed for the learning of music hy different children? In other words, have you been cognizant of the magnitude of individual differences?

Assuming that you have not been slow in observing that differences exist and that they are of considerable magnitude, what have you done to adapt your teaching to the nature and needs of the children whose musical education you are directing? Have you measured your children for talent and achievement? Have you classified them and administered to the different homogeneous groups different courses of study, or have you ignored the existence of variation in talent and accomplishment?

There can be no difference of opinion in this matter of variation. No two children are alike (musically); and, likewise, no thirty or more children are alike musically. We realize that there are fourth-grade children in the eighth grade and eighth-grade children in the fourth grade. In other words, there are musically advanced and retarded children in retarded and advanced grades.

Does the fact of grouping (for factual knowledge subjects) mean that we must treat all children alike? Are we not proceeding on a diabolical misconception when we make no allowance for variation and present but one course of study to every grade irrespective of what constitutes a grade? We must realize that the Creator made children different in their musical potentialities and that it is not the business of the school teacher to "correct" by artificial means the peculiarities of nature.

Test of Musical Achievement

TAKE THE matter of outside training alone, and you have a factor of tremendous significance. Last year the writer's practice teachers gave the Kwalwasser-Ruch Test of Musical Achievement to their classes in an attempt to ascertain the various factors that go to make up these grades. It was discovered that 3.2 grades separate the trained from the untrained. This difference may be greater or smaller in other schools, but it is very likely that a great divergence in accomplishment will be found on the basis of outside training alone. Thus, musical training received in private studios splits up every grade into two levels of attainment.

Let us consider this problem concretely. If we examine a sixth grade class, for example, we find that the trained pupils have average scores which entitle them to eighth grade standing, whereas the untrained are entitled to high fourth grade standing only. If you try to keep the trained interested you must necessarily be teaching "over the heads" of the untrained. If, on the contrary, you are teaching to the level of the untrained you are committing a most unpardonable sin of wasting talent, of failing to utilize talent possessed by the superior children, thus retarding their progress.

What is true of the sixth grade is true of every other grade. Are you proceeding on the supposition that there is no difference due to outside training? Have you ever tested your groups to discover how they compare on the basis of training? If you have not attempted to adapt your training to the needs of the individuals within the grade are you not committing a grievous error?

Different Procedures for Boys and Girls

ANOTHER factor that requires careful consideration and management is that of sex. It was found that the difference in accomplishment scores due to sex was 1.9 grades, roughly, two grades. The element of sex alone splits every grade into two divisions. In the sixth grade, for example, we find that the boys' score entitles them to fifth grade standing, whereas the girls are entitled to seventh grade standing. What is true of the sixth grade is true, also, of every other grade.

How many grades separate your boys and girls? It is most probable that you have been treating the two sexes as equal in respect to their musical achievement. If not, how have you organized your materials so as to take advantage of the children's varied characteristics? Have you grouped sixth grade boys and fourth grade girls, or have you separated the sexes entirely for musical training?

Every grade is made up of a number of different grades of musical accomplishment; the average maximum variation within each grade (between the scores of the best and the poorest pupil) represent 11 grades. Little wonder that our progress in public school music is slow and uncertain. Just consider the insurmountable difficulties that such differences involve! Yet we persist in teaching so-called sixth-grade music to the sixth grade, fifth-grade music to the fifth grade, and so on down the line.

Our failure to recognize this condition of great divergence in achievement has defeated the purpose of music teaching. Public school music suffers from maladministration. We are subjecting musical idiots and musical geniuses to the same kind of musical material and procedure and expecting them to make the same amount of progress in the same amount of time. Such a condition is tragically inexplicable.

What Can Be Done?

WHAT CAN we do about it? The answer is simple although it involves a little work for the intelligent supervisor. We must group our children homogeneously as to talent and achievement. We must examine our children and separate them into different groups beginning with the superior and ending with the inferior. We must encourage all groups to achieve all that they by nature are capable of achieving. We must adapt the training and the materials to the nature and needs of the children. We must recognize the fact that the grade basis of teaching is a convenience for the teacher. But we must be fully aware that we are sacrificing the child for the comfort of the teacher.

We must make our teaching more meaningful by encouraging the different groups to achieve in proportion to their talents. If we can do nothing more than divide every so-called grade into two—the better and the poorer halves—and give each half the type of work best suited to its needs we shall be making a commendable beginning. If there are two or more music teachers in a building, then the task of adapting the instruction to the needs of the child is greatly simplified. We must abandon the grade basis of music teaching, for we are wasting time and talent and cultivating attitudes that are detrimental to the child. Instead of allowing the superior children to learn to "loaf" and the inferior to hate music, let us give the superior ones advantages in proportion to their endowments.

The Centenary of the Braille System—Music in Braille

By P. B. PRIOR

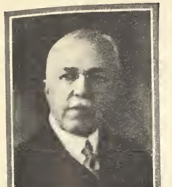
HAVING as one of its aims the consideration of establishing a foundation for a national institute for training music teachers from among the blind, a congress has just been held in Paris on the date of the Centenary of the Braille System.

One of the first conquests achieved by the blind is that of music. This is partly due to the fact that nature tends to distribute evenly all unused forces, the loss of one of the five senses leading always to the sharpening of the other four. (When we wish to listen to a very slight tremor in the air, do we not instinctively shut our eyes?) That is why so many of the blind quite naturally devote themselves to a musical career and become organists, pianists or piano-tuners.

But, if blindness is not an irremediable handicap in music, why should it be so in teaching? Bold as the idea may seem, it does not appear impossible to those who know what feats can be achieved by the blind in establishing contact with the world around them by means of Braille, the raised letters they feel with their fingers. Those characters can be translated into music, as well as into words, and to-day they allow a blind man to read a new piece of music as we would read a book.

Yet, Braille notation is faced with a great difficulty in the recording of even ordinary musical script. In a single bar there may be fifty notes, bristling with sharps, flats and naturals, with accentuations and other points. All these characters, already so complicated, are expressed in Braille in a still more difficult way. In a normal score, each note is represented by a single point, but for a blind musician this point is replaced by a group of three, four, five or even six raised dots. As the staff cannot exist in embossed musical script, each note must bear with it its octave mark, and sometimes other marks.

But there is still another problem. It is not possible in embossed Braille script to arrange the notes in the same way as in normal script. The space taken up by this dotting system is so considerable that it is necessary to adopt an elaborate plan. The copyist first of all engraves two, four, six or eight bars of the right hand, and immediately afterwards the corresponding bars of the left hand. Then it is that the blind musician must perform the colossal task of mentally playing together the two fragments he has noted separately. Such a feat surpasses ordinary imagination, especially when we think of the intricacy and richness of modern musical composition. Yet this task which so many blind musicians can achieve raises hopes of greater results still, and the foundation of an institute for bringing together this prodigious sum of human effort is destined to offer still more chances of success to the blind conquerors of fate.

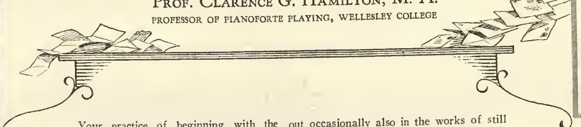


The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



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

A Stiff Wrist

1. My left wrist gets tired easily and causes me no end of trouble. Even though it becomes tired I continue practicing, because it becomes so after playing only two or three scales, and, of course, I cannot stop that often to rest. This wrist seems to be free and loose enough, for I give it much more attention than the right one. What can I do to help it? Is it injurious to practice when the wrist is tired? Is there a chance that the wrist was sprained by overwork?

2. Do you recommend Döring's exercises and studies for octave playing?

3. Would it be well to follow Duvernoy's *School of Mechanism* by Clementi's *Preludes and Exercises*, or should it be Czerny?—E. K.

1. One of two things is certain: either your wrist is not kept loose enough or you have strained it in some way. Many times, when we think that our wrist muscles are perfectly relaxed there is in reality just enough activity left in them to upset the whole "kettle of fish."

Let your left hand hang down from your wrist in free air. Now see if you can relax it just a little more, so that it falls a quarter or even an eighth of an inch further. If you can do this, it proves that it was not entirely relaxed in the first place.

Insist on such *complete* relaxation all the time you are playing. Avoid, also, pulling or jerking the hand back from the wrist, even in staccato passages.

Certainly it is injurious to practice when the wrist is tired, and I suspect that you have added materially to your trouble by doing so. So "go easy" for a while, avoiding heavy playing or stretchy progressions. Rest the hand whenever there is a sense of fatigue, letting it hang down loosely as I have described. Watch continually for signs of stiffness in the wrist. With such precautions your trouble should decrease and even disappear in time.

2, 3. All the studies which you mention are of generally recognized worth. I suggest following the Duvernoy studies, first, by Czerny, then by Cramer, and finally by Clementi's *Gradus ad Parnassum.*

Inverting the Parts

I have an eight-year-old pupil, a little girl, who has developed a characteristic entirely beyond my previous experience. She is a beginner, having now studied about seven months. She can read and play the bass or treble notes correctly, if playing only one hand at a time. When she plays with both hands together, however, she inverts the parts, playing treble notes with the left hand and bass notes with the right.

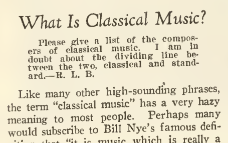
I have been having her practice the parts separately, counting, and then play with both hands at once. I have her read each note aloud, at the same time placing her finger on the key, thus preparing to play before she sounds the note.

She plays correctly when following out the above régime but holds her arms and hands very tense. What would you suggest?—H. F. B.

Several teachers have written me of late years, describing this particular kink in the minds of one or more of their pupils. Evidently the two sides of the brain get temporarily mixed, so that their functions are reversed.

Your practice of beginning with the hands separately is an excellent one. The real problem, however, is to induce the pupil to read each combination of notes in a certain fixed order. I suggest that you stress pieces of the hymn-tune order, such as the little *Chorale* by Schumann, Op. 68, No. 4. Before playing a chord as a unit, let the pupil sound its component notes in order, from the lowest upward, holding each key down until all have been sounded and then playing them together, thus:

Schumann, Op. 68, No. 4



After she is able to do this successfully, she may press the keys down as before, only *silently,* afterward sounding the chord as a whole; and finally she may omit the preliminary process wherever it is safe to do so.

This process should teach her to read combinations of tones always from the bass note upward and to associate this bass note with her left hand. The same procedure of course holds good when there are but two voice parts.

What Is Classical Music?

Please give a list of the composers of classical music. I am in doubt about the dividing line between the two, classical and standard.—R. L. B.

Like many other high-sounding phrases, the term "classical music" has a very hazy meaning to most people. Perhaps many would subscribe to Bill Nye's famous definition that "it is music which is really a great deal better than it sounds." I have heard a radio announcer proclaim a program of "classical music" which contained pieces by Chaminade, Rachmaninov, and other present-day musicians—evidently on the assumption that everything not jazz would come under that head.

In its strict sense, however, classical music is the product of those masters of the eighteenth and early nineteenth centuries who emphasized the formal structure of music and wrote works which primarily gratify our general ideas of beauty, that is, music of symmetrical, unified expression, of exquisite melodic line, of normal rhythms and harmonies. Compositions of this type are immediately associated with Haydn, Mozart and the early Beethoven, together with their lesser contemporaries, all of whom exalted the great harmonic forms, especially that of the Sonata. Previous to these men we have the early classical school, of which Handel and Bach are the leading representatives.

The first half of the nineteenth century was dominated by the Romanticists, including the later Beethoven, also Schubert, Mendelssohn, Schumann and Chopin. These writers often employed the forms of the classic school, traits of which crop out occasionally also in the works of still later composers, especially Brahms, who is sometimes styled a classical composer.

After the Romanticists whose influence was felt through the remainder of the nineteenth century, and, indeed, up to the present day, came the schools of the Realists—the Impressionists (Debussy), the Expressionists (Schönberg), and a host of modern writers who are seeking originality at any cost.

According to another definition classical music consists of music that has stood the test of a considerable time—say, at least fifty years. In this list would, therefore, be placed the great Romanticists mentioned above, together with later composers such as Tchaikovsky, César Franck and Dvořák—or even Debussy. The former definition, however, seems more specific and logical.

Aims of the Piano Teacher

Miss L. J. A. asks for advice as to whether she should continue teaching, since she feels the need for more intensive training in order to give proper instruction beyond the first three grades—training which she finds it difficult to obtain, for financial and physical reasons. Incidentally she gives an account of her previous study and sends two programs of recitals by her pupils.

Answer. It seems to me that you have the ability and enthusiasm of a natural-born teacher, and that, since there are altogether too few of such teachers, it would be a great pity for you to abandon your music work. The competent training which you have already received may be extended by self-study in piano practice and in reading books on the subject. Thus, with your practical experience in piano teaching, you should grow naturally into the work of the more advanced grades.

Anyway where expert teaching is most needed is in the foundation work for, if the pupil has acquired the right habits in his early years, he will probably not be thrown off the track permanently, even by a later teacher who is unequal to his task. One of the finest teachers I know devotes her entire attention to young children and will have naught to do with any others. In my experience with advanced pupils I often bless the earlier teacher who, by painstaking effort, has given the pupil so accurate and thorough a musical background that there is practically no limit to his future possibilities as a pianist.

Answer With Interrogation Points

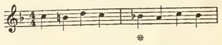
(1) In your answer as to the syllables of the minor scale on page 285 of the April number of THE ETUDE, did not your typesetter find the "T" box instead of the "S" box in his syllable for the seventh tone of the scale? The seventh tone of the pure minor scale is G, which is *sol* in the relative major; and G♯, which is the seventh tone of the scale in its harmonic form, would be *sol sharp*, or *si* instead of *ti*, as given in your illustration. So the syllables are *la, ti, do, re, mi, fa, si, la.*

(2) Another answer which seems to me to need a question mark after it is found in the March issue, on page 323 (second question). You have there followed the common definition of the double flat, saying that it lowers the tone a *whole step.* But does it necessarily? How often do we find a double flat placed before a note that is already flatted once by signature? In such a case the double flat makes the tone only a half-step lower.—E. B. G.

(1) I am glad that this error has been detected, since the sharped seventh of the minor scale undoubtedly is indicated by the syllable *si,* as shown in the sentence immediately preceding my illustration, in the April ETUDE.

(2) The writer should bear in mind a rule of modern notation which prescribes that any accidental (♮, ♭, ♯, ♭♭, *), when placed before a note, always nullifies the signature that would otherwise affect it. Thus, in the case of the signature of one flat, a special flat may be placed before any B that would regularly be flatted, without affecting it at all, since such a flat destroys the effect of the signature upon the note.

"Corrective accidentals" are often inserted on this principle, to prevent mistakes on the part of the performer. Thus in the following illustration



the second B would be flatted anyhow, since it occurs after the measure bar; so the special flat placed before it merely emphasizes what is already shown by the signature, namely, that the natural tone should be lowered a half-step.

According to the above rule, therefore, a double flat always lowers the tone a whole step, since it is conceived as effecting the natural *note,* whether or not such a note would otherwise be effected by the signature.

I am always glad to receive such suggestions as the above, which tend to increase the accuracy of our Round Table discussions.

A Backslider

I have a young lady pupil who has been studying the piano for seven years. She loves music and wants to make it her profession. Lately, however, she has stopped playing, since all her interest in the subject seems to be gone. She cannot practice, and all the work that she once loved appeals to her no longer.

What can I do to bring her back on her feet again?—L. G.

The scientists tell us that there are always "plateaus" in a course of study—spots where the interest momentarily flags before the student chances higher flights. Evidently your pupil has struck one of these dead levels, from whence she will have to be dislodged.

Let us refer to two notable instances of such apathetic periods, with the hope of finding a remedy in the present instance.

At one time, Liszt, in the height of his powers, suddenly seemed to lose his enthusiasm for piano playing and retired from the concert world. Reports came to him, however, of the triumphs in Paris of his formidable rival, Thalberg; and as a result he rushed again into the arena,

(Continued on page 701)

A Master Lesson Upon The Dainty "Nutcracker Suite" of Tschaikowsky

By Victor Biart

"NUTCRACKER SUITE!" What a peculiar title for a musical work! What conceivable connection could there be between this hard, cold piece of mechanism and the poetical art of tones? It were, indeed, a boon to possess some such crushing implement that might reveal the kernel of significance that resides in some "hard nuts to crack," such as Strauss, to quote his own words, offers to his hearers in his brilliant and witty symphonic poem for orchestra, "Till Eulenspiegel." Happily, however, in the case of Tschaikowsky's charming suite, the solution of the mystery will be found in the story that underlies the work. The subject is a French version by Dumas the Elder, of a fairy tale by E. T. A. Hoffmann, entitled "Nussnacker und Mäusekönig" (Nutcracker and Mouse-King).

The scene represents a Christmas party for children in the house of President Silberhaus. The children gather around the illuminated Christmas-tree, eager for the distribution of the presents. A friend of the family, Councillor Drosselmeyer, brings some dolls, which move like living beings. To little Marie, the daughter of the host and hostess, he gives a nutcracker with which the little girl is delighted. Her brother and the other boys covet this gift, and in the struggle for its possession it is broken. Little Marie is heart-broken and tenderly puts it to bed.

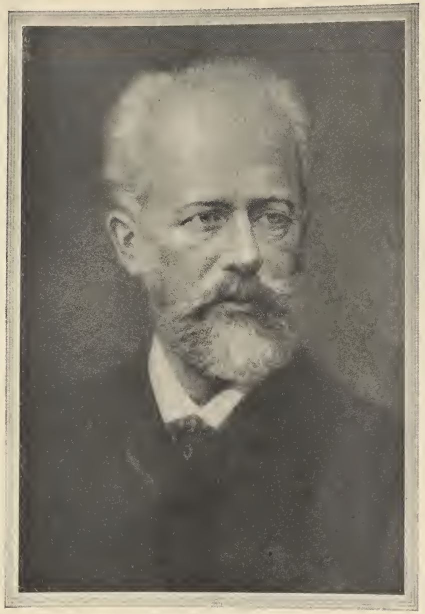
After the end of the party the little girl, in bed, is kept awake by the thought of the disaster to this, her favorite present. About midnight she slips out of bed and betakes herself down to the parlor to look solicitously at the nutcracker. Then, suddenly, the room is invaded by mice; the toys and sweets come to life, and a pitched battle ensues between these and the mice, which soon turns in favor of the latter. Thereupon the nutcracker also comes to life and leads the tin soldiers in a fresh charge.

The leaders of both forces engage in a "hand-to-hand" conflict, in which victory is apparently about to crown the leader of the mice, when—unheard of in the annals of feminine courage and heroism!—little Marie throws her shoe at the general of the mice, hitting him on the head and killing him, whereupon his army is routed. A miracle then occurs! The nutcracker is suddenly transformed into a handsome young prince, with whom little Marie flies over snow-clad fields and forests to the Kingdom of Sweets.

The Jam Mountain

THE SECOND act is the scene of the jam mountain, in this kingdom, where the young couple is cordially received by the Sugarplum Queen, the Fairy Dragée, with her court. A dance of the Sweetmeats is then given in honor of the heroic little girl and her consort.

In 1891 Tschaikowsky was commissioned to write a ballet on this subject for the Imperial Opera House of St. Petersburg. A ballet of this kind should not be confused with the solo dancing and evolutions of a corps of dancers introduced into operas as diversions. The "ballet d'action" is an independent dramatic performance in which the action consists of pantomime and dances, with little or no speaking or singing.



Peter Ilyitch Tschaikowsky

Although the subject did not at first appeal to Tschaikowsky, he soon warmed up to it and worked heart and soul on his original and lovely music, completing the first act of the ballet before his departure, in April, for America.

An American tour had long been one of his dreams, and this, his only visit to this country, proved both profitable and easy. He was honored and fêted in a measure that soon surfeited him. While he appreciated our lavish and generous hospitality, and was greatly impressed with the achievements of the young country, he suffered, as usual when away from home, with such extreme home-sickness as greatly to mar the pleasure of his reception and successes. To be sure he always dreaded meeting strangers and having to carry on formal or stilted conversations. He was, however, agreeably surprised to find some of his works better known in this country than in Moscow.

Among his successful appearances as conductor was that at the concert given in celebration of the inauguration of Carnegie Hall in New York. He wondered, in fact, whether his American admirers did not overrate him as a conductor.

The Sugarplum Fairy Makes her Bow

BUT, TO return—with him—to the ballet, which he did on his return to Russia. He completed the work in February or March, 1892. It was first performed at the Imperial Opera House at St. Petersburg on December 18th, but met with only partial success, owing, in part, to the lack of good looks of the lady who took the part of the Sugarplum Fairy. But at a concert at the Russian Musical Society of the northern capital, on March 19th of the same year, the composer conducted a suite composed of numbers selected from the ballet. In this form the music was received with such enthusiasm that five of the six numbers had to be repeated.

It is well known that as a composer Tschaikowsky is greatest in the field of symphonic music. His rich orchestral palette, which he employs with such skill and mastery, provides a wealth of color just suited to the blazing emotionality of his later symphonies. This brilliancy of orchestration is a water-mark of the Russian school, a quality of French origin, traceable to that brilliant master of this art, Berlioz, who so impressed the Russians on the occasion of his visit to their country in 1847.

The Celesta

IN HIS "Nutcracker Suite" Tschaikowsky enriched his orchestra by the introduction of a new instrument, the sight of which has puzzled many a patron of orchestra concerts. This instrument is the celesta, invented in 1886 by Auguste Mustel, at Paris. It is a keyboard instrument, somewhat resembling a cabinet organ, but considerably smaller. The hammers operated by a key system similar to but simpler than that of the piano, strike small steel bars or plates, each one suspended over a wooden resonating box tuned in unison with it.

Like the piano, it is chromatic and can be employed in any key. It is also equipped with a damper and a soft pedal. On account of its high range its notation is an octave lower than it sounds. In his "Nutcracker Suite," however, Tschaikowsky writes the part in unison with the pitch, so that, in its absence, the piano may be substituted for it. It is in the dance of Sugarplum Queen (the Fairy Dragée) that he employs this instrument, on account of its silvery, fairy-like tone.

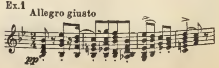
It was in Paris that he discovered the instrument, and, being so charmed with it as to decide to introduce it into his ballet, he wrote to his publisher, Jurgenson, enjoining him to secrecy as to his intention, lest Rimsky-Korsakoff or Glazounow forestall him in its adoption.

The order of the dances in the suite is different from that in the ballet. In the latter the miniature march is played during the entrance of the children in the first act, immediately after the illumination of the Christmas-tree. The dance of the Sugarplum Fairy, which follows it in the suite, is the last before the *Finale* in the ballet. The remainder of the *Danses caractéristiques* which include the two numbers just mentioned, and which follow in the suite, are taken from a *divertissement* (diversion) constituting No. 12 in the ballet, which comprises the dances: *Chocolat, Café* (coffee), *Thé* (tea), *Trepak*, and *Danse des Mirlitons*. In the suite *Café* becomes *Danse Arabe; Thé, Danse Chinoise*. All the numbers here enumerated are grouped into the second number of the suite, the Overture furnishing the first number; and the *Valse des Fleurs* (Waltz of the Flowers) concludes the suite.

I. Ouverture Miniature.

With a delicate touch the atmosphere of bright, happy infantile petiteness incident to the subject is created by the lightness of the orchestral texture: only the upper strings (violins and violas), wood wind and, in a couple of loud and climactic passages, the horns, are employed in this number, which opens as follows:

Ex.1



(Continued on page 699)

CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS

Dedicated to the Memory of Louis Lombard

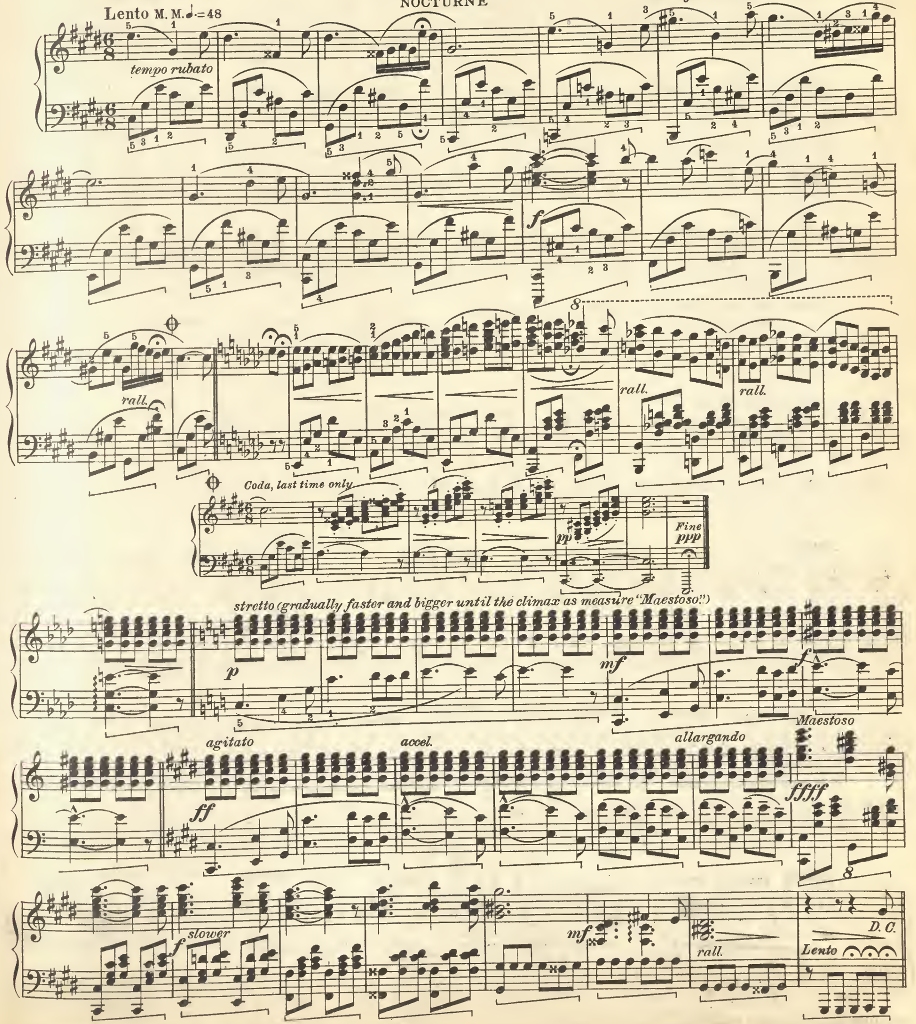
AN OLD PALACE

PALAZZO VECCHIO

(CHATEAU TREVANO)

NOCTURNE

JAMES FRANCIS COOKE



Other Music Sections in this issue on pages 645, 681, 713

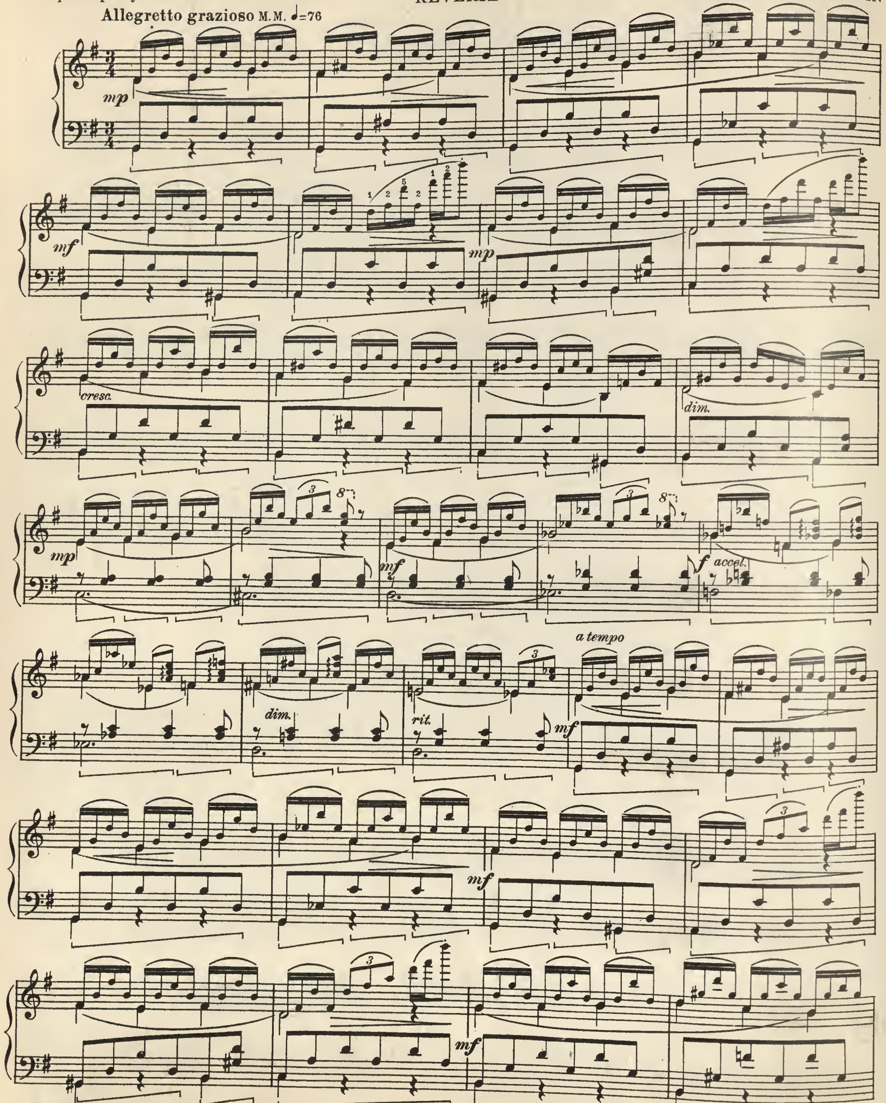
Copyright 1928 by Theodore Presser Co. British Copyright secured

THE FOUNTAIN

REVERIE

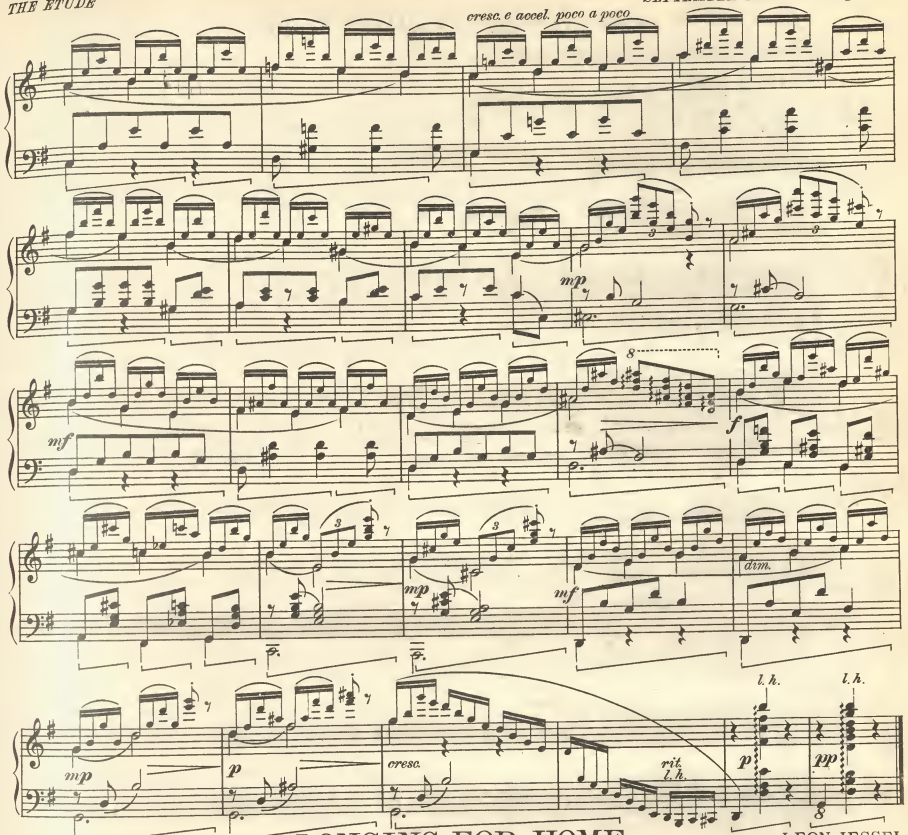
Genuine piano music with an alluring atmospheric quality. Grade 5.

GORDON BALCH NEVIN


Allegretto grazioso M.M. ♩=76
mp
mf
mp
cresc.
dim.
mp
mf
f accel.
dim.
rit.
a tempo
mf
mf
mf

Copyright 1928 by Theodore Presser Co.

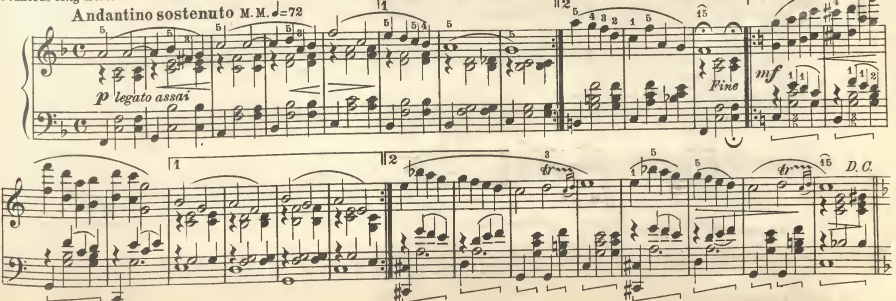
British Copyright secured


cresc. e accel. poco a poco
mp
mf
f
mp
mf
dim.
mp
p
cresc.
rit.
l. h.
p
pp

LONGING FOR HOME

A tuneful *song without words.* Grade 3.

LEON JESSEL


Andantino sostenuto M.M. ♩=72
p legato assai
Fine
mf
D.C.

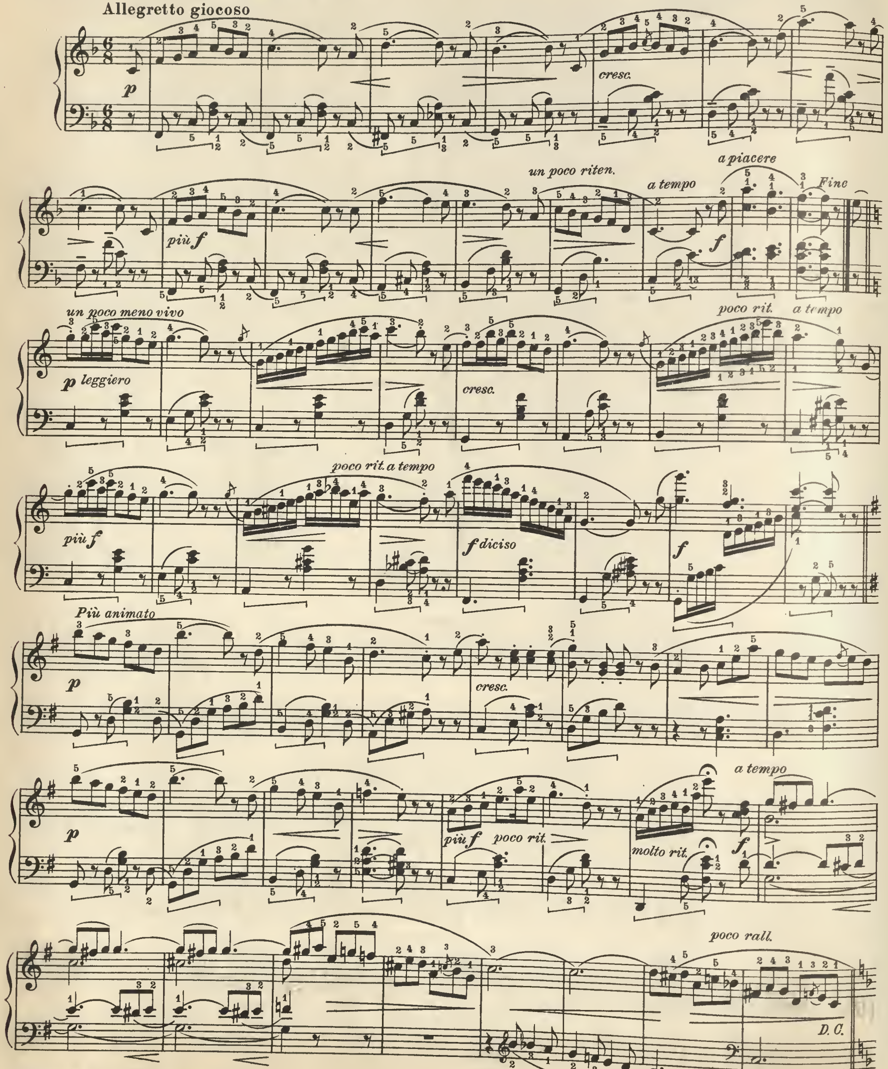
Copyright 1927 by Theodore Presser Co.

International Copyright secured

CHANSON FLORENTINE

See an article on Florence on another page of this issue. Grade 3.

PHILIPPE COURRAS, Op. 30


Allegretto giocoso
p
cresc.
più f
un poco riten.
a tempo
a piacere
f
Fine
un poco meno vivo
p leggiero
cresc.
poco rit.
a tempo
più f
poco rit. a tempo
f diciso
f
Più animato
p
cresc.
p
più f
poco rit.
molto rit.
a tempo
f
poco rall.
D.C.

Copyright MCMX by Paul Decourcelle

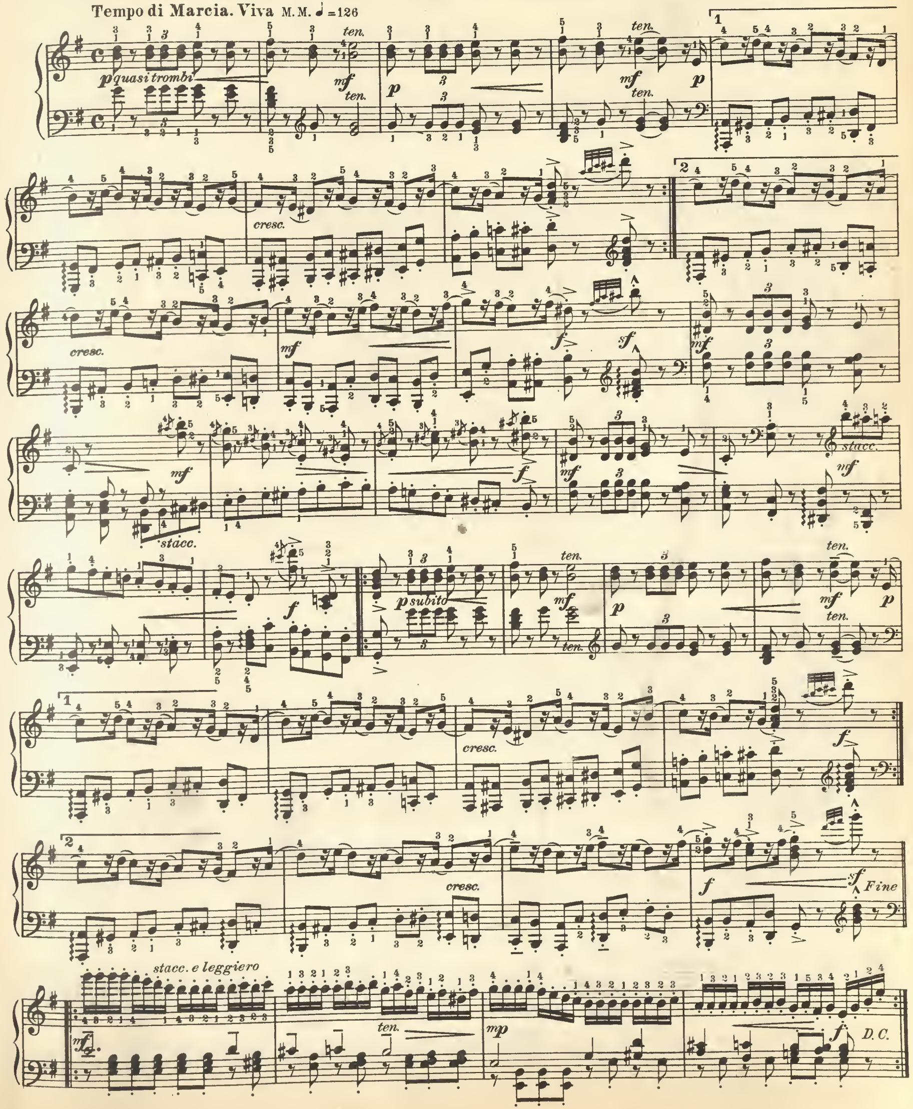
See article on "the "Nutcracker Suite," by Victor Biart, in this issue.

Edited by C. v. STERNBERG

MARCH

from "NUTCRACKER SUITE"

P. I. TSCHAÏKOWSKY


Tempo di Marcia. Viva M.M. ♩=126
ten.
p quasi trombi
mf
p
cresc.
f
sf
mf
stacc.
p subito
ten.
f
stacc. e leggiero
mp
Fine
D.C.

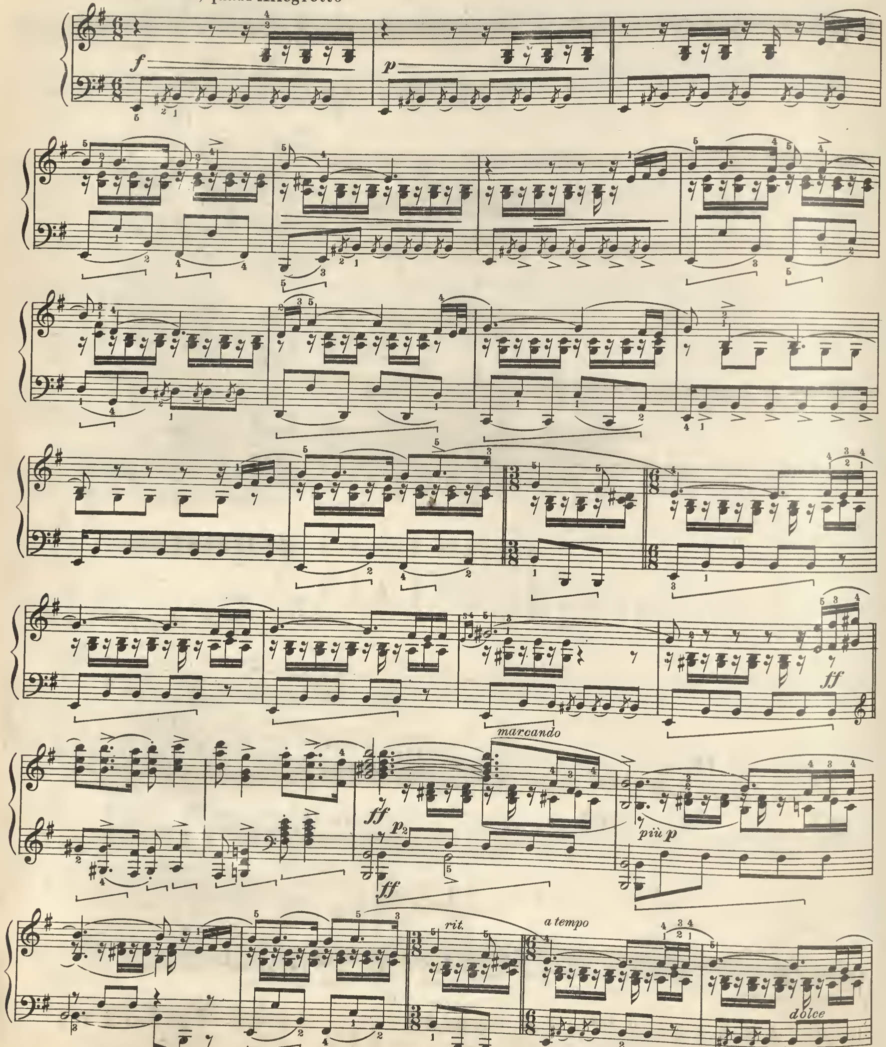
SPANISH DANCE

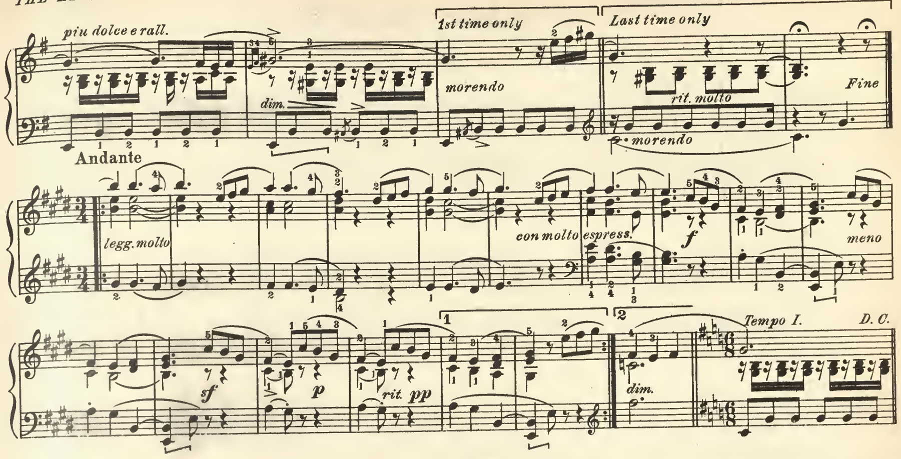
No. V

Popular and characteristic. In rather free *tempo.* Grade 3.

E. GRANADOS

Andantino, quasi Allegretto


f
p
ff
marcando
più p
ff
rit.
a tempo
dolce

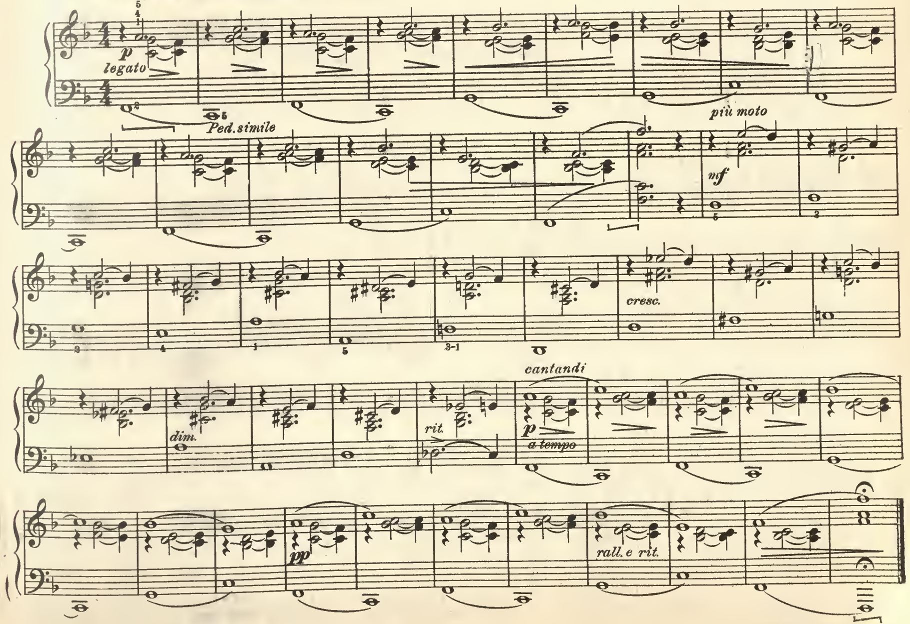

più dolce e rall.
1st time only
Last time only
dim.
morendo
rit. molto
Fine
morendo
Andante
legg. molto
con molto espress.
f
meno
sf
p
rit. pp
dim.
Tempo I.
D. C.

IN DREAMLAND

A study in the singing style. Grade 3.

W. D. ARMSTRONG, Op. 116, No. 4

Slowly, and with expression M. M. ♩=84


p
legato
Ped. simile
più moto
mf
cresc.
dim.
rit.
cantandi
p
a tempo
pp
rall. e rit.

Copyright 1927 by Theodore Presser Co.

British Copyright secured

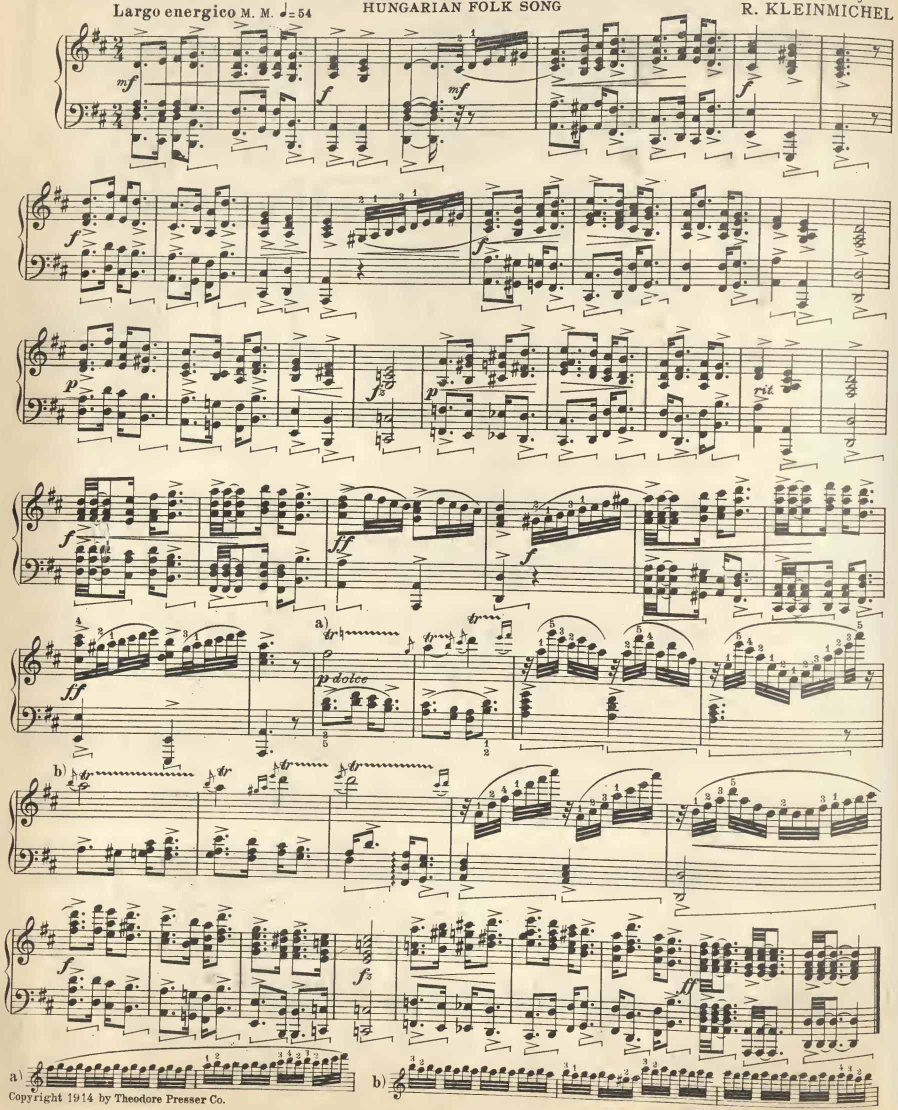
See an article on "*Folk Music*", by Dr. Eaglefield Hull, in this issue.

HIGH FLIES THE CRANE

MAGASAN REPÜL A DARU

HUNGARIAN FOLK SONG

Arranged by
R. KLEINMICHEL


Largo energico M. M. ♩=54
mf
f
p
ff
a)
b)
p dolce
rit.

Copyright 1914 by Theodore Presser Co.

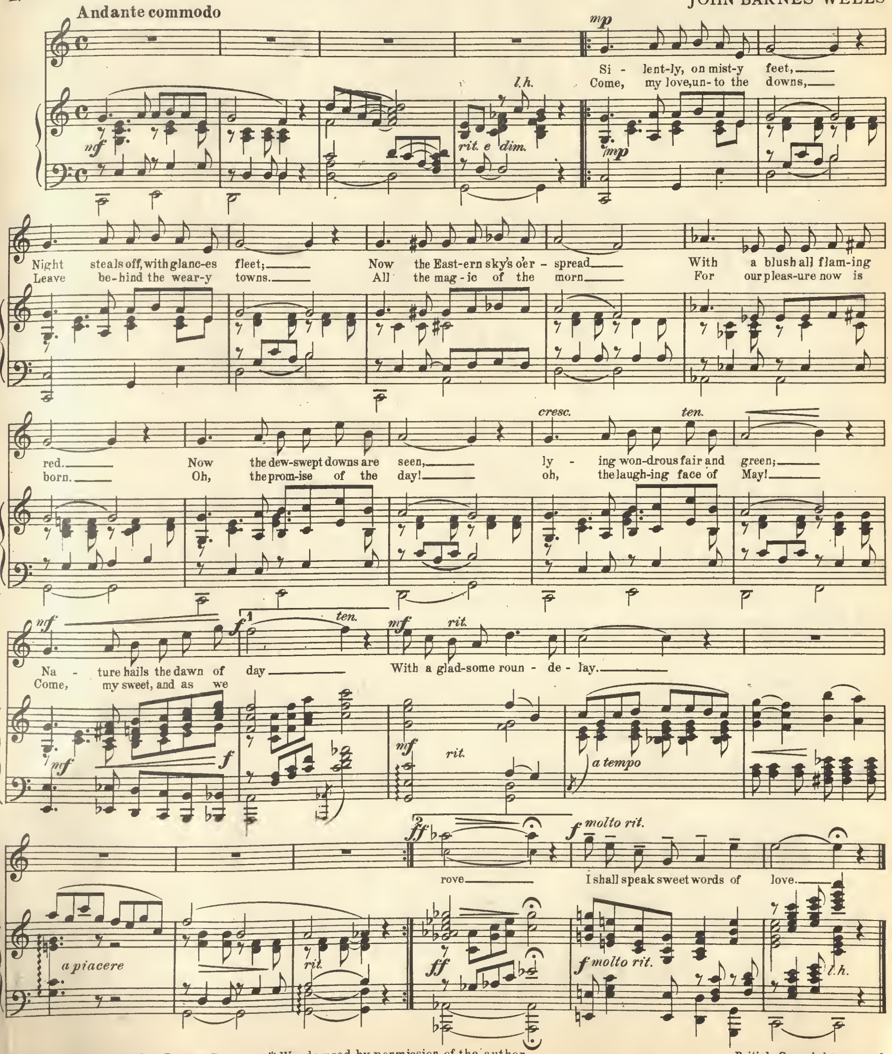
OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

⁂

DAWN ON THE DOWNS

E. A. BARRELL, Jr.*

JOHN BARNES WELLS


Andante commodo
mp
mf
l.h.
rit. e dim.
Si-lent-ly, on mist-y feet,
Come, my love, un-to the downs,
Night steals off, with glanc-es fleet;
Leave be-hind the wear-y towns.
Now the East-ern sky's o'er-spread
All the mag-ic of the morn
With a blush all flam-ing red.
For our pleas-ure now is born.
cresc.
ten.
Now the dew-swept downs are seen,
Oh, the prom-ise of the day!
ly-ing won-drous fair and green;
oh, the laugh-ing face of May!
Na-ture hails the dawn of day
With a glad-some roun-de-lay.
Come, my sweet, and as we rove
I shall speak sweet words of love.
rit.
a tempo
a piacere
ff
f molto rit.

Copyright 1928 by Theodore Presser Co.

* Words used by permission of the author.

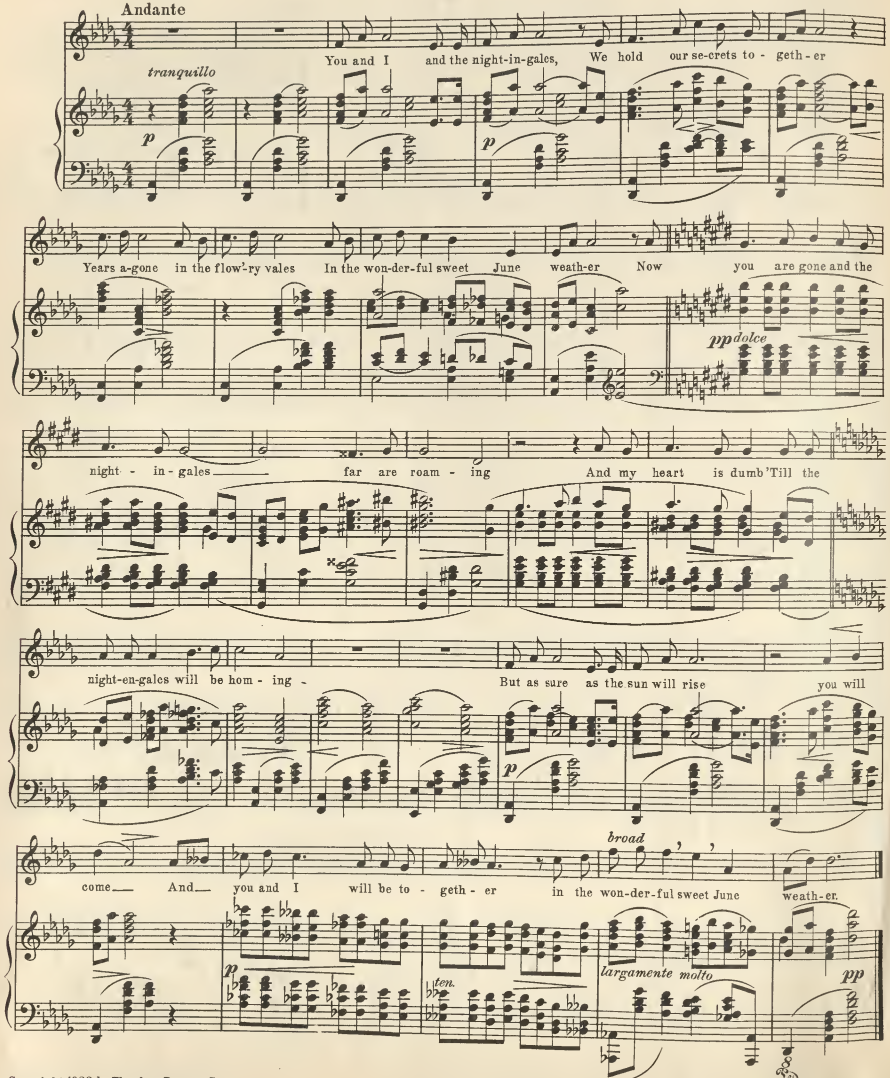
British Copyright secured

Other Music Sections in this issue on pages 645, 673, 713.

THE NIGHTINGALES

FRED G. BOWLES

FAY FOSTER


Andante
tranquillo
p
You and I and the night-in-gales, We hold our se-crets to-geth-er
Years a-gone in the flow'-ry vales In the won-der-ful sweet June weath-er Now you are gone and the
pp dolce
night-in-gales far are roam-ing And my heart is dumb 'Till the
night-en-gales will be hom-ing But as sure as the sun will rise you will
p
come And you and I will be to-geth-er in the won-der-ful sweet June weath-er.
broad
ten.
largamente molto
pp
Ped.

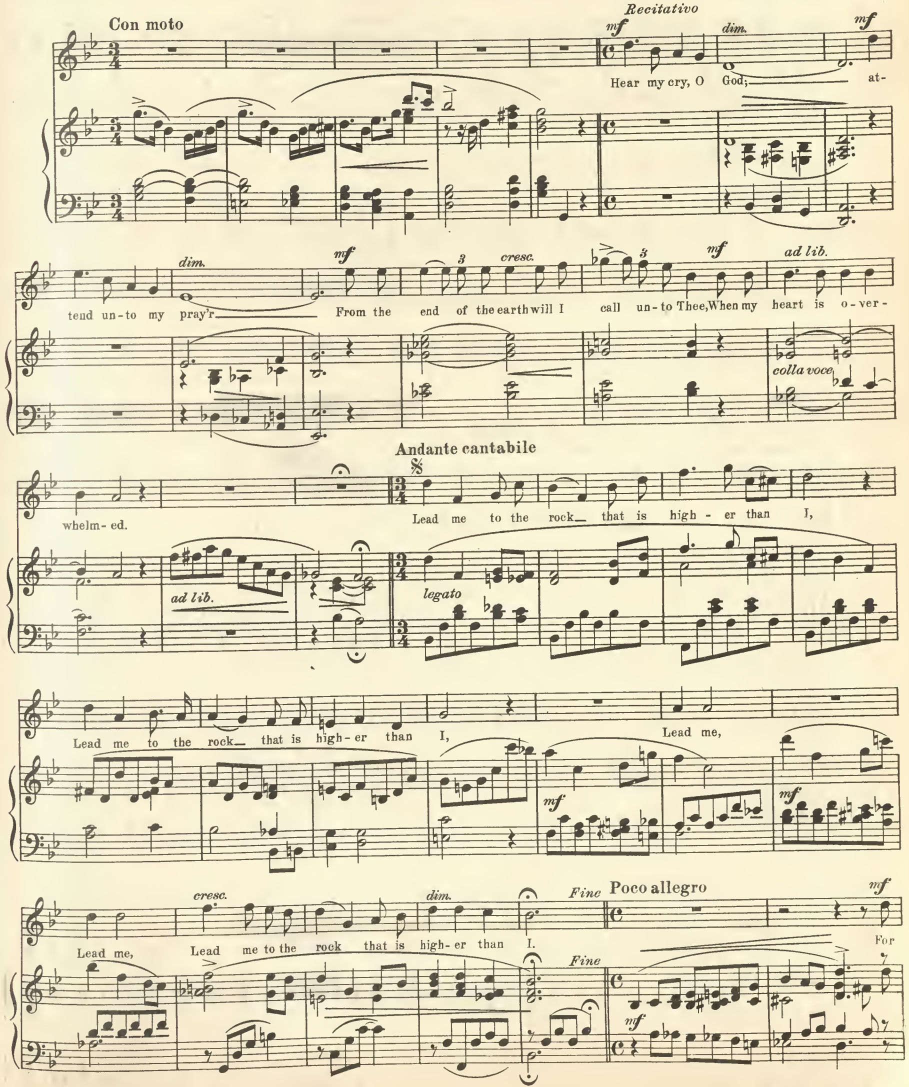
Copyright 1928 by Theodore Presser Co.

British Copyright secured

HEAR MY CRY, O GOD

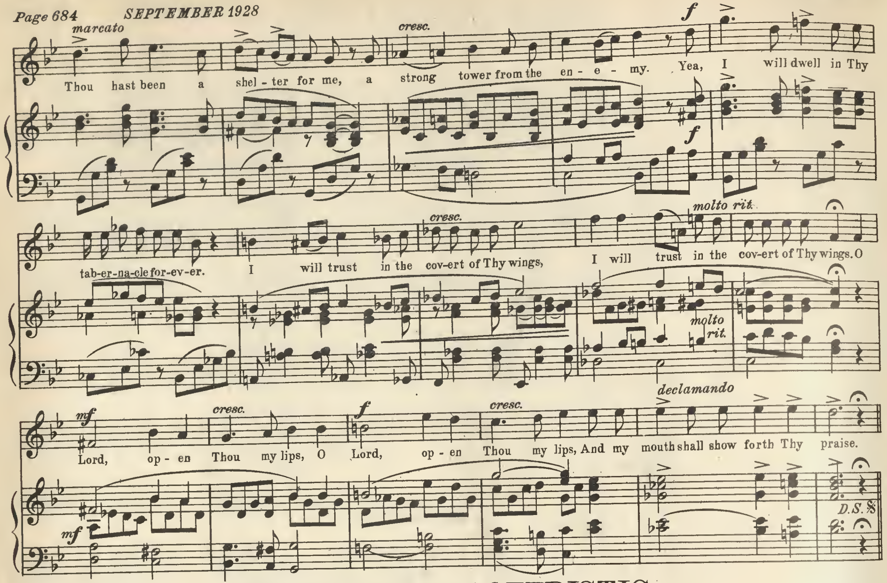
Psalms

E. S. HOSMER


Con moto
Recitativo
mf
dim.
mf
Hear my cry, O God; at-tend un-to my pray'r. From the end of the earth will I call un-to Thee, When my heart is o-ver-whelm-ed.
cresc.
ad lib.
colla voce
Andante cantabile
legato
Lead me to the rock that is high-er than I,
Lead me to the rock that is high-er than I, Lead me,
Lead me, Lead me to the rock that is high-er than I.
cresc.
dim.
Fine
Poco allegro
For

Copyright 1914 by Theodore Presser Co.

British Copyright secured

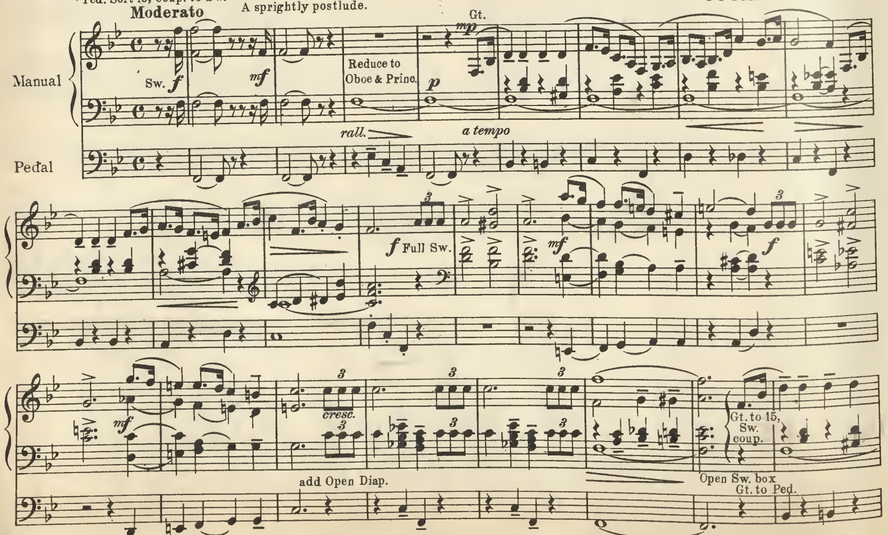

marcato
cresc.
f
Thou hast been a shel - ter for me, a strong tower from the en - e - my. Yea, I will dwell in Thy
tab-er-na-cle for-ev-er. I will trust in the cov-ert of Thy wings, I will trust in the cov-ert of Thy wings. O
cresc.
molto rit.
molto rit.
mf
cresc.
f
cresc.
declamando
Lord, op - en Thou my lips, O Lord, op - en Thou my lips, And my mouth shall show forth Thy praise.
mf
D.S. 𝄋

MARCH CHARACTERISTIC

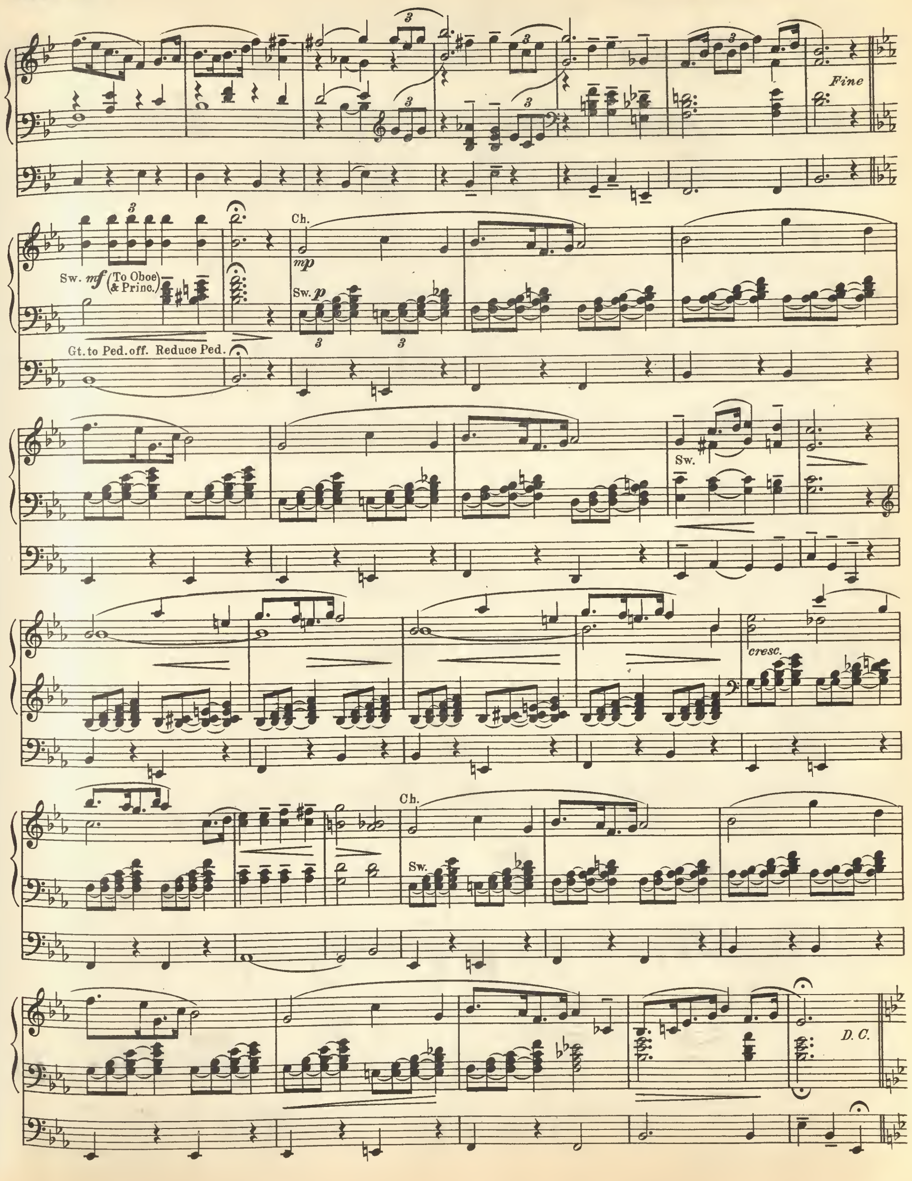
PREPARE
Sw. Full
Gt. Soft 16 & 4′
Ch. Clarinet
Ped. Soft 16′, coup. to Sw.

A sprightly postlude.

CUTHBERT HARRIS


Moderato
Manual
Pedal
Sw. f
mf
Reduce to Oboe & Princ.
Gt.
mp
p
rall.
a tempo
f Full Sw.
mf
f
cresc.
add Open Diap.
Gt. to 15, Sw. coup.
Open Sw. box
Gt. to Ped.

Copyright 1928 by Theodore Presser Co. International Copyright secured


Fine
Sw. mf (To Oboe & Princ.)
Gt. to Ped. off. Reduce Ped.
Ch.
mp
Sw. p
Sw.
cresc.
Ch.
Sw.
D.C.

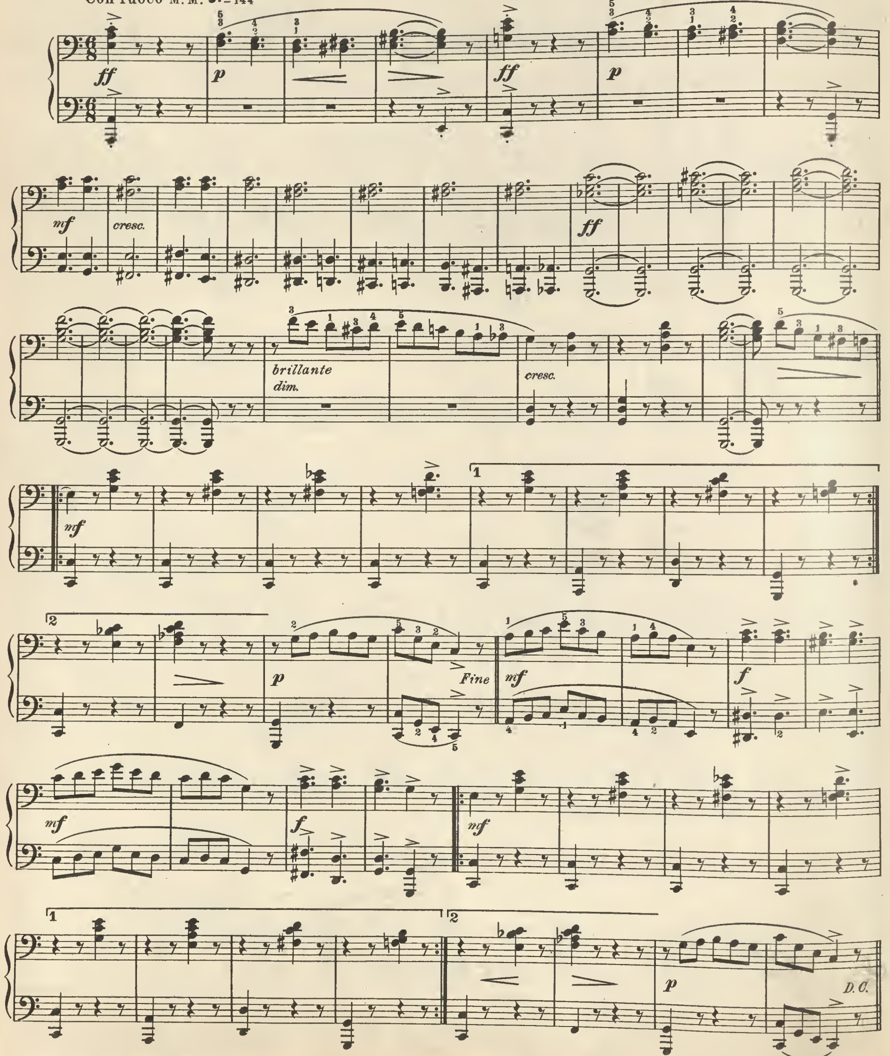
THE NORTHWIND

A showy exhibition number.

SECONDO

CARL WILHELM KERN, Op. 422

Con fuoco M. M. ♩.=144


ff
p
mf
cresc.
ff
brillante
dim.
cresc.
mf
p
Fine
mf
f
mf
f
mf
p
D.C.

Copyright 1928 by Theodore Presser Co.

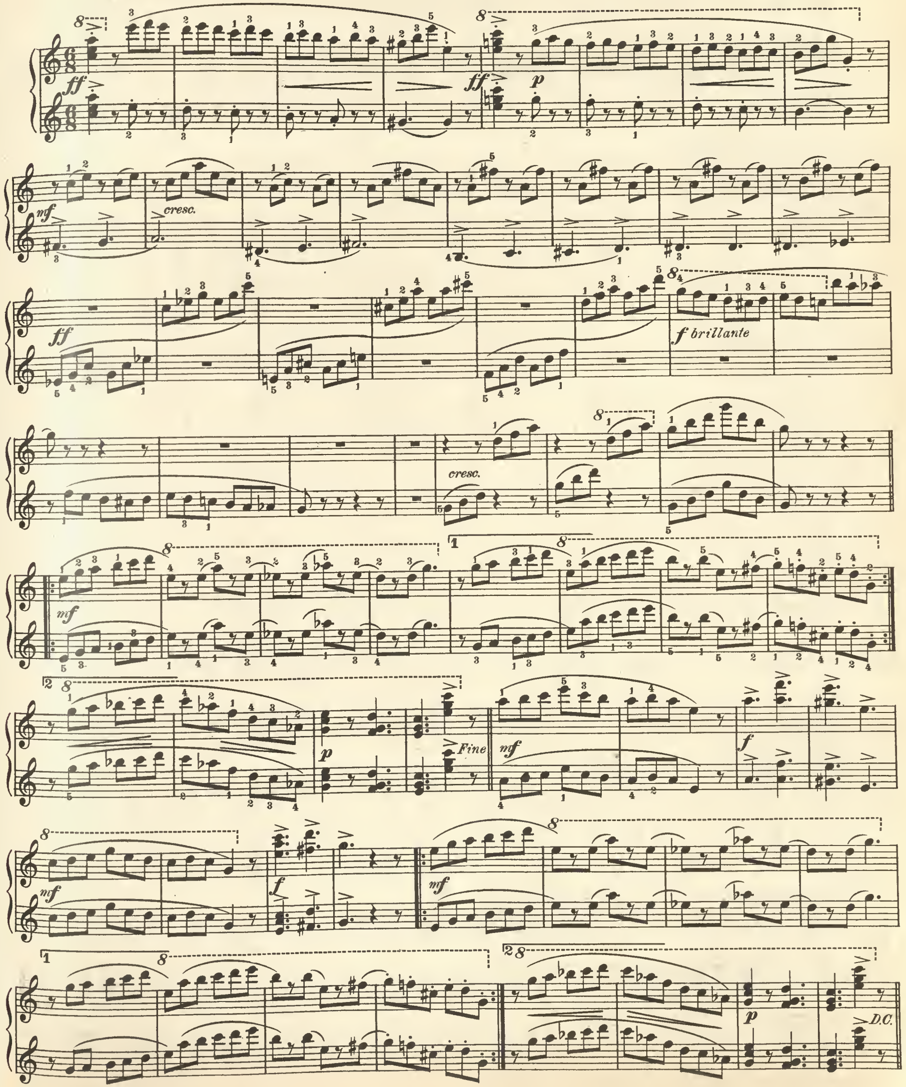
British Copyright secured

THE NORTHWIND

PRIMO

CARL WILHELM KERN, Op. 422

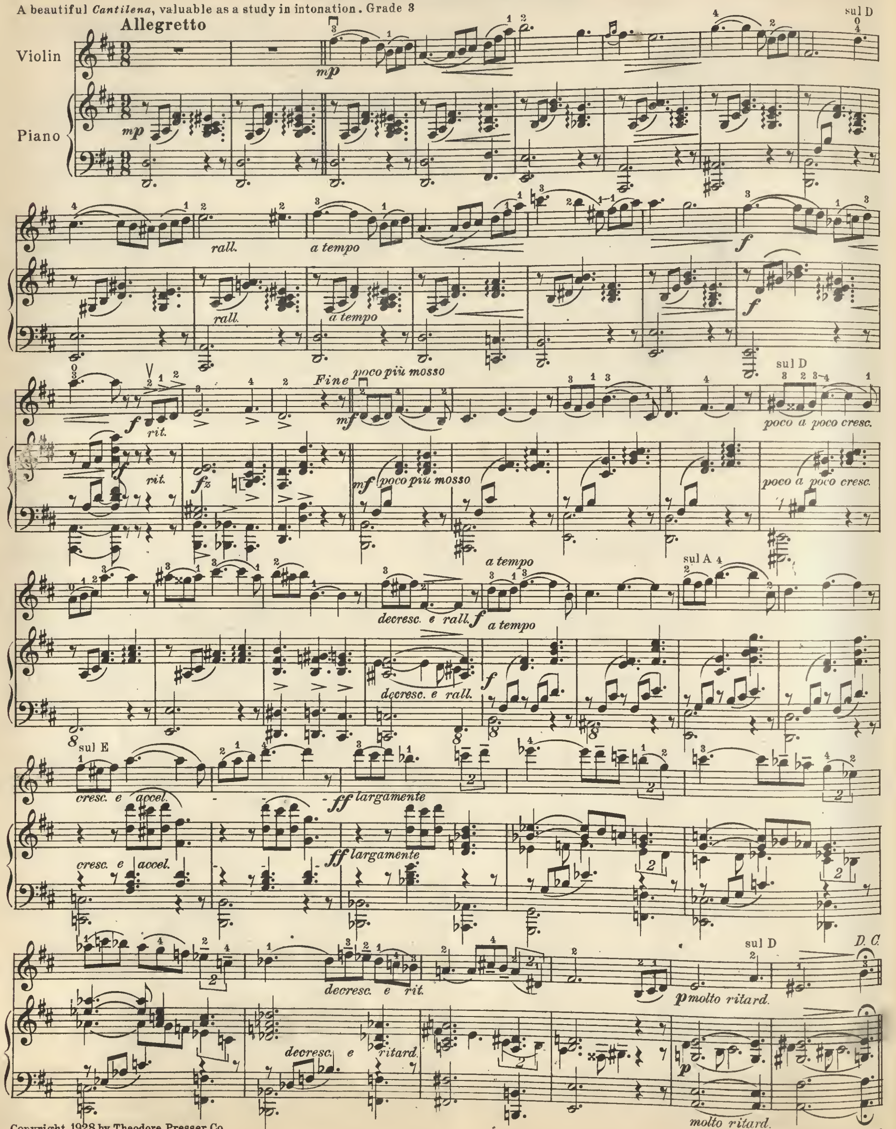
Con fuoco M.M. ♩.=144


ff
p
mf
cresc.
ff
f brillante
cresc.
mf
p
Fine
mf
f
mf
f
mf
p
D.C.

CONTEMPLATION

ROB ROY PEERY

A beautiful *Cantilena*, valuable as a study in intonation. Grade 3



Copyright 1928 by Theodore Presser Co.
British Copyright secured

Educational Study Notes on Music in This Etude

By Edgar Alden Barrell

Floria, by Percy Elliott.

The introduction is eight measures long, and commencing *fortissimo* decreases in volume to about *mezzo-piano* (*mp.*).

Attractive and graceful material in D major and G major, and a restatement of the introduction then follow. Everyone will enjoy playing this valse, the themes of which are so appealing. Percy Elliott is an English composer of importance, and a member of the famous family of that name which has produced several noteworthy musicians, including J. W. Elliott, composer of operettas. And a certain Charlotte Elliott wrote the words of many famous hymns, including "Just as I Am."

A Quaint Minuet, by Wilhelm Aletter.

In the fourth measure of this characteristic minuet, the left hand part should be brought out strongly. The same interpretation applies to measure twelve.

For the section in E minor the melody shifts to the left hand. Most careful attention should be paid to the *staccato* notes at this point.

The trio in C offers fine opportunity for gradations and coloring of tone.

Of course, the rhythm is of paramount concern in a minuet.

Wilhelm Aletter is a German composer especially known for his piano pieces, which are of a pedagogical nature.

The Mountain Brook, by Frederick A. Williams.

Here is a composition of the type that we call "technic builders." It will do miracles for your fingers if only you will let it.

As you can see at a glance, the right hand plays sixteenth notes almost continuously from start to finish, and that means that you must be greatly on the alert so that there will be no halt in your playing. Curve your fingers; keep them at all times near the keys, rather than throwing your hands aloft in a dramatic, but most unwise, fashion.

There are certainly many spots in *The Mountain Brook* where the wise student will practice each hand by itself. Each has its own difficulties, which must be solved separately.

It will help you to make out an analysis chart of this piece, showing graphically the various sections and the length of each and the key-scheme.

In the Swing, by Bruno Brenner.

The first three notes in this piece constitute what is called the motif. A motif has been well defined as the "germ" of a composition—that from which the rest springs, or evolves. Observe, please, how Herr Brenner utilizes this motif, introducing it time after time on various degrees of the scale. This evolutionary character of a piece of music is excellent, and too many modern efforts in the line of composition fail for the want of this quality.

The triplets used in theme two add new rhythmic life to the piece. The Trio in A-flat is unusually melodious, and should be played with a good degree of expression.

An Old Palace, by James Francis Cooke.

This excellent nocturne, like the other numbers of the remarkable suite called "Italian Lakes," is an outcome of the composer's recent trip to Italy.

In the first theme, in the sombre and veiled key of C-sharp minor, there is ample chance for you to show what you know about the *rubato*. In connection with this do not forget that when *rubato* effects are used, the balancing of slow passages by fast, and *vice versa*, should be insisted upon. In other words, things should "average up."

If the double sharps in the first section trouble you, ask your teacher for special drill on this topic.

After the first section in C-sharp minor there is a switch to A-flat major, the E-flat of which is the same note on the piano as D-sharp. This section ends on the tonic triad of C major, which is used to introduce an episode in C major. Next the return to the home key of C-sharp minor is accomplished by raising the G to G-sharp. Notice the overpowering climax which now occurs.

Maestoso means "majestically."

The four measures just preceding the return of the first theme should be played slowly.

Observe the suitability and beauty of the coda—or closing measures—of this sketch.

The Fountain, by Gordon Balch Nevin.

If we should mention the words "melodic figuration" to you they would probably convey little to your mind—but in this case, as in countless others, rather difficult terms are used to denote very simple matters. To put the thing in understandable form, then, when a composer invents a melody he often dresses it up with musical figures—tonal arabesques, so to speak—which set it off to the best advantage. In this delightful music-painting, *The Fountain*, the composer has done this, the figuration consisting of the sixteenth-note groups. Observe that these are not unlike the accompaniment figuration in Saint-Säens' familiar *Le Cygne* (The Swan).

How versatile Gordon Balch Nevin is! He seems equally at his ease whether writing for organ, piano or voice, and the content of his music is always worth while. The present melody is lovely indeed. Make the sixteenth notes light and subdued.

Mr. Nevin has marked the best pedalling for the piece, and on this important point the student should spend considerable time.

Longing for Home, by Leon Jessel.

Though not in Mr. Jessel's customary manner, this melodious expression of nostalgia—or home-sickness—is most interesting and serviceable for the pianist. Like the composition, *In Dreamland*, by W. D. Armstrong, it requires a good legato touch.

The second theme, in C major, features octaves in the right hand.

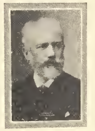
This number can well be used as a prelude before a church service, in those churches that have a piano and not an organ as their instrument of devotion.

Chanson Florentine, by Philip Courras.

The article on Florence by James Francis Cooke, which appears in this issue, will be excellent preparation for the study of this piece. Italian words like *giocoso* and *a piacere* have frequently been defined in these columns, and if you still are in doubt as to their meaning, consult some good musical dictionary. The key-scheme of the composition is as follows: F-C-G-F. This is obviously an easy and logical selection, no one of the keys being far distant from the next.

The notes themselves are certainly not hard; the fingering is profusely given, and so the only troubles the student will experience are such knotty problems of relaxation, touch, and so forth, as he has not yet solved.

March from the Nutcracker Suite, by P. I. Tschaikowsky.


P. I. Tschaikowsky

We take pleasure in referring the reader to the article by Victor Biart which is printed in this issue, and which should be read in connection with your study of this piece.

Constantin von Sternberg, a pupil of Liszt, once said of the "Nutcracker Suite": "This charming suite is an excerpt from the music for a ballet, 'The Nutcracker,' the subject of which is based upon a fairy tale in which a number of dolls come to life during the night. That the small size of the characters implies a dainty and quaint, rather than a robust, treatment is indicated by the composer in the opening piece, the 'Overture,' where he eschews all low basses. As the drama develops we may—here and there—forget that its actors are dolls, but only for brief moments, such as in the *Russian Dance* where the dynamic gradation is indicative of the excitement of the dance itself. Still, on the whole, the suite demands great delicacy of touch, economy of force, and yet great strength of rhythm."

Spanish Dance No. 5, by E. Granados.

Enrique Granados was born in Lerida, Catalonia, in 1867, and died at sea in 1916. He studied music at the Barcelona and the Madrid conservatories, whence he went to Paris and entered the famous Conservatoire. His opera, "Goyescas" was the first Spanish opera to be sung in its native tongue, in the United States. Granados' style is most original and very seductive; it is much ornamented and the rhythms used are purely Spanish. Granados and Isaac Albeniz were without the slightest doubt the foremost Spanish composers of the first decade of the twentieth century.

The first and last sections of this dance are mainly in E minor; the middle—and much more placid—section is in E major.

The student will perhaps have difficulty in accenting the left hand as marked in measures 6, 11, and so forth. By practice alone can this be accomplished.

Many will play this dance far too fast; observe that the time-direction is *Andantino, quasi allegretto*, and not *allegro*.

In Dreamland, by W. D. Armstrong.

This short but interesting revery is constructed on the principle of what we call "auxiliary tones." These are tones which proceed up or down a step or half step. For instance, the G in the right hand in measure one is an auxiliary tone. See if you can find other auxiliary tones in the piece.

In Dreamland should help your legato playing.

Keep the whole piece subdued, somnolent in character, with little tone coloring.

The frequent *decrescendo* effects are strictly important.

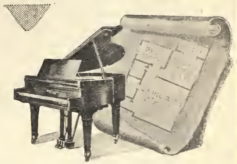
High Flies the Crane, Arranged by R. Kleinmichel.

Mr. Kleinmichel has skillfully arranged this folk-song from Hungary, and in its present form the composition not only is delightful as music but also serves as a fine octave study.

Hungary is like Russia in that its supply of folk music is well-nigh inexhaustible. The way in which such masters as Liszt, Brahms, Rimsky-Korsakoff, and Moussorgsky used folk-songs in their music is doubtless familiar to you all. If not, listen to some of the fine recordings which have been made of the Liszt *Hungarian Rhapsodies*.

The right hand trills have been carefully written out for you, and you are urged to play them as specified.

(*Continued on page 699*)



DOES *YOUR* DAUGHTER HAVE TALENT?
Give Her a Kimball

It is not unlikely that your little girl possesses musical talent to a degree that you have never suspected.

Talent, and even genius, often remain in latent form until the moment of inspiration comes.

Many a child-life has learned the delight of rhythm and melody from the inspiring tones of the Kimball piano. Its clear, rippling notes in light, popular airs, and its stirring power and volume in interpreting the more emotional measures have created and maintained an eager interest in many thousands of students, and brightened the daily life of households in all parts of this continent.

There is a Kimball exactly suited to every type of home—beautiful instruments in several sizes. Do you prefer the small grand, only 4 ft. 10¼ in. long, or a larger size, 5 ft. 8 in. long, be certain of the placing of the piano by sending for paper floor pattern. Even a smaller grand, 4 ft. 5 in. long, may be your choice, or larger pianos up to the concert grand.

Uprights have their own special appeal in the home or studio, and vary in size from 4 ft. 6½ in. in height and 4 ft. 2¼ in. in height to the dainty little "Junior" upright, only 3 ft. 8 in. high, which is very much a favorite at present, and has full 88-note scale, even throughout, with a tone of impressive richness and power.

In the purchase of a Kimball our reliable guarantee is your protection.

Catalogs on request. If you are not conveniently near to a Kimball dealer, we can supply you direct.

W. W. KIMBALL COMPANY
{Established 1857}
Department KE, 306 So. Wabash Avenue, CHICAGO, U. S. A.

PIANO JAZZ
By Note or Ear. With or without music. Short Course, Adult beginners taught by Mail. No teacher required. Self instruction Course for Advanced Pianists. Learn 259 styles of Bass, 684 Syncopated Effects, Blue Harmony Oriental, Chime. Movie and Cafe Jazz. Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato and 247 other subjects, including Ear Playing. 133 pages of REAL Jazz, 25,000 words. A postal brings our FREE special offer.
Waterman Piano School, 1836 W. Adams St., Los Angeles, Cal.

Win This $250 Phonograph!
No expense or obligation to you!
See Page 701

Music Printers
ZABEL BROTHERS CO. INC.
5th St. and Columbia Ave., PHILADELPHIA, PA.
Engravers and Lithographers
Write to us about anything in this line
SEND FOR ITEMIZED PRICE LIST
The Music Supplement of this Magazine is Printed by Us

The SINGER'S ETUDE

Edited for September by

EMINENT SPECIALISTS

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

The Advanced Pupil

By JOHN C. WILCOX

THE ADVANCED PUPIL as here indicated is the student who has acquired a dependable vocal technic and at least a fair degree of musical understanding and proficiency; who has mastered a correct diction in English and Italian and who, if aspiring to become a singing artist, has at least begun the study of the French and German languages and is therefore ready to think seriously of rounding out a repertory.

First of all, remember that no matter how far "advanced," the singer *never* grows beyond the need of systematic daily practice of his vocal "daily dozen." The same simple, fundamental vocal exercises that first brought about vocal development will also, if faithfully reiterated practically every day, keep that development up to its highest level and lead to further growth. Many a promising singer has slipped down hill through neglect of systematic practice after he reached a point where he thought it no longer necessary. The singer is, first of all, *a vocal athlete,* and can no more keep in condition without systematic exercise than can the athlete in any other branch of physical specialization.

What to Study

THE SELECTION of study material for the advanced pupil becomes not only a matter of assigning songs as mediums for his individual vocal development but also of rounding out his education by the use of songs and arias in various styles, and of balancing his repertory. It will be helpful in this period if the teacher will assist the student in compiling one or more recital programs. This will at the same time introduce the important educational phase of program making, and will reveal any lack of variety and contrast in the songs and arias that have already been studied.

There is here appended a list of easily obtainable arias from standard operas and oratorios. These are mostly of moderate difficulty, and from them may be selected studies for almost any advanced singing student whose vocal development includes adequate range, good breath control and a certain degree of dynamic tone intensity.

Singing Translations

THE TITLES of all arias in this list save those in Italian are given in English. Nevertheless, the French and German original texts should be used whenever the pupil is sufficiently proficient in those languages. There is no objection to singing English translations when *good* translations are available. In the judgment of the author, a "good" translation need not literally use the exact equivalent of every word in the original, but it must translate its essential thought and its poetic mood into well-constructed English phrases with due regard to the stress of rhythmic pulse and accent and of logical word emphasis. Few translations available to-day have these qualities. Even though the English translations used in the French and German arias here listed are mostly bad, they may at least be used so that the student may become familiar with these compositions.

Arias of Moderate Difficulty from Operas and Oratorios

OPERA:

For Soprano—

"Voi che sapete," from "Marriage of Figaro"—Mozart.
Flower Song, from "Faust"—Gounod (original key).
Michaela's song, from "Carmen"—Bizet (for high lyric voice).
"Ave Maria," from "Othello"—Verdi (sustained).
O Night who in Gloom dost Enfold Me, from "La Fiancee d'Abydos"—Barthe (lyric).
Elizabeth's Prayer, from "Tannhauser"—Wagner (sustained, lyric-dramatic).
Deh vieni non tardar, from "Marriage of Figaro"—Mozart (lyric).
Intorno all 'idol mio, from "Orentea"—Cesti (in Schirmer's Italian Anthology—Vol. 1).

For Mezzo—

Siebel's Romanza, from "Faust"—Gounod.
Flower Song, from "Faust"—Gounod (transposed key).
Dost Thou know that Sweet Land? from "Mignon"—Thomas.
Che faro senza Euridice, from "Orpheo"—Gluck.
Voce di donna, from "Gioconda"—Ponchielli.

For Contralto—

Verdi Prati, from "Alcina"—Handel.
Ah, mio cor, from "Alcina"—Handel.
O Love, of thy Might, from "Samson and Dalilah"—Saint-Saëns.
My Heart at thy Sweet Voice, from "Samson and Dalilah"—Saint-Saëns.
Ah! rendimi, from "Mitrane"—Rossi.
O, Harp Immortal, from "Sapho"—Gounod.

For Tenor—

Spirto gentil, from "La Favorita"—Donizetti (transposed key if too high).
Lullaby, from "Jocelyn"—Godard (transposed key if too high).
Ah, so Pure, from "Martha"—Flotow (transposed key if too high.)
Che gelida manina, from "La Boheme"—Puccini (transposed key if too high).

For Baritone—

O Lady Bright, from "Ariodant"—Mehul.
Even Bravest Heart, from "Faust"—Gounod.
Vision Fair, from "Herodiade"—Massenet.
O Promise of a Joy Divine, from "King of Lahore"—Massenet.
O Thou Sublime Sweet Evening Star, from "Tannhäuser"—Wagner.
It was not so to be, from "The Trumpeter"—Nessler.
Di Provenza, from "La Traviata"—Verdi.

For Bass—

Within this Sacred Dwelling, from "Magic Flute"—Mozart.
In felici, from "Ernani"—Verdi.
O Thou Sublime Sweet Evening Star, from "Tannhäuser—Wagner. (transposed key).

ORATORIO:

For Soprano—

Come Unto Him from "Messiah"—Handel.
These are They, from "Holy City"—Gaul.
With Verdure Clad, from "The Creation"—Haydn.
Say, what dost thou Bear?, from "St. John's Eve"—Cowen.
Jerusalem, Thou that Killest the Prophets, from "St. Paul"—Mendelssohn.

For Contralto—

Eye Hath not Seen, from "Holy City"—Gaul.
O, Rest in the Lord, from "Elijah"—Mendelssohn.
O, Thou that Tellest, from "Messiah"—Handel.
He was Despised, from "Messiah"—Handel.
But the Lord is Mindful, from "St. Paul"—Mendelssohn.
Thou wilt Keep Him in Perfect Peace, from "Isaiah"—Patten.

For Tenor—

How Many Hired Servants, from "Prodigal Son"—Sullivan.
Come ye Children, from "Prodigal Son"—Sullivan.
If with all your hearts, from "Elijah"—Mendelssohn.
Total Eclipse, from "Samson"—Handel.
Behold and See, from "Messiah"—Handel.
In Native Worth, from "Creation"—Haydn.
My Hope is in the Everlasting, from "Daughter of Jairus"—Stainer.
He Counteth all your Sorrows, from "Hymn of Praise"—Mendelssohn.
Be Thou Faithful unto Death, from "St. Paul"—Mendelssohn.

For Baritone—

O God, have Mercy, from "St. Paul"—Mendelssohn.
Lord, God of Abraham, from "Elijah"—Mendelssohn.
With Joy the Impatient Husbandman, from "Seasons"—Haydn.
It is Enough, from "Elijah"—Mendelssohn.
God, My Father, from "Seven Last Words"—Dubois.

For Bass—

Behold, Darkness shall Cover the Earth, from "Messiah"—Handel.
Why do the Nation's so Furiously Rage?, from "Messiah"—Handel.
Rolling in Foaming Billows, from "Creation"—Haydn.
Honor and Arms, from "Samson"—Handel.

There is no pretense that the foregoing list of arias in any sense completely covers the available material; but it offers enough examples from which to select study material that is typical of various styles and periods. The singer who requires a larger selection than here given is in the artist rather than the pupil class and will have access to a more comprehensive literature either through personal research or the assistance of a repertory teacher.—from "Vocal Guide for Song and Speech."

What is a Song Cycle

By DR. ORLANDO A. MANSFIELD, MUS. DOC.

As implified by its name, a song cycle is a collection or series of connected songs "relating to the same object and forming one piece of music." The connection between the different songs, or the various movements or divisions of the cycle is maintained, poetically, by "unity of thought in the various stanzas of the poem," and, musically by an avoidance of violent contrasts in the setting of the various songs, although each of these must reflect the true meaning of the stanza or stanzas it claims to illustrate. In order to secure this desirable and essential musical coherence, some characteristic figure, motive, or phrase of greater or lesser length and importance appears in more than one of the songs or may be common to several, and such a phrase or motive may appear in the voice part, in the pianoforte accompaniment or in both.

The German term for a song cycle is Liekerkreis, Leidercyclus or Liederreihe. The first use of these terms occurs in Beethoven's Op. 98, a set of six songs composed in April, 1816, and published in December of that year by Steiner of Vienna. The work was entitled *An die ferne Geliebte, Liederkreis,* the poetry being written by Jeitteles (1794-1858), a German physician and musical amateur. A little later appeared Schubert's *Fair Maid of the Mill,* a cycle of twenty songs, composed in 1823, and published in March, 1824, by Sauer and Leidesdorf also of Vienna. This work was styled *Ein Cyclus von Liedern,* and has been described by Sir George Grove as "a set of songs . . . . so intelligible, so expressive, and so attractive, as a whole, that they have certainly become more popular and are more widely and permanently beloved than any similar production by any other composer." The words of this cycle were written by Wilhelm Müller (1795-1827) who has been described by Schubert's biographer, Kreissle von Hellborn, as "one of the best of men, a scholar of very versatile acquirements, and one of the best lyric poets." Schubert's later song groups, *Winterreise* and *Schwanen Gesang* (*Winter Journey* and *Swan Song*), are not described as cycles, although they fulfill the conditions of such most admirably. Schumann also wrote several song cycles; and in most of these there is no break between the different movements or songs, but variety is secured by change of tempo, and unity by the appearance in the last song of a motive or theme which has already done duty in the first.

Amongst later song cycles should be mentioned Sir Arthur Sullivan's setting of Tennyson's *The Window,* or the *Loves of the Wrens,* Sir Charles Stanford's cycle for vocal quartet from *The Princess,* Sir Arthur Somervell's settings of lyrics from *Maud,* Vaughan Williams' treatment of Rossetti's *House of Life,* and Liza Lehmann's *In a Persian Garden,* the words of which are taken from Fitzgerald's translation of the *Rubaiyát* of Omar Khayýam; also the same lady's setting of Tennyson's *In Memoriam.*

There are other song cycles, chief amongst which is Sir Edward Elgar's *Sea Pictures* in which the poems are by different writers, a departure from the usual method of procedure to be described only as anomalous.

"The day has gone by forever when the ignorant, unmusical singer, "parrot coached" in a limited repertoire, with no knowledge of the great wealth of thought and feeling which makes up the art life of preceding generations, can bamboozle the American public into thinking him a sincere interpreter and a great artist."—HAROLD L. BUTLER.

The Late Start

By JAMES MACCRATE

AT WHAT age to begin the serious study of music, and, particularly, of singing, is a question often raised nowadays. For a number of years my friend, A——, delighted to boast of being a tenor. He sang in churches the solo parts of cantatas and oratorios and was regarded as a "singer" of high notes. In his youth he joined an oratorio society, was accepted as a first tenor and apparently could reach his high "A" with ease. His father was a singer (tenor, too, by the way) who thought if he got along all right there was no need in spending money on him.

But one day, in later years, my friend attended a song recital given by a well-known tenor who sang with such ease and calm that A——was filled with curiosity to know how it was done. Then, at the time in life when his hair was turning gray and he was becoming noticeably wrinkled—that is to say, at thirty-six years of age—he thought of taking up voice culture. To make it seem less like a venture he sought the advice of Dr. Walter Damrosch, who told him he didn't think he could make it a life's calling at that late stage but that he should by all means take up a serious study of it.

He did take the step and consulted a well-known professor of music who told him of a man who had been teaching for a number of years and had been very successful. The vocal teacher recommended proved an instructor just about twice his size and with a voice like thunder. That first lesson was the stiffest gruelling A—— had ever had.

But this was the beginning of one of his most interesting studies. Shocks have since come and shocks have gone, but he is still "going strong."

High and Low Thrills

THE first shock he received was the information tendered him by the instructor that he had baritone rather than tenor qualities. This was a lump he is still in the process of swallowing. On a number of occasions he has threatened to give up the attempt only to come back with renewed energies.

During the five years since that first lesson he has spent hundreds of dollars in tuition, magazines, and books. The miracle of it all is that instead of being anxious to reach high "A" he now has pleasure and profit in touching on low "F." In order to gain greater knowledge in the subject he has had the privilege of interviewing many well-known voice teachers. He has also become interested in playing the piano and can accompany himself fairly well. His greatest enemy is a tightening of muscles in the neck, but this is little by little being overcome.

Little by Little

IT HAS been impossible for him to grasp all the fine points imparted by the instructor at one time, and many times only a single thought has been gleaned at a lesson. But there has been a gradual accumulation of these single thoughts throughout this period until they have eventually become matters of habit or second nature. Considerable valuable information has been acquired from articles appearing in THE ETUDE, many of which have been treated as text material in conjunction with the instructions received. The "Singer's Etude" in each issue of THE ETUDE has been found very helpful and encouraging.

This article is written for the benefit of those who may have started the study of singing and have felt it useless to continue. It is also written for the benefit of any who may consider themselves *too old* even to think of taking up the subject of singing seriously.

If for no other purpose, the study of the voice is very beneficial in the matter of health, for by it the lungs are brought into constant play and fully exercised. A knowledge of how to bring the resonant cavities into right functioning when singing is of great value, for by resonance is the tone intensified. Sometimes, however, too much consciousness of the anatomy is a deterrent in rendering song.

Also, the advantages of coming in contact with an instructor who is a real musician cannot be overestimated. It has led my friend not only to a true estimate of his vocal capacities—that of being a baritone instead of a tenor—but also has given him a more correct knowledge of what it is to be able to sing.

The Last Rose of Summer

By SARA TURNER

THE ORIGIN of this wondrously beautiful and very ancient Irish melody is shrouded in complete mystery. No one can say when its lovely cadences first sounded, but we do know that when Sir Thomas More (1478-1535) wrote for it his fine poem, the resulting product achieved great renown. Sir Thomas' poem is not as Irish as he might well have made it—to suit the nationality of the music—but it is wonderfully phrased and speaks in such homely terms as to be intelligible to all.

Many years later, in 1847, Count Friederich von Flotow introduced the song into his opera, "Martha;" and from this event onward a love for the old melody became endlessly rooted in the hearts of the world. The first performance of the opera occurred in Vienna, in the aforementioned year, and since that time "Martha" has never ceased to form a fixed part of the operatic repertoire. It is a charming piece, notable for graceful airs and interesting incident. The use of *The Last Rose of Summer* as a sort of motif for the opera was a master stroke on the part of the composer and should guarantee its permanence on the "boards" for centuries to come.

When Melba sings this song, the audience listens in rapt attention, almost forgetting to breathe. Truly, this is one of the greatest of songs.

"Before going out on the platform a singer must make sure that his toilet is perfectly fitting to the occasion and must make a very neat appearance. He must practice how to walk out on the stage just as he would practice a song. His dress, manner, walking, bowing, his way of thanking the public and speaking to the accompanist, must all be considered and rehearsed before he appears. It not, it will go against him.—LAZAR SAMOILOFF.

THE AEOLIAN HALL
SCHOOL FOR MUSIC RESEARCH
AEOLIAN HALL — 689 Fifth Avenue at 54th Street — NEW YORK

BOSTON
PITTSBURGH
CLEVELAND
PROVIDENCE

CHICAGO
KANSAS CITY
LOS ANGELES
SAN FRANCISCO

THE AEOLIAN HALL SCHOOL FOR MUSIC RESEARCH
VISUOLA

Announces the following Cooperative Program to Private Piano Teachers, Schools of Music, Universities, Colleges, and Public School Systems:

I. Visuola Equipment for private, group or class piano teaching.
II. Normal Course in Visuola usage.
III. Diploma from the Aeolian Hall School for Music Research upon the satisfactory completion of Normal Course, certifying the teacher as a certified Visuola exponent.
IV. Reference Library of especially annotated, standard teaching material chosen from the catalogues of all leading publishers.
V. A highly professional publicity and promotional service.
VI. A perpetual pedagogical service embracing the findings of the Aeolian Hall School for Music Research in elementary piano pedagogy.

If you have not already investigated the Visuola, we will, upon request, be glad to send you, without obligation, complete literature on the Visuola and also advise you as to the nearest place where you can receive an *authentic* presentation.

BLANCHE DINGLEY MATHEWS says:
"No teacher who instructs children can afford to miss this opportunity for receiving an intelligent presentation of one of the greatest modern inventions to facilitate the study of piano."

THE AEOLIAN HALL SCHOOL FOR MUSIC RESEARCH
Aeolian Hall, 689 Fifth Avenue, New York City

Baritone Changed into Tenor

means to add high tones which have been dormant or undeveloped but are possessed by every one.

Every Singer should have them, but tenors and sopranos must have them in order to sing standard music in the original key—without transposition to a lower one.

The reason that only a few tenors have succeeded in singing these high tones in their full brilliancy is that it has taken years of study and practice heretofore.

Recently the press announced the names of many noted baritones who had made the change and could sing the tenor parts in grand opera, while previously they were assigned to baritone parts.

About twenty years ago, and recently when I have been advertising relative to this change, many have considered me the originator of the idea. However, such conclusions are wrong. I am not the originator but for many years have been endeavoring to write exercises which will make this change possible for all who cannot spend their entire time in study and practice. My new exercises are called UNIQUE as there are no others like them. They develop the high tones to full brilliancy, and also train the lower ones to be beautiful. This is accomplished in almost unbelievable short time.

Price $5.00 complete. Edition for medium voice, abridged, $2.50. Other books by the same author—"Ear Training," 15 cts. "Sight Singing," 50 cts. "Diaphragmatic Breathing," 70 cts., etc., etc.

W. P. SCHILLING
131 West 23d Street New York

Attention, Piano Teachers!

METRONOMES

An Invaluable Aid in the Training of the Piano Student. Gives the Correct Tempo and Teaches an Appreciation of Rhythm.

Our Metronomes are of the finest quality and fully guaranteed.

Have Your Dealer Make a Demonstration

KRAUTH
&
BENNINGHOFEN
Hamilton, Ohio

SPARE TIME WORK

Piano Tuning pays easily $2 to $4 an hour. Requires about 90 minutes to tune average piano. Pay ranges around $5 per tuning. Player work also brings big pay. No capital needed. We train you thoroughly at home at small cost. Two diplomas granted. Get our free book—"Piano Tuning as a Business."

MACK INSTITUTE
Crafton Station, ET-7 - Pittsburgh, Pa.

Have you read the details of the remarkable Prize Contest, offered by The Etude? If not, turn to Page 701.

HARMONY BY MAIL

A practical and thorough course of 40 lessons.
Small monthly payments.
Send for Prospectus and Rates. Mss. corrected.
Music composed, send poem for estimate.
ALFRED WOOLER, Mus. Doc.
Suite A. 171 Cleveland Ave., Buffalo, N. Y.

Musical Guide for Mass Service

Not knowing the service of high mass and requiem keeps many organists from accepting engagements. With this book any organist without previous experience can play the services correctly. Approved by hundreds of Priests, Bishops and the Pope's Music Committee. Price, $1.00.

UNION MUSIC CO., 131 W. 23rd St., New York

WHAT SHALL I GIVE MY PUPIL? THE WORLD-FAMOUS McKINLEY EDITION

An Amazing Assortment of Standard Teaching Music at 20 CENTS a COPY
Over 1200 Numbers. All Plainly Graded, Edited, Analyzed and Up-to-date
A Trial Order will convince you that this is the Most Reliable Edition Ever Published
A few of our Leading Numbers—Ask Your Dealer for Complete Catalog

Liebestraum, No. 3 (Liszt)
Largo, New World Symphony (Dvorak)
Rustle of Spring (Sinding)
Prelude (Rachmaninoff)
Valse Caprice (Rubinstein)
Londonderry Air (Transcription)
Waltz of the Flowers (Tschaikowsky)
Grande Polka de Concert (Bartlett)
Second Hungarian Rhapsody (Liszt)
Deep River. Negro Spiritual (Trans.)
Robin's Return (Fisher)
Andantino (in the Cathedral) (Lemare)
Song of the Volga Boatmen (Trans.)
In Old Vienna. Viennese Folk Song (Trans. by Kern)

McKINLEY MUSIC COMPANY, 1501-1515 East 55th St., CHICAGO, ILL.
Publishers of the well-known books: PLEASANT HOURS PIANO INSTRUCTOR and WORLD-FAMOUS GRADED SELECTIONS FOR PIANO

The ORGANIST'S ETUDE

Edited for September by

EMINENT SPECIALISTS

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

Organ Recital Novelties

By ALANSON WELLER

ON EVERY hand these days we hear complaints from organists, especially from those who have played for some time, about the dearth of new and interesting material for the instrument, material which will be suitable for recital use and also for the church prelude, offertory and postlude. Such material is not hard to find if you will but leave the beaten track and search among the realms of the seldom heard for new pieces.

Have you ever thought of using orchestrations? Every motion picture player does it. Many of the standard orchestral works come arranged for small orchestra, which always includes a piano. In the piano part of the score the melody is printed on a stave above the accompaniment. Get a few of these and try playing the melody on one manual with the accompaniment in the left hand on another manual and see how effective some of them are. The orchestral instruments to be used are also indicated in these scores. So you can fit your registration accordingly.

A part of the accompaniment must necessarily be omitted, but some of it can be distributed in the pedals with a soft neutral work for the organ, only doing it on a trifle awkward at first, but it will be really pleasurable when you get used to it. Too unconventional? I do not think so, since you are really arranging a standard orchestral work for the organ, only doing it on the spur of the moment, so to speak, rather than at your leisure, as the professional arranger does.

This method opens up wonderful possibilities for increasing your repertoire. Very few symphonies or symphonic poems have been arranged for the organ. With this method a number of these beautiful excerpts can be added to your repertoire. There is the second movement of Hadley's "Third Symphony," known as the "Angelus," a most effective organ number introducing chimes, also the *Adagio* from Saint-Saën's splendid "Symphony in A Minor," and the *Allegretto* from Dvořák's "Fourth Symphony," as well as several standard works by Brahms, Beethoven, Tchaikovsky and Schumann, all very effective on the organ and useful either as recital numbers or for church use.

Some other novelties come to mind, too. As a novelty for a Christmas recital or postlude, why not try the *Polonaise* from Rimsky-Korsakov's "Christmas Eve Suite" and, as an appropriate Easter offering, the same composer's *Russian Easter Overture*, most effective and telling on the organ? Another charming little number is the *Concertino* of Von Weber, originally a clarinet solo with orchestral accompaniment. The possibilities are unlimited.

Bach and Handel Compositions

THE ORGANIST of today, however, does not have to limit himself to orchestrations for novelties for his program. Think of the number of compositions, by Bach and Handel alone, the two classic composers, which are almost unknown. There is renewed interest these days in the Handel Organ Concertos, and they are well worth any organist's time and effort. Brilliant and imposing enough for any recital program, yet not too showy for a church postlude or prelude, they are an ideal addition to the repertoire. Then there are the seldom heard Organ Concertos and Sonatas of Bach and of one or two of his sons.

A new arrangement of portions of the famous "Water Music" of Handel has just been made for the organ. Speaking of arrangements recalls the many fine ones obtainable of works written originally for other instruments. Grieg, Brahms and MacDowell are seldom thought of as organ composers, but there are some splendid arrangements of their works. Grieg's "Lyric Suite" can be obtained in an exquisite rendition, as can portions of his "Sigurd Jorsalfar Suite." Many of MacDowell's best compositions are to be found in organ arrangements. Occasionally a recital program is enlivened by a fantasia or medley. Have you tried H. J. Stewart's *Fantasia on Hawaiian National Airs*, Hawke's *Southern Fantasie*, James H. Rogers' *International Fantasie* or Thurlow Lieurance's *American Indian Melodies?* These are all interesting numbers and add variety to the program.

But do not forget to keep your eyes open for new compositions by our leading writers. Mr. Nevin has just completed a new Sonata, and Charles O. Banks, whose *Evongeline Suite* is especially attractive, is always busy. It is more than foolish for a player to let his recitals or church work revolve in an endless circle of the same composers, when a little research will bring so many good things to hand.

How to Improve Choral Singing

By DR. ANNIE PATTERSON

CHORAL or concerted singing may be of various kinds, such as, for example, what we expect from a good society of trained singers; what may be heard in churches; and what may be had from the average school-choir. There will be grades of efficiency in each of these; but all are more or less liable to certain faults and imperfections. It is to these that we now would briefly direct attention.

The main defect in most choral performances is in what one might term tone-force. This is, most often, of a rather tame character, seeing that it generally remains at a dull *mezzo-forte* level. Save in the case of exceptionally well-trained choirs, we seldom hear that delightful thing, a true *pianissimo*.

That Wonderful Pianissimo

WE HAVE known some, unmusical surely, among an audience who deem "soft singing" as a sign of weakness! It is, on the contrary, the supreme test of strength, in regard to voice-control, as all expert solo singers will bear witness. The being able to make a choir "whisper melodiously" is a great achievement on the part of a choral trainer.

Then the grading of tone is most important. How rarely do we hear a consistent working-up to a great climax—a *mezzo-piano* rising by degrees to *mezzo-forte*, then on to a forte, and then sweeping on into a great pinnacle of *fortissimo* which actually sets the hearers into a species of sympathetic vibration which we describe as exhilaration. This is true impressiveness.

There is also the sudden contrast of light and shade in choral singing. Some conductors have accomplished admirable effects in thus emphasizing some particular word or phrase, such as the "Wonderful" and "Counsellor" of Handel's splendid *For unto us a child is born* from "The Messiah."

Tone Color

ANOTHER much neglected matter in choral singing is what we might describe as tone-color. This is something different, as all musicians know, from loudness or softness of tone. It is that ineffable tinting of tone which gives such beauty even to weak voices. It can better be felt than defined. It is largely induced by appealing to choristers to sing as if the words, or their meaning, rather, actually moved them. It necessitates the artistic spirit, the emotional impulse which some vocalists, but not all, possess. It is attained only after earnest practice and real concentration. It constitutes just that moving power which, under certain circumstances, can actually bring tears to the eyes. The right control of such shaping of the sound-resonators of the human body so as to produce tonal emotion is assuredly one of the highest acquirements of the vocal art. It reaches, of course, greatest charm in solo work; but it is not, or should not be, wholly unattainable in concerted singing.

Make the Word Understood

AGAIN, in good choral performances, alas, how seldom are we able clearly to follow the words sung! Many eminent specialists have written and lectured on the need for clear vocal enunciation. In a recent number of "The Choir," Sir Henry Wood (of Queen's Hall, London) expresses a wish that trainers should pay far more attention than they generally do to this important point. He defines it as a matter of accent, that is to say, of attending, in the English language, at all events, to the strong and weak accent on syllables and words.

Undoubtedly the need for care in this respect is urgent. How seldom, at a choral concert—and, indeed, often at the opera—can anyone in the auditorium know the meaning of the work, as they cannot make out the words that are vocalized rather than sung. Speech in Song is a much to be desired attainment. One could also wish it were more striven for in the church choir. Just as we might easily dispense with *libretti* and books of words if, on stage and concert platform, the vocalists would enunciate their words better, so the hymn-book would be less in requisition if only choirs would bear in mind that the mating of sacred text to music implies that singers should appeal to the understanding as well as to the ears of their listeners.

Reminiscences of Eugène Gigout

By WILLIAM C. CARL

IN the passing of Eugène Gigout, France lost one among her ablest sons. Covering a period of nearly eighty-two years, his life was a succession of important events, high ideals, and a career such as few are privileged to enjoy.

When a choir boy ten years of age in his native city of Nancy, he substituted with great success alternately on the Grand and Chancel organs in the Cathedral, resulting in his being accepted as a student in the École de Musique Religieuse, directed by Niedermeyer. At the end of the first yea he played the famous *Fugue in D Major*, by Bach, at the annual distribution of prizes held in the Salle Pleyel in Paris. Among other celebrities who applauded him was no less a personage than Rossini.

Gigout remained in the Niedermeyer School as Professor of Solfège and Plain-Song. Among his students were Albert Perilhou, Julian Koszul, Joseph Permann and Gabriel Fauré. Shortly after this he was engaged as Professor of Harmony, Counterpoint and Fugue, and later of the organ.

After the death of Niedermeyer he became director of the school. His success was instantaneous, for Gigout was most painstaking and thorough, both well-known characteristics of the French. His class soon included such men as André Messager, Alexandre Georges, Planchet, Claude Terrasse, Pierre Kunc, M. J. Erb (of Strassbourg), Albert Roussel and Léon Boellmann, who later became his adopted son.

Gigout was a favorite pupil of Saint-Saëns, and when a young man frequently substituted for him at the Madeleine. About this period he met César Franck, who took a lively interest in the young organist's success. When Franck passed away the family invited him to play at the funeral service in St. Clotilde, and to correct the proofs of the master's "Trois Chorales," which had not yet been published. The third, in B minor, was dedicated to him.

In 1863 Gigout was appointed organist of the Church of St. Augustin in Paris, where he remained without interruption until his death, covering a period of nearly sixty-three years, doubtless the only one to hold this unique record.

At the inauguration of the grand organ installed in the Church of St. Augustin, by Cavaillé-Coll, when the program was concluded Saint-Saëns escorted the young organist to the Sacristy, where Gounod, in a

(*Continued on page 693*)

LEARN PIANO TUNING
MAKING TRIALS OF TRUE TONE By TUNE-A-PHONE
WE TEACH YOU THIS PROFITABLE PROFESSION AT HOME DURING SPARE TIME
Send for FREE copy of the 30th ANNIVERSARY EDITION of our book, "WINNING INDEPENDENCE." Read how students master tuning with our TUNE-A-PHONE and WHY our graduates head the profession in all parts of the world. With Bryant's patented devices, tools, charts and lessons, one learns quickly and easily. Low tuition: easy terms. Diplomas granted. MONEY BACK IF NOT SATISFIED. $10.00 to $25.00 a day, exceptional opportunities and an ideal profession await you.
BRYANT SCHOOL OF TUNING, 32 Bryant Bldg., Augusta, Mich.

NEW MUSIC
To introduce our catalog 104, we will include one copy of our latest Piano-Music with same for 10 cents.
W. A. QUINCKE & CO.
430 S. B'way, Los Angeles, Cal.

GUILMANT ORGAN SCHOOL
DR. WILLIAM C. CARL
Director
Students Aided in Securing Positions
Free Scholarships
Church, Recital, Theatre Courses
New Prospectus Ready
17 E. Eleventh Street New York

TINDALE
Music Filing Cabinet
Needed by every Musician, Music Student, Library, School and Convent.
Will keep your music orderly, protected from damage, and where you can instantly find it.
Send for list of most popular styles
TINDALE CABINET CO.
40-46 Lawrence St.
Flushing, New York

$75—$125 weekly Selling Christmas cards—
Weekly Pay and Monthly Bonus Chacks
Everyone buys Christmas Cards. Hartel Cards Sell on Sight. Simply show wonderful samples and take orders. No selling experience required. Stenographer made $1000 during lunch hours. Free Book gives all facts. Write quick.
John A. Hertel Co., Dept. 4541 318 W. Washington St., Chicago, Ill.
$10.00 Outfit FREE

LADIES ADDRESS ENVELOPES at Home—Spare Time. Experience unnecessary. Dignified work.
$15-$25 weekly easy. Send 2c stamp for particulars.
MAZELLE, Dept. DE, Gary, Indiana

Earn money AT HOME
Men or women earn $25 to $50 a week at home. All or part time Fascinating work. Nothing to sell. We teach you at home. Furnish all tools and materials. ARTCRAFT STUDIOS Dept. D-3, 427 Diversey Parkway, Chicago.

The Organ's Gift of Music

By LYNNE ROCHE

WHAT a heritage the musical world has received from the organ and its players! Through a long and honorable lineage the organists have done probably more towards the advancing of music to its present high standards of expression than the players of any other instrument. Why is this? Doubtless because organists have always stood at the head of the profession, as men of general culture and musical scholarship.

Through the early church musicians, skilled not only in organ playing, but also in singing and composition, our modern free style of composition was evolved. Beginning with the twelfth century, organists have continued to hand down the best and purest in the art of music. Bach, the great fountain-head of all succeeding composers, was an organist. Handel was the most famous virtuoso organist of his day.

Strange that, though his position at the console makes him the least conspicuous of all instrumental performers, still the organist remains in the public mind the most picturesque and commanding figure of all instrumentalists. His standing as the most scholarly of musicians doubtless evolved through an assimilation of something of the majesty of the supernal sweep of harmonies and exaltation which his alone of all single instruments has at its command.

Reminiscences of Gigout

(*Continued from page 692*)

speech, lauded the talent and ability of Gigout in glowing terms. After the war of 1870 Gigout instituted a low mass on Sundays, attended by the prominent members of the parish, which was continued for half a century. During the mass he would play several compositions or improvise. Gigout was a past-master in improvising. His themes were usually not more than three or four notes in length, and using this brief material, he would develop the subject with an artistry seldom heard.

One morning I was with him at a wedding mass. As the bridal party were leaving the church he improvised a brilliant *Marche Nuptiale* in the major key. Those of us who were with him were ready to offer our congratulations, when suddenly he changed the theme to the minor, for in one of the side aisles a funeral procession was advancing, and the same subject served for one of the most impressive marche funébres I have ever heard. This is an example of his versatility often demonstrated in other ways. The organ gallery was the rendezvous for many men of prominence in the social and artistic world. Among others, Saint-Saëns, and Emmanuel Chabrier were frequent visitors, in addition to his students and organists from all parts of the world. He was particularly happy when playing at church fêtes as they occurred each year. Among his compositions usually heard were his *Toccata in B Minor*, *Rhapsodie sur les Noels*, *Minuetto*, and the well-known *Grand Choeur Dialogué*, as well as selections from the works of the old masters.

The greater part of his life-work was devoted to the study and development of the Gregorian Chant, which he taught with rare devotion. He wrote several sets of organ pieces in this tonality, with great charm and elegance, which are veritable chefs d'oeuvre. Gigout never hesitated to urge the importance of the study of improvisation, and would add, "It is all very well to prepare an extensive repertoire of well-chosen works, but improvisation should take preëminence. Be sure and see that it is encouraged and taught in the United States."

In 1885 Gigout organized in Paris a school for the study of the organ and improvisation, under the patronage of the State. Later he installed an organ in the salon of his home in the Rue Jouffroy and gave many musicales, at which the great artists of the day gathered in large numbers.

In 1911 he succeeded Guilmant as professor of the organ at the Conservatoire and was eminently successful. Last summer when speaking of the musical coincidence of having two first prize students, and two who gained the second prize, in his class at the Annual Concours at the Conservatoire, his enthusiasm knew no bounds.

On various occasions Gigout was approached regarding a concert tour in America, but his many duties in Paris prevented his coming. In Europe he enjoyed an enviable reputation as a virtuoso. Gigout will be especially remembered for his extraordinary talent in the art of improvisation, and the facility with which he developed his themes.

He was a man of great energy, untiring in his work, invariably in good health, and appeared to be fully twenty years younger than he actually was. His sixty odd years as organist of the Church of St. Augustin, the keenness of his imagination, the nobility of thought and purpose, together with the dignity and charm of his character, and the modesty with which he did his work—all are unique in considering a man of genius. Gigout never changed. He maintained the same quiet poise in everything he undertook. The certainty of his technic, his brilliant virtuosity, attention to the minutest detail, his supreme facility of improvisation, the sterling merit of his compositions, are among his remarkable characteristics.

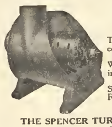
Gigout left many friends, both in the old and the new world, who remain to perpetuate the memory of this master organist and prince among men.

"Who is there in logical words can express the effect music has on us? A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite and lets us for moments gaze into that.—CARLYLE.

~COURSE IN~
THEATRE ORGAN PLAYING
The addition of a large $25,000 Wurlitzer Organ gives this school the unexcelled equipment of two three-manual and one two-manual theatre unit Organs for lessons and practice. Special course for pianists changing to organ. Advanced pupils have the advantage of lessons before the screen under the same conditions as prevail in any large theatre. Graduates are in constant demand, at big salaries. Part Scholarships available.
WRITE FOR CATALOGUE E
VERMOND KNAUSS SCHOOL of THEATRE ORGAN PLAYING
210 NORTH 7TH ST. ALLENTOWN, PA.

ROLAND DIGGLE
The famous organist and composer of Los Angeles
says of the Kilgen:
"It was a pleasure to spend a day in your splendid factory, seeing the excellent work you are doing, and hearing the many fine Kilgen Organs in the City. I shall not soon forget the magnificent effect of the Organ in St. Vincent's. It is a wonderful example of the organ-builder's art, with its responsive action and beauty of voicing so essential in a church organ. The same can be said of all the Kilgen Organs that I have heard and played."
—thus still another famous musician joins the impressive roll of Organ Masters who know and endorse Kilgen Organs; artists like Yon, Renzi, Christian, Davis, Eddy, Hollins, Devereux, Eversden, Flandorf and Coates—to mention only a few among the many.
GEO. KILGEN & SON, Inc.
4032 N. Union Blvd., St. Louis, Mo.
Pipe Organ Builders for 288 Years
Kilgen Organs
CHOICE OF THE MASTERS

AUSTIN ORGANS
Among the cities where great Austin organs are frequently met and in the most prominent churches and institutions are Philadelphia, New York, Brooklyn, Chicago, San Francisco.
But many smaller cities show an ever greater proportion of the Austin instruments after over twenty-five years service have revealed almost no deterioration and could have kept in faithful use much longer.
There is no possibility of discounting their mechanical or tone features. All things considered, Austin organs lead the world.
AUSTIN ORGAN CO.
165 Woodland St. Hartford, Conn.


ORGOBLO
The true Standard of Excellence in organ blowers.
Winner of the highest award in every exposition entered.
Special Orgoblo Junior for Reed and Student Organs.
THE SPENCER TURBINE COMPANY
Organ Power Department
Hartford Connecticut

VELAZCO ORGAN STUDIOS
New York's Finest Theatre Organ School. Direction of Emil Velazco, Former Featured Organist of Paramount-Publix, Stanley and Roxy Theatres. Three Manual Theatre Organs Used.
1658 Broadway New York

A $1000.00 Grand Piano
You may win this prize—no cost or obligation!
See Page 701

MUSIC COMPOSERS

We offer the following prizes:

ONE—FIRST PRIZE OF $250.00
For the most attractive unpublished anthem submitted.
ONE—SECOND PRIZE OF $150.00
For the next most attractive unpublished anthem submitted.
FOUR—THIRD PRIZES OF $75.00 Each
For the next four most attractive unpublished anthems submitted.
SIX—FOURTH PRIZES OF $50.00 Each
For the next six most attractive unpublished anthems submitted.

$1,000 in 12 Cash Prizes

All anthems submitted must be in our hands not later than February 1, 1929.

Send for our special announcement folder outlining all conditions and rules of the competition.

Lorenz's 7th Anthem Competition

We publish about two hundred anthems a year. By our method of distribution, these anthems are sung by not less than 20,000, and in some cases by as many as 40,000, singers within about two months after publication. The demand for so many new anthems every year constitutes a large opportunity for anthem writers and this anthem contest is our earnest invitation to them to embrace it.

LORENZ PUBLISHING CO.

501 E. 3rd Street
DAYTON, OHIO

70 E. 45th Street
NEW YORK

218 S. Wabash Avenue
CHICAGO

AT LAST—FOR ONLY - $ 15.00
The Neely 4-Octave Keyboard With INDIVIDUAL KEY-ACTION

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

Sent on Approval; Guaranteed for Five (5) Years

FORSE MFG. CO.
700 Long Street, Anderson, Indiana

FOR TEACHERS and ARTISTS located where the selective services of a Music Dealer with adequate stock are not available.

Special Individual Service to TEACHERS and ARTISTS

The most complete and careful mail-order service ever conceived for music teachers

On Approval—We send "on approval" practically everything that we publish. Our catalog contains more than 60,000 compositions, by the great classic masters and by modern American and European composers. We also send "on approval" any outside publications provided the specified compositions are in stock when the order is received.

Large or season selections may be kept from September until the following June.

Discounts—We offer discounts to teachers, artists and schools of music.

The Personal Factor—If you are interested in expanding your work or developing some ideas, we should very much like to help you.

Your inquiries will be carefully analyzed and anything that we can do for you in the line of supplying information or material will always be the result of a study of your particular case.

Send for Brochure containing complete information in detail

G. SCHIRMER, Inc.
3 East 43rd Street, New York

(*See other SCHIRMER advertisements on pages 698, 703 and 721*)

ORGAN AND CHOIR QUESTIONS ANSWERED

By Henry S. Fry

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

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

Q. The organ is my favorite musical instrument, and I would like very much to be able to play it. I am fifteen years of age and have never learned to play any instrument. Is it too late for me to learn? If not, should I not learn first to play the piano? I expect to go to college in a few years and would not be able to pay for a teacher. Can I learn from a published music course, and if so, what book do you suggest?—R. E. S.

A. It is not too late for you to learn to play the organ. You should first take up the study of the piano to the extent of acquiring facile finger technic and a general musical knowledge. We do not recommend study without a teacher, but if it is not possible for you to have a teacher, you will no doubt find Mathews' Graded Course (for piano) helpful.

Q. Will you please give a list of books, medium grade for organ, to be played for church services including also funerals. I am interested particularly in funeral marches, preludes, postludes and offertories.—G. M.

A. We suggest the following books:

Wedding and Funeral Music	*Kraft*
Funeral Service	*Carl*
Thirty Postludes	*Carl*
Thirty Offertories for Organ	*Rogers*
Thirty-two Short Offertories	*Boyd*
Ten Offertories on American Hymn-tunes	*Reynolds*
Thirty Preludes	*Clough-Leighter*
Preludes, Offertories and Postludes (Two Volumes)	*Shelley*

Q. At what speed should the following pieces be played?

Fantasia and Fugue, G minor	*J. S. Bach*
Toccata and Fugue, D minor	*J. S. Bach*
Adagio "Symphony No 6"	*Widor*
Finale "Symphony No. 2"	*Widor*
Finale "Symphony No. 1"	*Vierne*
Toccata "Suite Gothique"	*Boëllman*
Prelude, "Fugue and Variation"	*Franck*

My instrument is a small one of nineteen stops (specification enclosed). Will you suggest a registration for the playing of Bach's works?—J. P. R.

A. We are giving you some approximate metronome indications for the numbers you mention. It must be remembered, however, that metronome markings must not be followed too strictly but only as a guide to the approximate tempo which should be accommodated to the building, acoustics, and so forth. We suggest that you read the article on "The Tempo" in Volume 1 of the Widor-Schweitzer Edition of Bach's Organ Works. As an illustration of elasticity of tempo—the *Toccata* from Widor's "Fifth Symphony" is marked 118=♩. On the authority of one of his pupils, Widor plays it at a tempo of about 75 to 80=♩ in his own Church, St. Sulpice, Paris.

The suggested metronome markings for the pieces you mention are as follows:

Fantasia and Fugue, G Minor........*Bach*
96=♪ 63=♩
Toccata and Fugue, D minor..........*Bach*
69=♩
Adagio "Symphony No. 6"...........*Widor*
46=♪
Finale "Symphony No. 2"............*Widor*
92=𝅗𝅥
Finale "Symphony No. 1"...........*Vierne*
76=𝅗𝅥
Toccata "Suite Gothique"..........*Boëllman*
132=♩
Prelude, "Fugue and Variation".....*Franck*
Andantino 56=♩.
Lento 52=♩
Allegretto (Fugue) 104=♩
Andantino (Var) 56 to 60=♩.

Except for the *Prelude, Fugue and Variation,* by Franck, the metronome markings are those suggested in the printed copies (the Bach numbers from the Higgs and Bridge Edition). No markings are given for the Bach *Toccata in D minor,* in which the tempos are quite varied. The editor feels that unless the building is large and resonant the Bach *G Minor Fugue* may be played at a tempo of about 76=♩ instead of 63=♩ as marked. Under similar conditions we suggest a tempo of about 88 to 92=♩ for the *D minor Fugue* of Bach. The "Variation" in the Franck number may be played slightly faster than the first Andantino.

The registration of Bach's works varies. Try to avoid "thickness" and aim for clarity, so that the contrapuntal movement may be clearly defined and the lace-like texture made apparent. The suggestions given in the Widor-Schweitzer Edition, Vol. 1, of Bach's Organ Works on registration will be of value to you. We suggest your reading all the subjects included in this volume.

Q. I am eighteen years of age, and have studied piano for nine years. I would like to study pipe organ. My left foot is slightly deformed due to infantile paralysis, but it is not paralyzed. I have not the same strength in this foot as in the right. Would this hinder my being able to play the organ?—V. J.

A. Not knowing just how much you are handicapped by the condition you name it is difficult to answer your query satisfactorily. If you have free use of the ankle, and the weakened condition of the foot will permit the use necessary, we see no reason why you should not at least make the effort and note the results. Since you reside in a city where there are organists who might be able to advise you, we would suggest your consulting with one of them in reference to the matter.

Q. I am puzzled as to how to operate a small cabinet reed organ. I have never used an organ before, having confined myself wholly to the piano, and it is all new to me. I am enclosing a list of the stops included in the instrument. What stops should be used for congregational singing? I do not notice any great difference in volume, whether all the stops are out or just a few are being used. How and when should the knee swells be used. I have been using them all the time, as they increase the volume greatly. A pronounced harshness is heard in the tone when all the stops are drawn; it may be that I am using the wrong combination of stops.—V. A.

A. If the congregational singing is hearty we would suggest the use of the full organ for their accompaniment. This may be secured by the opening of both knee swells, one bringing on all the stops that should be included in full organ use, the other serving to make crescendos and diminuendos on the stops being used. Your not noticing any great difference between all the stops and a "few" stops may be due to the ones you happen to include in the "few stops." If you will draw Dulcet Bass and Dulcet Treble you will secure a soft effect, quite in contrast to the full organ. Where contrasts are desired, we would suggest your drawing the stops for the soft combination and then using the knee swells for the full organ effects. On some organs a device is included to lock the knee swells open so that they need not be held by the knees all the time. When the swells are to be closed the device is touched by the knee, the swells thus being released. If you wish to draw the stops for a full organ effect, we suggest drawing all except the Harp Angelica and the Vox Humana, the latter being a tremulant on the reed organ.

Q. I have studied piano three and one-half years. Some of the pieces I have studied are "Country Gardens," by Grainger; "Pizzicato," by Delibes, and the "Military March," by Schubert (the arrangement published in The Etude*). My last studies were Heller, Opus 45. I am eighteen years of age. With this preparation, would you advise my trying to take up the organ as a profession? I do not desire to be a theater organist.*—C. C. S.

A. If you have attained a facile finger technic as the result of your piano training we would advise your beginning your organ work. We recommend, however, that, if possible, you continue your piano work while studying the organ. Practice on the piano will be an aid in securing and maintaining your finger facility at the organ.

Q. In a recent number of The Etude *you referred to the organ in the Cadet Chapel at West Point as one of the largest in the world. Can you tell me where I can secure a copy of the specification of this organ and the one in the Mormon Tabernacle, Salt Lake City? In the West Point instrument the Great Organ can be played from any one of its four manuals. Is there any particular advantage in this arrangement, called a "floating" Great Organ?*

The two finest organs in ———— were completely wrecked by a recent flood and are to be replaced with new ones by the ———————— who will not use any of the old pipes though the two manual Hutchings organ was only twenty years old, and in the three manual Johnson (built in Westfield, Massachusetts, in 1870) the water did not reach any but the pedal pipes. This latter instrument had one of the finest Traverse Flutes I have ever heard. It also had a very noble toned sixteen foot Open Diapason on the Great, and a good Bourdon on the Swell. In the new specification the Double Diapason is omitted entirely, and the Bourdon borrowed from the Stopped Diapason, as is also the only four foot stop in the Swell and the only two foot stop. Thus it will not have even one genuine sixteen foot manual

(*Continued on page 701*)

Evolution of Piano Playing

(*Continued from page 665*)

Apostle of Absolute Music

Chopin, the genius who rivalled Liszt, appeared on the artistic horizon like a meteor. He is absolute music. He knew, as did no one else, how to reveal the infinite riches concealed in the piano. He was born to perceive them and to reveal them, with means which, at once delicate and reserved, were also bold and far-reaching in their influence—an influence which we still feel.

His playing and his compositions were equally the product of his individual creative power. They supplemented and reinforced each other. The spirit of his compositions floated with winged ease, from his hands. His technic was a marvel; his tone, flowing, rich, full, sweet or ethereal; his expression, nobly romantic, tender or delicate. He knew how to produce power when it was needed. An admirable teacher, he was the idol of the most elegant Parisian ladies. Among the artists who worked with him were Georges Mathias, Tellefsen and Gutmann.

Tellefsen (1823-1874), an excellent pianist, went with Chopin to England in 1848, on that last journey which was so sad for the illustrious artist.

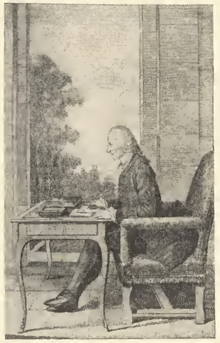
Georges Mathias (1826-1910), professor at the Paris Conservatory, and a pianist of the first rank, held an important place in the teaching of the piano and exerted a strong influence on the pianists of his time. In his methods of working, in the innovations which he made, in his dominating personality and his great intellectual culture, he has left an imperishable memory. There are excellent Etudes of his.

Two Romanticists

Two famous musicians made another advance in piano-playing—Mendelssohn (1809-1847) and Schumann (1810-1856). The former was an admirable pianist, and a talented improviser. But what was most admired in the playing of this great artist was a nobility of style, a purity, a simplicity without equal.

His works, supremely elegant in form, showing an absolute mastery of composition, are too well known to need enumerating here. In Mendelssohn is no morbid melancholy, no stormy passion, no mournful restlessness. But we must insist on one point. There is nothing more useful than the profound study of his works.

Schumann was not a pianist. But what a composer he was! Music was the only language in which he could express his feelings. In portraying certain phases of the life of the soul—sadness or melancholy—his music is of an unrivalled eloquence. All shades, all aspects of grief are contained in certain of his works. "My soul is dark," said Byron. Such was Schumann's soul also, and his art was simply the reflection of it. His compositions were epoch-making in piano literature and inaugurated a new era in both composition and execution. We should read the Preface to his *Etudes d'apres les Caprices de Paganini* to learn how well he understood both the piano and the teaching of it.



JEAN-PHILLIPPE RAMEAU

AN ENGRAVING FROM THE COLLECTION OF M. ISIDOR PHILIPP

A New Use for the Ever-Useful Note Book

By Gladys Fitzsimmons

"Will you please write out Johnny's lesson as he does not remember what you told him?" After receiving this note from a mother I tried writing the lessons on small slips of paper, but they got lost; then I tried writing them in his score book, but there was not enough room between the lines. At last I presented Johnny with a small note-book—and now he simply turns to the correct page and sees exactly what pieces he is supposed to take and how much time is to be spent on each.

Every time the pupil comes to take his lesson the date is entered (this is a check on the number of lessons a month); then corrections on his lesson are made while he is playing and a line or two of theory written. By simply turning back a page to see what notations were made during the previous lesson, questions pertaining to his week's work may be asked.

Next an outline of the practice work for the coming week is sketched, such items as "Practice Ex. 2, Page 5, Technic book, five times every day" being written down. This tells mothers who want to help their children practice or see that they do it, just what is to be done and how. I also enter the pupils' grades each time on ear training, sight reading, memorizing and so forth.

But the note book is most convenient when using pieces in the Etude. Children sometimes forget which Etude they are working on and have said to me, "You gave me a piece, but I looked through all my Etudes and can't find it." Sometimes there will be four or five different issues of the magazine on the piano at the same time, as I have my youngsters memorize a piece out of one, take another issue for review and another for sight reading. Now I can write "Practice Page 576, August Etude, for "accuracy" or "for expression" or "for touch" or whatever I may want specialized. This also saves using up the score book or music writing book which ought to be used only for notations.

There are also some pupils who have no piano and who go to another's house to practice. Even though they use the same books and music, there is no confusion because of a similarity in marking the coming assignments if note books are used for individual reference.

Who Will Pay the Doctor, the Nurse, and the Board Bill, When You are Sick or Injured?

If you teach music, you are eligible to membership in the Teachers' Casualty Underwriters—a national organization of teachers which will assume the risk and share the burden of your financial losses when you are sick or quarantined, or when you are accidentally injured. It will also pay you Operation and Hospital Benefits.

One Teacher in Five Loses

It is an actual fact, proven by the records, that every year one out of five teachers suffers enforced idleness and loss of salary through Sickness, Accident or Quarantine.

You may be that unlucky fifth teacher this year. Why take the risk of being compelled to use up your savings, or to run into debt, to carry you through a period of enforced idleness, when the T. C. U. stands ready to help bear that burden.

Send Your Name—No Obligation

T. C. U. protection is for teachers and is low in cost. It is yours if you want it, but it can do nothing for you—when the time of need comes—unless you accept now.

Just fill out and mail the coupon. We will then mail you full particulars of how we protect teachers. Please do it today.

Teachers Casualty Underwriters
913 T. C. U. Bldg. Lincoln, Nebr.

"My Best Friend"

When crossing the street, I was struck by a speeding automobile, causing a fractured skull, dislocated rib, wrist and ankle, also several cuts and bruises. But I was a T. C. U. patient, and had the best of everything in the finest hospital in the city. Always, in moments of consciousness, I thought of the T. C. U.—my true, reliable friend that sent money to help pay nurses and doctors to save my life. I believe the T. C. U. saved my reason, my intellect, my sanity. — **Rebecca Sparkman, 505 Wilson Blvd., N., Nashville, Tenn.**

T. C. U. Paid Both Bills

How I could have done without my T. C. U. help I can't see. Two doctors' bills within four weeks would have been a serious financial strain. T. C. U. paid both.—**Sally Wood, Texas Presbyterian College, Milford, Texas.**

A Delightful Christmas Present

Your letter with the enclosed check came as a delightful present, just as I was feeling in the depths because of hospital, nurse, and surgeon bills. Words are wholly insufficient to express my appreciation.—**Anna B. Kennedy, Brookfield, Mass.**

I never realized the need of T. C. U. protection until my auto accident. I would not be without it.—**R. W. Kraushaar, Mobridge, S. D.**

To the T. C. U., 913 T. C. U. Building, Lincoln, Nebraska.

I am interested in knowing about your Protective Benefits. Send me the whole story and booklet of testimonials.

Name ....

Address ....

(This coupon places the sender under no obligation)

SUMMY'S CORNER

There are times when every busy teacher wishes she could afford to have an efficient secretary to keep track of *all* the business *details* of teaching, while she gives her best efforts to the creative work.

Few teachers can afford such a secretary, but all teachers can afford something almost as good—

THE TEACHERS LOOSE-LEAF JOURNAL LEDGER

Takes care of all the business details of teaching. Keeps your accounts in a handy, concise form. Being loose leaf, it is modern, and adapts itself to changes in your class.

Full Morocco Binder $2.25
Imitation Leather Binder $1.25
Loose Leaves—pkg. of 50.................. $ .35

THE MUSIC STUDENTS LESSON RECORD
By Leola Arnold

Price 35c

Requires very little time to record an accurate survey of the pupil's capabilities, efforts and progress.

Every busy executive who gets RESULTS keeps such a scientific record of his assistants. USE the "LESSON RECORD" and *actually* KNOW what your pupils are accomplishing!

Our privileges and terms to teachers are as liberal as those of other first class publishing houses

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

The VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

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

When the Tail-String Breaks

A CORRESPONDENT writes, "What can a fellow do to prevent embarrassing moments due to the red gut loop, on his violin tail-piece or string holder, breaking and leaving the instrument all in pieces? Would you suggest keeping an extra tail-piece, with gut loop attached, ready to be used in case of emergency, having a new gut loop put on every year or so, before the old one breaks or using a kind of tail-piece which does not require the gut loop?

"I know of nothing else so disconcerting to the violinist as the tail gut breaking, and no one knows just when it may happen. Unless another violin is handy, the player is simply 'knocked out' for the occasion. I have never seen an article or suggestion for the remedy for this mishap in your department in the ETUDE MUSIC MAGAZINE, but I am sure that you can make some good suggestions along this line and will appreciate your kind reply."

Our correspondent is quite correct in his opinion that the breaking of a tail-gut, especially in a public performance, is the height of annoyance. Every violin player could tell a sad story as to his early experiences along this line. I well remember one experience during my boyhood days when I was a member of a theater orchestra. It happened in a tense moment during a drama of the "sob" order. The hero and heroine were locked in a soulful embrace, and the house was still as death. Suddenly when everything was stillest, the gut loop of my tail-piece felt an irresistible urge to let go and did let go, with great effect. The bridge flew several feet and clattered to the floor, and the soundpost of the violin came down. The sound could hardly have been very loud, but to me it sounded like the crack of doom or a balloon tire letting go. The orchestra was in a commotion, the audience snickered, and I turned all shades of scarlet. The scene was ruined, and the actors glared down at my offending fiddle. The leader of the orchestra, who also played the piano, opined in a hoarse voice that he supposed the top of the piano would fly off next.

Well, since we all must admit such happenings are a nuisance, let us see what can be done about it.

Precautionary Measures

1—PERSONALLY I have solved the difficulty by using on my violin a vulcanized hard-rubber tail-piece, the lower end of which is made in a curve which bends over the lower end of the violin and fits on to a tail pin which is supplied with the tail-piece. This requires no tail-gut. In twenty years it has given the most dependable service, never having broken and and never needing repairing. I have lost track of the name of the contrivance and the name of the manufacturers. I do not know if this tail-piece can be obtained at present, as I have failed to find it listed in the catalogues of the large music houses. It may be that the manufacture has been discontinued, as is the case with so many useful inventions.

2—Thousands of violinists, especially in the country districts, solve the difficulty of the breaking tail-gut by using a thick piece of copper wire in place of it. The wire cannot break under any circumstances. There is an unwritten law that no metal should be used in the making or the fittings of the violin, but I see no reason why the bit of copper wire, used as a tail-gut, should affect, even to a slight degree, the tone of the violin. The wire looks somewhat unsightly however, and the owners of fine violins will not use it under any circumstances.

3—There is little danger of the tail-gut breaking at an inopportune moment, if the violinist inspects it frequently for signs of wear and renews it if it is scuffed and in bad condition. Too many pay no attention to it, keeping it on sometimes for years or until it breaks.

4—Many use violin D strings or even A strings doubled in place of a tail-gut of the regulation thickness. This is a mistake. Every violinist should buy a coil of tail-gut of the proper size, made especially for the purpose, of very thick, tough gut. This may be obtained at any music store.

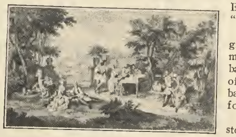
5—In many instances the tail-gut pulls out because it has not been put on properly. A piece of the gut of the correct length should be cut and the ends pushed through the holes in the end of the tail-piece. The flame of a lighted match should then be held against the ends of the gut. This causes the ends to swell, forming two knobs. These knobs are then tied together with stout linen thread, and the job is complete. Anyone can do it in a few minutes.

6—Many a violinist carries a violin case made to contain two violins, so that, if one meets with an accident or is put out of commission in any way, he may fall back on the other. It is a very good idea for the violin teacher to have an extra violin handy so that, if the pupil's violin meets with some such mishap or has a broken string, the lesson will not be delayed. (It takes several minutes to put on a new string and longer still to keep tuning the string since it keeps stretching all through the lesson. This is quite an item where the teacher gives only thirty minute lessons and has pupils coming one after the other.)

7—As our correspondent says, another tail-piece with a loop of gut ready fitted can be kept in the violin case for an emergency. The only difficulty with this is that it takes ten or fifteen minutes to put on the new tail-piece, put the strings in, and get the violin in sufficiently good tune to resume playing. A piece of tail-gut will stretch after it is put on the violin, like a length of any gut string. So, if an extra tail-piece fitted with a loop of gut is carried as an extra, it should be one which has had the loop stretched by being kept for a while on another violin, strung up to pitch.

An Open Air Concert in France

THE French are passionately fond of parties, fêtes, concerts and all manner of entertainments in the open air. The kings of France, especially the gay, pleasure-loving monarchs, Louis XIV, Louis XV and Louis XVI, saw to it that their palaces were surrounded by charming gardens filled with beautiful trees, shrubbery, lawns and artificial lakes, these natural beauties being enhanced by fountains and statues. The French nobles followed the example of their kings and surrounded their châteaux with similar gardens.



THE CONCERT

These gardens were the scenes of many charming parties, fêtes, festivals, concerts and celebrations of all kinds. The music of violins, cellos, harps and other string instruments were always heard on these occasions and lent the necessary touch of sentiment and gayety to the occasion.

The small engraving by Picard gives a graphic representation of one of these open air concerts. As we look at the picture, it is not difficult to imagine the rustle of silks, the song of birds, the lilting tones of violin and cello blended with the tinkle of the harpsichord and the laughter and gay repartee of the cavaliers and their ladies. In describing such a scene, in one of her novels, George Eliot speaks of the charm given by the "thrilling sound of violins in the trees."

The kings and nobles of France took a great interest in music and its development. Many of them had their private bands of stringed instruments. We read of one French king who even went into battle accompanied by his band of twenty-four violins.

The kings and nobles in many cases stood as patrons for some musical composer who had his home in their palaces or châteaux. This interest in music and composition resulted in the development of many great singers and instrumentalists, and great composers in France.

"Orchestral development continued side by side with that of the opera and church music. Monteverde's orchestra included violas and the violin, the latter then just coming into its kingdom; harpsichords or cembalos—the forerunners of the modern piano; lutes and guitars, harps, flageolets, trumpets, trombones and 'zincken' or wooden horns."—*The Violinist.*

Some Suggestions for Developing Beauty of Tone in Cello Playing

By CHARLES POORE

THAT the cello possesses an almost undreamed of beauty of tone has been strikingly revealed in recent years by the sensitive and subtle microphone of the radio. To this fact is partly due the new popularity this instrument has of late been enjoying.

The production of a beautiful tone on the cello is largely a matter of bow-technic. To build up his tone the cellist should first forget all he has been taught about wrist motion. There has existed for years in the minds of cello teachers "the fallacy of the wrist." In other words teachers have stressed *wrist-motion* (a flapping up and down movement) as of prime importance when in reality it should not exist at all. No theory of bow-technic could be more vicious in its consequences. A continual increasing and lessening of the amount of hair on the string lends to the tone a wobbly effect which is well-nigh ruinous.

The student should begin at once to think of a quiet wrist and a relaxed hand and concentrate on *arm-motion* in place of wrist-motion. He should take his instrument, draw the bow on the C string, keeping the hand relaxed. He should then draw a long tone on the G string, finding the right position for the hand by raising the arm, the upper arm, with a relaxed shoulder.

He should repeat this for the D string and the A string, raising the arm as necessary. A simple exercise, you will say. But it is the beginning of a new technic of the bow, because it focuses the attention on the arm and away from the wrist. Now the student plays this exercise again and feels his way until he finds a position in which the bow is perfectly poised on the string and does not need to be held. In other words, he finds the centre of gravity. Using this force, the hand at once is at rest. He is not to worry too much about a "straight" bow. The bow does the work while he is at rest.

Having found the center of gravity, he fixes his attention on the *thumb*. The thumb is the all-important member: everything else is subservient to it. Whatever happens the thumb must be kept relaxed. With the bow at the frog, at the middle and at the point, the thumb must always be relaxed.

One of the best exercises for furthering and establishing this repose of the hand and wrist and the relaxation of the thumb is to be found in the daily playing of arpeggios in three or in four octaves. These are printed in a convenient and complete form in the Klengel *Technical Studies.* In playing these keep the hand and wrist quiet and negotiate the different strings by a swinging movement of the arm focusing the attention upon the thumb to see that it is always relaxed. Another good exercise is No. 68 in the Schroeder *170 Foundation Studies (Vol. I)* practicing all bowings and negotiating the different strings again by a free swinging arm movement. The first movement of the

(Continued on page 697)

"HAKKERT"
The World's Finest in Gut Strings for Violin, Viola, 'Cello.
Give yourself and your instrument a "treat" and try a combination set of
"HAKKERT" Gut and "JOACHIM" Wound Strings
Violin A, "Hakkert" 30c; Violin D, "Hakkert" 35c
Violin D, "Joachim" (aluminum) 75c
Violin G, "Joachim" (pure silver) $1.00
Cello A, "Hakkert" $1.00; 'Cello D, "Hakkert" $1.25
'Cello G, "Joachim" $1.20; 'Cello C, "Joachim" $1.60
"HAKKERT" Gut Strings (made in Rotterdam) have been used for years by Europe's leading Artists. Since our introduction of them here they have been wonderfully endorsed by every American Artist who has bought them.
Each string is **Guaranteed** to satisfy.
"JOACHIM" Strings are our own winding and are now greatly improved in quality. Each string **Guaranteed** to give satisfaction.
Send at once for temporary circular (pending issue of booklet) or better yet order a set of these Artists' strings and learn what really good strings mean.
NOTE—Teachers and professionals enclose professional card—also ask for our large catalog of **Violins** and **accessories**, and pamphlet on **old Violins** and **Bows.**
WM. K. LEWIS & SON
Importers, dealers, makers in exclusive Violin Goods
207 So. Wabash Ave., Chicago, Illinois

WE PUT THE STRINGS IN STRINGS
Special $1.00 Offer
For $1.00 we will send a sample set of Violin Strings, containing our celebrated "Intuna" E, A and D, Keelok Metal E and "Nonpareil" pure silver G. Satisfaction guaranteed or money refunded.
ONLY ONE SET AT THIS PRICE.
Send for "FIDDLESTRINGS" free.
MULLER & KAPLAN 154 E. 85th St. NEW YORK

On Credit
VIOLINS
Deep, Mellow, Soulful
We are makers of high-grade violins, instruments of the finest tonal quality, appreciated by the greatest artists. Easy terms, if desired. Get details today.
GUSTAV V. HENNING
302 University Bldg., Seattle, Wash.

AUGUST GEMÜNDER & SONS
Violins, Old and New
For All Kinds of Players
Our Catalogues are Free and will safely Guide you
119 W. 42nd St., Dept. E., New York
A Violin House Established 1846

START A TUNING BUSINESS
yourself, anywhere. Earn $2 to $4 an hour spare time, or $200 to $500 month, full time. Requires 90 minutes to tune average piano, and pay ranges around $5 per tuning. Player work also brings big pay. We train you thoroughly and rapidly at home. Get our free booklet *"Piano Tuning as a Business."*
Mack Institute, Crafton Sta., EM-14, Pittsburgh, Pa.

MUSIC ENGRAVING
Piano, Band, Orchestra and Octavo work. We specialize in book work; also engraved titles.
Send your mss. for estimate.
OTTO A. C. NULSEN,
P. O. Box 774
124 Government Place Cincinnati, Ohio

Ask for Century SHEET MUSIC
SAY "CENTURY" and get the best Certified Music. It's 15c (20c in Canada). Most teachers use it. Parents appreciate the saving and the pupil gets the best. Get free catalog of 2500 selections at your dealers, or write us.
Century Music Publishing Co.
254 West 40th Street
New York City
CENTURY Certified EDITION SHEET MUSIC
15¢

RAYNER-DALHEIM & CO.
MUSIC PRINTERS and ENGRAVERS
ANY PUBLISHER OUR REFERENCE
WRITE FOR PRICES
2054 W. LAKE ST. CHICAGO. ILL.

$50.00
Win $50.00 in Cash!
No cost or obligation to you
SEE PAGE 701

Violin Prices Today and Yesterday

By W. J. BALTZELL

IN THESE days of high prices a question often comes to the fore, "Is a violin worth the thousands of dollars mentioned in the press as the valuation of some work of one of the old Cremona masters?"

The general answer is that the price is based on the supply. Not every person who is willing to pay a high price can purchase a violin by Stradivarius. Those who have these master-works will not part with them. A violinist who owns a fine Strad. said to the present writer, "I would not sell my violin for double what I paid for it." That shows the attitude of present owners. Another artist who has been the owner of a Strad. for more than a quarter century said in the writer's hearing, "I value my violin at $50,000." Considering the year when he bought it and the circumstances of the former owner, it is to be doubted if in 1900 he paid even one-fifth of that amount for it.

In a history of the violin, Stradivarius is stated to have charged a price equal to about $20.00 for one of his violins. Taking into account the difference in purchasing power of money in the lifetime of Stradivarius and the end of the nineteenth century, one may say that the original sale price was about $125.00.

At the beginning of the nineteenth century the price had risen to about $100.00. Habeneck, a French violinist, paid $480.00 for a Strad. in 1824. During the next twenty-five years the price went up toward the $1,000.00 mark and in 1875 a 1714 Strad. sold for $1,600.00. The next jump in price is shown by the price of a 1716 instrument $3,000.00, and this was sold a few months later for $4,000.00. The sale price of the famous "Messiah" Strad. is said to have been $5000.00.

A table of prices issued some time before 1900 gives the value of a good Strad. at $6,000.00 to $7,500.00, exceptional instruments $10,000.00; Guarnerius del Gesu, $6,000.00 to $10,000.00; Guadagnini, $1,250.00 to $2,000.00; Cappa and Ruggeri, $1,500.00 to $3,000.00; Grancino, Testore and Landolfi, $750.00 to $1,000.00.

Today most of these prices have more than doubled, and the increasing demand for fine old instruments is having the usual effect.

The list which we have just mentioned advises violinists who cannot afford to buy one of the fine old Italian instruments to invest in a new French violin; prices were given as follows: Gand and Bernardel, $80.00; Thibouville-Lamy, $40.00. Some fifteen years later these instruments were priced at $100.00 to $125.00 for a Gand and $50.00 to $60.00 for the Thibouville-Lamy; a Vuillaume was listed at from $200.00 to $250.00.

On the subject of the makers of the second and third rank among the Italians the author of the work referred to says: "No one with any idea of the real use of a violin would pay $2,500.00 for instruments by *Montagnana, *Seraphino or *Peter Guarnerius when he can buy a good Vuillaume, Pressenda or Lupot for from $250.00 to $500.00."

Today the violins last mentioned are considered among "old" violins. A 1924 list quotes Vuillaume at from $750.00 to $1,500.00, Pressenda at from $1,000.00 to $1,500.00, a Lupot at from $1,500.00 to $4,000.00.

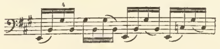
American makers of the present day charge various prices for their product, $200.00, $250.00, $350.00 and $500.00. And the old question is still debated, whether or not to buy a new American or an old European instrument "restored?"

*Today valued at $4,000.00 to $7,500.00.

Developing Beauty of Cello Tone

(Continued from page 696)

Third Cello Sonata of Beethoven, Op. 69, contains a passage



which can be played with a surprisingly full tone and quite fluently if done with a reposeful wrist and hand and with the movement in the arm.

Considering the arm for a movement it is found that in playing a full bow on the A string and maintaining a relaxed thumb, the arm is forced into a quite unnatural position which gains a feeling of naturalness only by long and somewhat painful practice. This is another illustration of the fact that the well-being of the thumb takes precedence over all other considerations.

A simple and effective means of developing a relaxed hand is found in playing *pizzicati* each morning simple scales and exercises, as found for example in the Grutzmacher *Daily Exercises.* The strings should be plucked with a light, relaxed touch while the fingers of the left hand should be held firmly on the strings; thus the exercise develops relaxation in the right hand combined with firmness in the left.

Having set aside once for all the fallacy of the wrist motion, the student may be initiated into a thumb-motion which facilitates greatly the negotiation of the D string from the A string, the C string from the G string and other similar movements. By "letting the thumb go," as one may say, the bow drops to the string next below and that without changing the position of the hand. Try it! This is another device to help the player keep as far as possible the full hair on the string. When the player learns to play with the full hair on the string his tone is already better and destined to improve still more with practice. Especially is the point of finding the center of gravity important. Letting the force of gravity hold the bow not only relaxes the hand but also improves the intonation, as the player in his effort to keep the bow in place artificially is not continually pressing the string wrongly.

"However perfect the bow manipulation may be, it will avail nothing if the fingers of the left hand do not fall and rise with clearness and decision if they be not absolutely independent of each other, and if they have not the power to remain on the strings, if required to do so, without interfering with the free movements of the other fingers. On this account, any succession of stops that occasions a break in the continuity of the flow should be detached from the study and practiced apart until the disturbing jerk or gap has been removed."

JEFFREY PULVER, in *The Strad.*

University
Extension
Conservatory
SAMUEL BLOCK, Director

Special Announcement
Maestro Guglielmo Somma of LaScala Theatre, Milan, Assistant Conductor of Chicago Civic Opera, Engaged for Season 1928-1929 as Conductor, Vocal Instructor and Coach Voice Placement, Concert, Opera, Oratorio and Pianist Accompanist.

Maestro Guglielmo Somma

Fall Term Begins
September 10th
Special courses for Teachers, Players, and Earnest Students of All Grades. Piano, Voice, Violin, Theory and Public School Music.

MME. CECILE De HORVATH
Celebrated Pianiste
Director of Piano Department

HAROLD B. MARYOTT
Well Known Teacher
Heads Public School Music Department.

Information and Booklet upon Request

UNIVERSITY
EXTENSION
CONSERVATORY
600 Lyon and Healy Bldg.
CHICAGO, ILL.

ADULT BEGINNERS

Music Study Course for the Piano

Specially Designed for the Adult Beginner and for Piano Classes in High School and College

By GRACE HELEN NASH

Schirmer's Scholastic Series, Vol. 204, net $1.50

This novel and interesting work is not intended for young children, but is especially designed to meet the needs of older students, those of high school age and over; which, of course, includes grown ups who have left school.

It is radically different from the usual beginner's book. In "Notes for the Teacher," the author says: "The older beginners on the piano, for whom this book is written, offer the teacher a very difficult but most interesting problem.

"Because of their eagerness to learn, their advanced intellectual development and the broader technical resources opened to them by the larger reach of the hand, excellent results can be obtained by the teacher who understands their needs and capabilities.

"It must be remembered, however, that ordinary methods of instruction are absolutely unsuited to these pupils. Progress must be rapid, selections must be mature in name and content, and a steady growth in musicianship must parallel all playing activities."

Write for Complete Information

3 East 43rd St., G. SCHIRMER, Inc., New York

(See other SCHIRMER advertisements on pages 694, 703 and 721)

A knowledge of Popular Music makes possible a better understanding and appreciation of the Classics

SHEFTE RAPID COURSE
In Modern Piano Playing
A RAPID SYSTEM *for those who wish to play*

POPULAR MUSIC in the shortest possible time and also for forming an excellent foundation for those who wish to pursue the CLASSICS.

Shefte Rapid Course—Vol. 1—Price $1.00 in U. S. A.
For beginners with no knowledge of music or who have had little teaching.

Shefte Rapid Course—Vol. 2—Price $1.00 in U. S. A.
For those with fair knowledge of music.

Shefte Rapid Course—Vol. 3—Price $1.00 in U. S. A.
For the advanced student and professional pianist.

A legitimate—fundamentally correct Piano Method endorsed by leading American Authorities, a few of which endorsements appear below.

My teachers and myself are much taken with the Shefte Course and we have decided to use same in our school. It is a method which can be used profitably by any piano teacher and will not conflict with any of the established principles of music. I can unhesitatingly recommend this work not only to teachers of music but to many musicians playing professionally.

David Berend

Berend School of Music, Inc.
New York City.

I am not at all surprised that you are receiving so many hearty endorsements of the Shefte Rapid Course in Popular Music, which I have looked over with much interest. It must be remembered that there has been a great awakening of interest in Music these recent years and a great host of young people are quickly realizing that they are poorly equipped for social activities, of home and school, especially in not being able to play at least the simple accompaniments for their favorite popular songs of the hour. However, I feel that not only does the Shefte Course lend itself to a quick insight into the possibilities of piano playing but in my mind it undoubtedly will serve to encourage in many instances the more serious study of the Piano. You are to be congratulated for conceiving this practical idea, which will serve in many ways to stimulate a further interest in Music amongst young people.

Cordially,

Albert N. Hoxie
Director of Music.

1501 Widener Bldg., Philadelphia, Pa.
Philadelphia Harmonica Band
Little Symphony Orchestra

Sent on Approval to Piano Teachers who Read the "ETUDE"

Knowledge acquired by students through the study of this course makes an excellent foundation for more serious study.

FORSTER MUSIC PUBLISHER, Inc.
218 SOUTH WABASH AVENUE, CHICAGO, ILL.

VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

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

Violin at Twenty-nine.

L. D. G.—Starting the violin at the age of twenty-nine and trying to learn without a teacher would be up-hill work and would be disappointing in its results. At that age you could not learn to be an artistic violinist, I fear, and would find it very difficult to make any progress without a teacher. You could learn a certain amount, of course, and I am sure you would get a great deal of pleasure and benefit out of it. Whether or not you would be satisfied with what you could accomplish I cannot say. The best way to find out is to borrow or buy a violin and make the start. You will soon know if you are making satisfactory progress. If you are not you can give it up at any time. 2.—I cannot tell whether your fingers are too short for violin playing, without an examination. You can get a "ladies size" violin (⅞) which requires fingers somewhat shorter than a full size violin. 3.—Probably it would be better for you to put your extra practice time on the piano, in which you have a three years' start, than to take up a new instrument.

Give it a Trial.

S. B.—With a start at seventeen years of age, I should not advise you to take up the study of the violin with the hopes of becoming a professional violinist doing the higher grades of professional work. One should start before the age of ten or twelve for that. If you love the violin for its own sake, and wish to play for the pleasure you and your friends will get out of it, then I would advise you to take it up. While you can hardly become a virtuoso player, you can learn a great deal. The best thing you can do now is to buy a violin and take a term of lessons. By that time you can tell how you like it and whether or not you wish to continue it.

Selling a Violin.

H. H. H.—It is often quite difficult to sell a violin owned by a private person. You might be able to sell your violin to some of your friends, or you could leave it for sale at a music store, in a city near your home, paying the proprietor of the store a commission for selling it. Then you could write to violin dealers whose names and addresses you will find in the ETUDE, and other musical publications, asking them if they can place the violin for you. It will probably be more satisfactory if you can find a purchaser among your acquaintances.

Maker, Dealer or Repairer?

J. E. S.—The translation of the inscription in your violin reads, "Mareo de Idelphonse X. Pnoio (Paul) Celsa, Violin Io."

Marco de Idelphonse and Paul Celsa are, of course, the names of men but whether they were the names of the makers of the violin, the dealers who had the violin for sale or the repairers who repaired the violin it is impossible to say. I cannot find the names of either of these men in any works relating to the violin.

Working One's Way.

E. A.—Your only course is to write to various conservatories and colleges of music, asking them if they have any available position by which you could pay your expenses while studying. Such positions are very hard to find because each music school has pupils already studying, who wish to fill them. The best way is to save up enough money to pay for one term at a school in one of the large cities. Then, after you are on the ground, I have no doubt you can find some kind of work, either in or out of the school.

"Being Dead I Sing."

C. N.—Some of the best authorities claim that Gaspard Duiffoprugcar, whose name is found on many old violins, never made violins at all, but principally lutes. It is claimed that he died fifty years before the first music for the violin was written. The violins bearing his name are said to have been made, for the most part, by French makers between the years 1800 and 1840. I do not doubt that your violin is one of these French instruments. The inscription you describe on your violin is in Latin. The wood of which the violin is made is supposed to speak, saying, *When I was part of a living tree, I was silent, but now that I am dead, I sing.*

In order to find out something definite about your violin and its value, I would advise you to send it to an expert in one of the large cities. You will find the addresses of dealers in old violins in the ETUDE and other musical magazines.

Tapping the Beat.

M. L.—The idea of having the pupil count out loud is advocated in order that the teacher can tell whether or not the pupil is counting correctly. If he can count correctly it is better that he count to himself. Many violin students seem to succeed best in keeping time by tapping with the foot on the floor, and though some teachers object strenuously to this, it is not objectionable if done very softly. We see many famous artists tapping the beat with the foot, at times, while playing on the concert platform. You will have to adapt the method to the pupil. 2. The best way by which to keep up the interest of your pupils is by establishing a class orchestra or ensemble, meeting once a week, and by giving frequent pupils' recitals. You will notice that all leading conservatories use these means to gain new pupils and to keep up the interest of the old. 3. It is impossible to teach eight or ten beginners in a class so that they will have a correct technic. In the beginning stages of violin playing it is as much as the most skillful violin teacher can do to teach *one* pupil at a time, let alone a dozen. I have known teachers in Europe to teach in classes of four, the lesson lasting two hours, and each of the four pupils receiving half an hour's private instruction, while the rest looked on and listened. Such a system produces good results, because each pupil receives a half hour entirely to himself and also has the advantage of hearing the lessons of the others. 4. One cannot state at what age a violinist finds it impossible to advance his technic further. This would no doubt vary greatly in the case of different individuals, so that no dependable rule may be laid down.

Kreutzer and After.

J. H. A.—The majority of violin teachers give Fiorillo after Kreutzer, but I know some teachers in Germany who give the Rode "Caprices" after Kreutzer. Some teachers, after Kreutzer has been completed, give other studies (sometimes easier), such as the Mazas' "Brilliant Studies," Op. 36, Book 11, or the "Artist Studies" by the same composer, Op. 36, Book 111, and then review Kreutzer. It is not a bad idea to have the student review Kreutzer two or three times in connection with other material. As a rule, teachers take their pupils too rapidly through Kreutzer and are not thorough enough.

Bridge Adjustment.

A. L. W.—A first-class violin repairer might be able to make some improvement in your violin which you complain of as being too loud and harsh—and then again he might not. Some violins are not so made as to give a good quality of tone, and in some the wood is not of the proper quality. Such violins can be helped very little, no matter how much they are "adjusted" and "improved." 2. The position of the bridge should be opposite the little notches in the sound holes. The tone of the violin can often be made less harsh and brilliant by moving the sound-post a little further back from the foot of the bridge. A thicker, heavier bridge has sometimes the same effect. I would advise you to take your violin to a first-class repairer and get his opinion as to the changes which might be necessary.

Formula Wanted.

W. M. G.—If you will write to the violin repairing department of Lyon and Healy, Chicago, Ill., they may be able to furnish the formula for the solution you require.

Medium Quality.

A. R. B.—I can find no record of the violin maker you name. He is no doubt one of the thousands of makers of mere local reputation scattered all over the world. The chances are that the violin is a factory fiddle of medium quality made for the export trade.

Correcting Wrong Bowing.

J. C. J.—It is somewhat difficult to criticise a violinist's bowing without seeing him play. However, from the description you send in your letter, I should judge that your first teacher taught you wrong bowing methods and that your second teacher was correct. A violinist cannot do much good swinging the bow arm from the shoulder as you describe. Try to get some lessons from a good teacher. Then you can no doubt learn the correct method.

Fingerboard Charts.

R. M. B.—The best teachers do not use a chart pasted on the fingerboard of the violin, showing where the fingers should be placed to make the notes. I have never used such charts in teaching beginners and do not consider them necessary. For, if the pupil has any ear at all he soon learns where to place his fingers. If he finds the tone is wrong he changes the position of the finger higher or lower, as the case may be, until he gets the correct tone. Schools which use the class method sometimes use these charts, and they might be of some slight assistance to anyone trying to learn to play the violin without a teacher.

Re-graduating the Violin.

P. W. H.—It would be quite impossible for me, having never seen your violin, to attempt to tell you how to improve its tone by re-graduating it. As you say the wood is very thick it is possible that, if it were cut down some, the tone would be improved. However, this is a job for a skilled professional violin maker. As the violin cost only $15, it would no doubt be better to buy a good violin, since trying to rebuild the old one would take a good deal of time. 2. You can remove the top and back by using a very thin knife, taking care not to cut the wood.

Ebony Pegs.

D. R. C.—Violin pegs are usually made of ebony, boxwood or rosewood. Either wood answers very well, but the great majority of pegs are of ebony. Be sure you get genuine ebony, which is very rigid. It often happens that the pegs of cheap violins are made of ordinary hardwood, stained black to resemble ebony. Such pegs lack the strength of those of ebony and are liable to twist and break after they have been used for a while.

Get Two Salary Checks *Instead of One!*

THIS EASY WAY
THE HERTEL PLAN offers the most profitable, fascinating way of making big money with **Personal Christmas Cards**
We pay you WEEKLY and give extra MONTHLY BONUS checks. A stenographer made $1000 during lunch hours with THE HERTEL PLAN. Mrs. B. C. Woodward, a housewife, $800 in spare time. D. J. Albrecht, Ill., $61.76 in 2 hours.
Hertel Cards Sell Themselves
$10 Outfit FREE Everyone wants MADE-TO-ORDER Christmas Cards. Take hundreds of orders just showing our beautiful designs. Write today—make the biggest money of your life!
THE JOHN A. HERTEL CO.
318 W. Washington St. Dept., 4326 Chicago, Illinois

NEW SONGS To introduce our catalog 102, we will include one copy of our latest Song with same for 10 cents.
W. A. QUINCKE & CO.
430 S. B'way, Los Angeles, Cal.

Send 20c STAMPS or COIN

For 2 Orchestrations
Anvil Polka............*A. Parlow*
Paquita, Cancion Argentina......*Leigh*

Exceptionally attractive numbers, arr. by Hildreth. Parts for all recognized orchestral insts. inc. saxophones and tenor banjo; fully cued—effective for large or small combinations, or solos, trios, etc., with piano acc.

Also TENOR BANJO SOLO:
Sing Ling Ting..........(Cobb) *Arr. Weidt*

YOU WILL ALSO RECEIVE:
Anent the Movietone-Vitaphone, *et al*..........
Stars of New York S. T. O. Firmament..........*Weller*
The Mailman Comes Across..........*del Castillo*
A Cornet Playing Pilgrim's Progress.....*Herbert L. Clarke*
New England School Band and Orchestra Festival..........
What I Like in New Music..........*del Castillo*
The Violinist.....*Sabin* The Trumpet Player...*Bach*
The Saxophonist.....*Ernst* The Tenor Banjoist....*Weidt*
The Clarinetist.....*Tall* The Drummer..........*Stone*

Yes—all the above for 20c postpaid. This is our method of introducing to new friends Jacobs' Orchestra Monthly, America's unique democratic music magazine. Invaluable to supervisors, students, professional musicians. *Send 20c (stamps or coin) with this ad to*

Walter Jacobs, Inc., 120 Boylston St., Boston, Mass.

If you prefer 2 band numbers instead of above music check here ☐; if 5 piano numbers, check here ☐.

"Make" the Band With a CONN

YOU play tunes in the very first lessons, with a new Conn instrument and modern methods of teaching. In a short period of pleasurable practice you are prepared to take your place in a band.

In schools, colleges, lodges, Legion posts, industries, communities, *bands are searching for new members.* You'll have plenty of opportunities for extra profit and pleasure with your Conn. Play your way through college; be in the limelight where things are happening!

CONN'S many exclusive features make these world-famous instruments *easier to play,* perfect in scale, and most beautiful in tone—choice of the great professional artists—*yet they cost no more!*

FREE TRIAL on Any Conn for the band or orchestra. Easy Payment plan enables you to pay as you play. Send coupon for free literature and details of trial offer. No obligation to you, *ACT NOW!*

C. G. CONN, *Ltd.,*
913 Conn Bldg. Elkhart, Ind.

Sousa uses and endorses Conn instruments

CONN BAND INSTRUMENTS

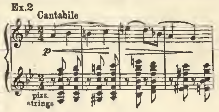
C.G.Conn, *Ltd.,* 913 Conn Bldg., Elkhart, Ind.
Gentlemen: Please send free literature and details of trial offer on ....(Instrument)
Name..........
St. or R.F.D..........
City, State..........
County..........

MASTER LESSON ON "NUTCRACKER SUITE"

(Continued from page 672)

Lovely and happy is the song-like second theme in F major, with the melody in the 1st. violins:

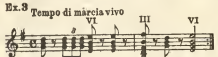
Ex.2



II. *Danses Caractéristiques.*
(*a*) *Marche*

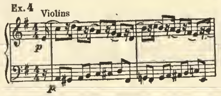
THIS delightful number sparkles with vivaciousness and spirit. The fore-phrase of the 1st. part is presented by clarinets and brasses. An harmonic cachet worthy of notice is imparted by the minor triads, mediant and submediant, indicated in the following example by their numerical designations III and VI:

Ex.3



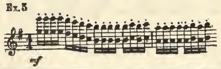
The after-phrase, with its tripping rhythms, is assigned chiefly to strings and ends with a dashing flourish of flutes:

Ex.4



(celli and double-basses pizz.—double-basses an octave lower)

Ex.5



(Part II of this interesting and valuable Master Lesson on "The Nutcracker Suite" will appear in THE ETUDE *for October.)*

"The triumphs of intellect are to be gained only by laborious thought, and by the gains of one generation being made the starting-point for the next."—ARGYLL.

EDUCATIONAL STUDY NOTES

(Continued from page 689)

Dawn on the Downs, by John Barnes Wells.

A biographical sketch of this composer was printed on page 153 of the February, 1928, issue of THE ETUDE.

This composition is thoroughly typical of Mr. Wells' lucid, enjoyable style. Notice the comfortable intervals for the voice—there are no impossible or unmusical skips to sing. Singers appreciate songs which show this quality.

Having written the lyrics of this number ourselves, we are confident that they will "sing easily," even if it should happen that their poetic traits are not surprising.

The Nightingales, by Fay Foster.

Miss Foster was born in Leavenworth, Kansas, and resides at present in New York City. After studying with W. H. Sherwood in Chicago, and with various other leading American teachers, she went to Germany to become the pupil of Reisenauer, Jadassohn, Rosenthal, and Sophie Menter. In 1910 she won a prize of 2,000 marks in the International Waltz Competition, and in 1913 first prize in the American Composers' Contest. Miss Foster's fine songs have been the means of making her one of the foremost of American composers—whether men or women—and, of course, she is also a pianist and a singer of excellence.

Having had the pleasure of hearing Miss Foster herself perform this song called *The Nightingales,* we are entirely convinced of its merits. At the words, "You are gone, and the nightingales far are roaming," hasten the tempo, and express agitation in your singing. Then at "You will come," placidity and confidence return. The loved one will come back. Try to make the incident real to yourself. The climax of the song is glorious.

Hear My Cry, O God, by E. S. Hosmer.

This fine sacred song starts with an eloquent recitative—or "recitation"—which is followed by flowing and expressive themes in B-flat and in G minor.

Remember the final consonant of the word "lead."

If the high G's in the song bother you, have your teacher arrange alternative notes, or do this yourself if you have not a teacher. "And my mouth shall show forth Thy praise" should be sung emphatically.

March Characteristic, by Cuthbert Harris.

This march is highly practical, like all the writings of this prominent English composer, and its themes are exceptionally likable and easy to understand. Notice the scored notes—notes with a straight line over or under them. Give these special emphasis, also prolonging them a trifle more than their normal value.

The composer has indicated a possible registration—or selection of stops—for the various sections of the march. This does not mean that you should follow such indications slavishly, for the organ on which you play may even lack some of the stops mentioned. Furthermore, registration is a matter for originality. Experiment and experiment with the resources of your instrument, for in this way you will continually come upon new combinations of tone of most agreeable character.

One last word—on the organ, sixteenth notes should be made particularly short, so that in the auditorium the correct effect will be obtained.

The North Wind, by Carl Wilhelm Kern.

The brilliant first section (44 measures) justifies the use of the subtitle, "Caprice a la Tarantella." The rushing notes express the greatest capriciousness, and at the same time some of the fury that one associates with the tarantella. The derivation—or origin—of this latter term has previously been given in these columns.

In the C major theme, the slurs, often crossing the bar lines, are extremely important details of interpretation.

The cadenza in *The North Wind* is easy: it consists of two measures twice repeated, each repetition being an octave lower than the preceding one. The original fingering is thus twice repeated.

Always analyze cadenzas in this way when possible, for this will simplify many matters, such as fingering.

Contemplation, by Rob Roy Peery.

R. R. PEERY

Mr. Peery was born in Saga, Japan, in 1900. He received his musical training in the United States and is at present teacher of violin and organ at Lenoir College, Hickory, North Carolina. His article, "Ventures Into the Third Position," which was published in the February, 1928, ETUDE, is worth your reading, in case you did not see it when it appeared.

As a composer, Rob Roy Peery is most favorably known, having received prizes for his writings. Here is a third grade violin number of real value and beauty.

The first section is distinctly in D major. The B minor middle section discloses more freedom of tonality, eventually passing through various flat keys until the dominant of D major is finally reached and the first theme again appears.

The climax of this composition occurs in the middle section. Build up to it logically.

BANDS AND ORCHESTRAS

(Continued from page 669)

Walter Damrosch occasionally will burst forth exuberantly, singing a theme in a way that carries the players along by the sheer abandon of their enthusiasm.

So it is that the conductor's imagination, fed by poetry, history, biography, aesthetics, together with a great measure of practical psychology, contagious enthusiasm and highly musical scholarship, is able to give confidence, inspiration, discrimination and poise to the chorus or orchestra.

By the advice of friends, I bought a BUESCHER *True Tone* SAXOPHONE

EASY to Play EASY to Pay

"Greatest Saxophone on the Market"

If you are interested in music, you will want to read the following letter by Harry Dixon Loes, Three Rivers, Mich.: "I am an evangelistic singer and for 13 years have been traveling from town to town, directing the music for special gospel services. By the advice of friends, I decided on a Buescher. After using it for over a year, I know I made the right choice.

"The beauty of the instrument, the easy action and latest improvements all combine to make the Buescher the greatest Saxophone on the market. I use it in duets, trios, and quartets with other instruments and also with congregational singing. It gives perfect satisfaction."

Only a Buescher
Gives You All These Features

Patented Snap-on Pads—the greatest improvement for beauty of tone—easy to replace—no more cementing. Found only on the Buescher.
Patented Automatic Octave Key—always positive.
Perfect Scale Accuracy—every tone always full, clear and true.
Hands never moved from one playing position.
Convenient key arrangement simplifies fingering of rapid passages.
Scale accuracy, perfect tone, easy blowing, simple fingering assure easy and rapid progress. The Buescher is the choice of most of the great professionals, because of more perfect recording.

FREE BOOK Illustrates all the various models and contains pictures of many famous professionals—also first lesson chart. Send name for copy or ask for circular on any instrument in which you are interested.

6 Days' Trial in your own home on any Buescher Saxophone, Cornet, Trumpet, Trombone, or other instrument.

Buescher Band Instrument Co.
2577 Buescher Block, Elkhart, Indiana

BUESCHER BAND INSTRUMENT CO., (474)
2577 Buescher Block, Elkhart, Ind.
Gentlemen: Without obligating me in any way please send me your free literature. Mention instrument interested in.
Age?......Name instrument..........
Name..........
Address..........

LEARN JAZZ PIANO PLAYING

Axel Christensen's wonderful instruction book shows how to "jazz up" any tune, with breaks, fills, blues, chord work, etc. Sent postpaid for $2. Send for free booklet regarding Home Study Course and books on all instruments. Teachers wanted where we are not represented.

AXEL CHRISTENSEN SCHOOL
Suite 462. 20 E. Jackson Street, Chicago, Ill.

FREE BOOK~*How To Organize Rhythm Bands*

TEACHERS! Organize your own groups of this fundamental, useful and pleasing classroom activity—the Rhythm Band.

Easy to Start
Ludwig Instruction Course for Rhythm Band Work includes the scored arrangements that can be used with piano or phonograph. Popular outfit including high grade instruments for 15 pupils, priced as low as $5.45—and up

Get Our Booklet—It's FREE!
If you have no dealer, write us direct. Our free booklet describing full details is yours for the asking.

LUDWIG & LUDWIG
1611-27 No. Lincoln St.
CHICAGO

CHICAGO
MUSICAL
63rd Year COLLEGE

HERBERT WITHERSPOON, President
LEON SAMETINI, Vice-President
RUDOLPH GANZ, Vice-President

FALL TERM OPENS SEPTEMBER 10

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

85
FREE
FELLOWSHIPS

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

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

COMPLETE CATALOG ON REQUEST

Address CARL D. KINSEY, Manager
60 E. Van Buren St. Chicago

An International Conservatory
Pledged to the Highest Artistic Standards
Established 1867

AMERICAN
CONSERVATORY
of MUSIC
Chicago's Foremost School of Music

FORTY-THIRD SEASON BEGINS SEPTEMBER 10th

Offers Accredited Courses in All Branches
of Music and Dramatic Art leading to

DEGREE—MASTER OF MUSIC
DEGREE—BACHELOR OF MUSIC
DIPLOMAS—TEACHER'S CERTIFICATES
Under Authority State of Illinois

Thorough preparation for concert, opera and teaching positions. Many special features, recitals, concerts with full orchestra, lectures, etc.

Excellent Dormitories Offer Accommodations at Moderate Rates

Unsurpassed Faculty of One
Hundred Twenty Artist-Instructors

PUBLIC SCHOOL MUSIC DEPARTMENT
O. E. Robinson, Director
Accredited courses leading to Certificates, Diploma and Bachelor of Music Degree. Our graduates occupying positions in most States of the Union.

THEATRE ORGAN SCHOOL
Frank Van Dusen, A. A. G. O., Director
Intensive courses for beginners, advanced students and professionals. Theatre repertoire, class, popular and jazz. Screen course of eight weeks. Write for circular.

DRAMATIC ART AND EXPRESSION
Intensive courses leading to Diplomas and Degrees. Classes in expression, acting, stage technic, make-up, diction, pantomime, moving picture work, etc.

NORMAL—CHILDREN'S MUSICAL TRAINING
Direction Louise Robyn
Special normal courses illustrating modern methods of Piano instruction as applied to children from the ages of five to fourteen years, including so-called kindergarten work.

Free Advantages
Admission to Teachers' Normal Training School; Students' Orchestra, Vocal Sight Reading. Admission to all Conservatory Recitals; Lectures; Musical Bureau for securing positions.

THIRTY FREE SCHOLARSHIPS AWARDED
Examinations from Sept. 4 to Sept. 9
(Apply for Examination Blank)

Lyceum and Chautauqua engagements secured
Examinations Free
Moderate Tuition Rates
Member National Assn. of Schools of Music

Catalog mailed free on application

American Conservatory of Music
573 Kimball Hall, Chicago

JOHN J. HATTSTAEDT,
President
JOHN R. HATTSTAEDT
Sect'y and Mgr.
Associate Directors
Karleton Hackett, Adolf Weidig, Heniot Levy

MASTER DISCS

(Continued from page 668)

When Schubert, that immortal melodist, passed away at Vienna in 1828, an inventory was made of his few possessions, and the whole was valued at about $15.00. Among the things which were listed was a "quantity of old music." In that bundle of manuscript lay his greatest work, the "C Major Symphony," written only eight months prior to his death. It is a work which many writers consider equal to some of the best of the Beethoven Symphonies.

The ways of God and man are sometimes inexplicable! What irony that evaluation of the composer's meagre things now possesses in the advent of subsequent discoveries! How strange none thought it might contain some glorious work as yet unheralded, the value of which would be truly inestimable! Much has been written about the length of this work and about its melodic redundancy, but the best writers agree that it has great melodic invention, spontaneous rhythmic effects and rare beauties of modulation and that Schubert's melodies are of a type which repeat themselves to advantage. Felix Weingartner, the noted composer and conductor, once said, ". . . I own that, whenever I hear this work well conducted or when I conduct it myself, I always experience the most happy sensations and am absolutely intoxicated with music. It produces on me the effect as of flight through a bright ether." It would seem to the present writer almost inevitable that most music-lovers would respond in the same manner to this symphony. Certain it is that Sir Hamilton, on the discs, bespeaks, through his sincere interpretation, a similar reaction.

The recording of this set presents a departure from the general run of the new symphonic discs. The acoustics of a concert hall which are usually in prominence are not in evidence in this set. Therefore its degree of actuality in reproduction will remain a matter for personal decision.

Further Recommendations

IF YOU have not heard the impressive recording of César Franck's *Piece Heroique* for organ, as played by Marcel Dupré, we recommend that you do so (Victor disc No. 9121). Also Master Yehudi Menuhin, the child prodigy of the violin, who plays two tuneful excerpts with rare perfection on Victor disc No. 1329. Or again Glazounow's *Valse de Concert* opulently performed by the San Francisco Symphony on Victor disc No. 6826. Then there is the first record of Walter Gieseking, one of the greatest pianists of this generation, whom we believe has presented perfect performances of Debussy's wholly delightful waltz, *La Plus Que Lente,* and Niemann's effective *Silver Cascade,* on Brunswick record No. 50104. Lastly there is Karin Branzell's Odeon disc No. 5144. Branzell may be said to have given us one of the finest contralto records made under the new recording in her impeccable singing of Schubert's *"Der Tod und das Mädchen* and Brahms' *Ein Wanderer.* Here is a disc for the discriminating music-lover!

TEACHERS' ROUND TABLE

(Continued from page 671)

animated with greater zeal than ever before. Can you not urge the pupil to attend piano recitals, whence she may be fired with the determination to go and do likewise? Or can you not arrange for her to hear other advanced pupils play, in the hope that she may emulate their example?

Again, Verdi, when a young man, discouraged by the loss of his wife and two children, renounced all interest in opera writing. But finally a friend induced him to glance over a new and attractive libretto, which so inspired him that he started out again, with fresh ideas and inspiration, to eclipse all his former successes. Can you not apply a similar method to your pupil, by giving her some especially bright and interesting materials on which to work? Perhaps, too, she needs to reorganize her system of practice so that she may attack her problems from a fresh point of view.

Tell her about Liszt and Verdi and stimulate her imagination to pictures of brilliant attainment. After all, the teacher is a prime source of enthusiasm, and, if you communicate your own enthusiasm to her, it ought in time to have its effect.

ORGAN QUESTIONS ANSWERED

(Continued from page 694)

register, but every register will be extended an octave above the top end of the keyboard for the super-octave couplers. How can such a specification yield a dignified, authoritative "churchly" tone, even if some of the two dozen couplers are sub-octave couplers? Is there any unanimity of opinion among the leading organists as to the comparative merits of this modern plan of "vaccinating" an organ with couplers (our new one is to have two dozen, and the older arrangement which depended on solid foundation stops?—E. R. P.

A. You may be able to secure the specification of the West Point organ by addressing the builder, M. P. Möller, Hagerstown, Maryland. For specification of the Salt Lake City instrument, address the builders, The Austin Organ Company, Hartford, Connecticut. Anything that adds practical flexibility to an organ is an advantage, and the "floating" Great Organ included at West Point may be found useful occasionally.

It is unfortunate that the stops you mention are to be discarded if they are in good condition and of exceptional tone quality. Some organ builders dislike using old material and others use it when it should be discarded. Where builders do use old pipes and the instrument turns out to be a fine one, competitors sometimes endeavor to discredit their success by calling attention to the fact that old pipes were used.

The really fine ensemble of an organ should not be dependent for a satisfactory result on sub- or super-octave couplers. These couplers are useful for special effects. It is desirable that the registers should extend an octave above the keyboard so that the super-octave couplers may be effective throughout. We, however, do not advocate such extension on any stop of pitch higher than 4 feet, as the tone as a rule is too piercing in stops above that pitch when the upper part of the keyboard is being used. Most of the leading organists will prefer an organ of good solid foundation tone, though probably none of them would approve omitting the present day couplers, as an addition to an organ otherwise satisfactory, because of their usefulness in special effects. The extension of the Swell Stopped Diapason to form the 16-foot Bourdon is not a serious objection, as the pipes are actually included to produce the octave below the keyboard, but we should prefer the fine Traverse Flute you mention to the 4-foot Flute available by extension of the Stopped Diapason, which, of course, cannot be of the harmonic variety.

> *"The organ is generally allowed to be the instrument which lends itself most suitably to extemporization. The resources of a first-class extemporizer, at a first-class organ, are practically inexhaustible, and he can, if possessed of any originality, impress his own personality upon the performance as much as in actual composition."*—FREDERIC KITCHENER.

Eleven Weeks Abroad!
Including Sailings—

Eleven weeks visiting Europe's great Musical Shrines, Art Centers, Scenic Wonders! Eleven weeks filled to overflowing with intellectual and spiritual delight! The trip of a lifetime!

Hear the wondrous Malines Carillon, the music of St. Peter's Cathedral; revel in the Art Galleries of Florence, Rome, The Louvre; see the Castled Rhine, the Alps, London, Paris! All expenses paid and $200.00 cash to spend as you please!

An Unprecedented
PRIZE OFFER
for New Subscriptions to
The Etude Music Magazine
Grand Prize

A Musical Tour of Europe
Value $1255.00 Plus $200 Spending Money

Complete in every detail, this is no ordinary tour, but a specially planned journey to European Musical Shrines conducted by Temple Tours of Boston, Mass., under the direction of Dr. Leroy Campbell, the well known teacher and musician. As a member of The Temple Tours party, not a minute of thought or an extra dollar will be required on any detail of this fascinating trip through the Old World. Will you realize the dreams of a life time? Send at once for complete details of this Grand Prize and how you can win it!

Second Prize
A $1000.00 Grand Piano
The Piano may be selected from any make advertised in THE ETUDE MUSIC MAGAZINE. If the Piano selected is less than this in price, the winner will receive the balance in music supplies. If the Piano selected is over $1000, the winner may pay the difference.

Third Prize
A $250.00 Phonograph
The Phonograph may be selected from any standard make on the same plan applying to the Piano.

Fourth Prize
A $250.00 Radio
The Radio may be selected from any standard make on the same plan applying to the Piano.

Fifth Prize $50 Cash
Sixth Prize $50 Cash
Seventh Prize $50 Cash
Eighth Prize $50 Cash

CONTEST OPEN TO ALL MUSIC LOVERS
No Blanks — No Obligation — No Cost

The Grand Prize of a EUROPEAN MUSICAL TOUR will be presented to the individual who secures the largest number of NEW annual subscriptions to THE ETUDE MUSIC MAGAZINE at the regular rate of $2.00 each. The remaining prizes will go to the next following contestants in the order of rating due them for the subscriptions secured. In the event of a tie, a prize identical to that tied for will be given to each contestant. All contestants not winning one of the prizes announced above, will be given 50c in cash for every regular $2.00 annual subscription to THE ETUDE obtained by them. Thus there are no blanks and there is no obligation or cost to you.

Register Now!
Contest Closes April 27th, 1929

Grasp this glorious opportunity to realize the dreams of a lifetime! Write us at once so that we may register you and send complete details, supplies and helpful materials.

Address Communications to
GRAND PRIZE CONTEST DEPARTMENT
The Etude Music Magazine
Theodore Presser Co., Publishers
1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

Sherwood Music School

FOUNDED 1895 BY WM. H. SHERWOOD

Thirty-fourth year of
TRAINING and PLACING

1 Concert Artists and Accompanists
2 Teachers of Music, Dramatic Art and Dancing
3 Theater and Church Organists
4 Public School Music Teachers, Supervisors
5 Orchestra & Band Conductors & Players

Openings provided for qualified graduates

Curriculi:—Piano, Voice, Violin, Church and Concert Organ, Theater Organ, Public School Music, Band Conducting, 'Cello, Wind Instruments, Theory, Composition, Accompanying, Conducting, Dramatic Art, Dancing, Languages. Faculty of 150. Two-, three- and four-year courses in Public School Music; Department headed by Charles Espenshade and Lillian Lucas, who hold eminent positions in the Chicago Public Schools. Two-, three- and four-year courses in Band Conducting under Victor Jean Grabel, distinguished conductor. Special course in the Class Method of Teaching Piano. Certificates, Diplomas and Degrees awarded; City, State and U. S. Government credits. Frequent opportunities to appear before audiences; talented players and singers may appear as soloists with Sherwood Symphony Orchestra. Supervised practice teaching for students preparing to teach. Organ students practice on four-manual organs; screen practice provided for theater organ students. Dormitory. Reasonable tuition rates.

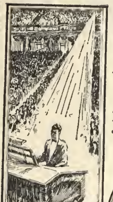
FINANCIAL AID

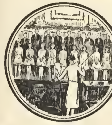
For talented students who desire to prepare for teaching or concert work, but whose means are not entirely sufficient for their plans, the School can provide teaching positions in its thirty-four Chicago Neighborhood Branches. The money thus earned helps to defray the expenses of their studies. Applicants for this form of financial aid are given special training courses to fit them for their duties as teachers. Ask for APPLICATION BLANK.

Students may register at any time. Your request for a catalog will be welcomed. Mention phase of musical profession in which you are most interested.

Address ARTHUR WILDMAN, *Corresponding Secretary*

SHERWOOD MUSIC SCHOOL
FINE ARTS BUILDING – 410 South Michigan Avenue
CHICAGO, ILLINOIS





COLUMBIA SCHOOL OF MUSIC

Clare Osborne Reed
Director

TWENTY-EIGHTH YEAR OPENS
SEPTEMBER 10, 1928

One of America's Finest Institutions Devoted to Education in Music
FULLY ACCREDITED COURSES LEADING TO CERTIFICATES, DIPLOMAS AND DEGREES
by authority of the State of Illinois

A School for

The Mature Musician
The Young Artist
The Teacher of Music
The Public School Teacher
The Ambitious Amateur
The Talented Child

Training in the following departments:

Piano, Voice, Violin, Theory, Violoncello, Normal Training, Public School Music, Chorus Singing, Correlated Arts, History of Music, Ensemble, Orchestra, Professional Accompanying, Conducting, Harp, Brass and Wood Wind Instruments, Dramatic Expression, English and Psychology.

Send for complete catalog

Columbia School of Music
Box E, 509 South Wabash Avenue, Chicago, Ill.
Member Natl. Assn. of Schools of Music

COSMOPOLITAN SCHOOL OF MUSIC & DRAMATIC ART
SHIRLEY GANDELL—President
Fall Term Starts September 10th

Eminent faculty of 60 Artists. Normal training for Teachers. Students' Orchestra, Concerts, Lectures, Diplomas, Degrees and Teachers' Certificates.

Departments—Piano, Voice, Violin, Musical Theory. Composition, Violoncello, Orchestral Instruments, Public School Music, Dramatic Art, etc.

Many Free Advantages and Scholarships
Piano and Violin Prizes

For particulars address—Edwin L. Stephen, Mgr.
COSMOPOLITAN SCHOOL OF MUSIC
Box E, 16th Floor Kimball Hall Bldg., Chicago

The Starrett School
CONSERVATORY of MUSIC
Franklin Stead, Director
RENOWNED FACULTY—CONCERTS, RECITALS.
DIPLOMAS AND DEGREES CONFERRED—
TEACHERS' CERTIFICATES

45th Year Begins September 19, 1928

Special Classes in Technique and Interpretation for Teachers and Advanced Students. Courses in Piano, Voice, Violin, Organ, Theory, Harmony, Composition, Cello, Opera Study—Dept. of Speech and Dramatic Art and Public School Music. Special Dept. for Children. All athletics. Horseback riding. Fireproof buildings with ample grounds. Two beautiful dormitories on campus. For catalogue address the Director.

The Starrett School Conservatory of Music
Box E, 4515 Drexel Blvd., CHICAGO.

The DENVER COLLEGE OF MUSIC
Non-Profit—Accredited

Full 4 years college course leading to MUS.B. DEGREE, DIPLOMA, CERTIFICATES.

Faculty of 35. Student body of 800. Highest Educational Standards.

Address:
1000 Grant Street E, Denver, Col.

Have You Obtained Your Copy?

PIANO DELIGHT

Contains 47 Full-Page Excerpts of Piano Pieces in Grades from 1 to 5, selected from the very best recent publications

A Post-Card Brings a Free Copy

THEODORE PRESSER CO. PHILADELPHIA, PA.

N.U. SCHOOL of MUSIC
NORTHWESTERN UNIVERSITY
Year 1927-1928

Northwestern University School of Music
A University Professional School of highest standard. Ideal location immediately north of Chicago. Degree courses. All branches of Music taught. Public School Music and Church and Choral Music Departments acknowledged leaders. Liberal Arts subjects without extra expense.
Free bulletins. P. C. Lutkin, Room 102
1822 Sherman Ave., Evanston, Ill.

Harmony Book for Beginners

AN IMMEDIATE SUCCESS

By PRESTON WARE OREM
Price $1.25

ADMIRABLE FOR SELF-HELP

Brief, Simple, Vital, Practical, New and Distinctive

Lays a strong foundation for future musicianship by giving the main essentials of the subject in such simple, understandable and interesting manner that it will prove invaluable in the class or for self-help work.

Read this letter from JOHN PHILIP SOUSA, Famous Composer and Conductor:
The system adopted in your Harmony Book is admirably adapted for the student who requires an instruction book that is "as plain as a pike." The text is so lucid that he "who runs may read"—a decided virtue in any text book. I congratulate you on your work and commend it to the student of harmony.

Theodore Presser Co. SHEET MUSIC MUSIC BOOKS Philadelphia, Pa.

A Rhythm Match

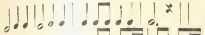
By Helen Oliphant Bates

A rhythm match is splendid for the studio party because it breaks the ice of formality, gives the pupils a good time and teaches more than a dozen cut and dried lessons could ever teach.

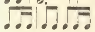
As a preparation for the match cut out a large number of pieces of cardboard (about six by eight) and upon each write some rhythmic stunt. Here are some examples of what may be used:

Hop four measures of three-four time changing the foot at the beginning of each measure.

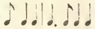
Improvise an original melody on the piano using the following rhythm:



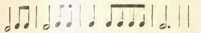
Clap this rhythm:



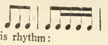
March this rhythm:



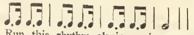
Sing this rhythm to an original melody:



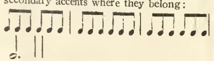
Tell what time signature these measures should have:



Skip this rhythm:



Run this rhythm placing primary and secondary accents where they belong:



All the most frequently met rhythmic patterns should be introduced in some form. The match is conducted in the usual way. Two captains are appointed to choose teams. The teacher places one card at a time in full view of the class. The first pupil on one of the teams endeavors to carry out the directions upon the card. If he succeeds the second card is placed before the class and the first pupil of the opposing team tries. Any question incorrectly answered must be passed back and forth between teams until a satisfactory answer is given. Every pupil who answers incorrectly must sit down for the remainder of the contest.

LETTERS FROM ETUDE FRIENDS

How One Small Town Gave the "Messiah"

To The Etude:

If a community really tries, can it do something worth-while? It surely can! Up here in Hancock, amidst the copper country, nobody ever dreamed that Handel's great oratorio, "The Messiah," could be rendered in such a way as to make those whose ideas in music did not extend much further than folk songs, jazz and hymn tunes wake up to the fact that they were getting a real treat.

Those who realized what a great work it was and the limited resources gravely shook their heads. "Impossible!" Nevertheless, it was performed May 16, 1927, with a packed house eagerly devouring this glorious music.

How was this accomplished? One or two rehearsals? No! Work, work, *more* work! First the choir, drilled approximately every day for five months; then the soloists, talent from the school and neighboring towns, who kindly assisted and never faltered a moment; then the orchestra; all working with the director, night after night. Discouraging at first, as time wore on it was mastered, bit by bit, until the final number was reached. What a relief!

Came the time for its performance. People eagerly crowded the box office; some were even turned away. Then number after number was rendered without a flaw. The final number was reached. The "Messiah" was over, and all the participants went home in a happy frame of mind.

The town talk was "Messiah" for the next few days. Those who took part, as well as those who had the opportunity to hear it, have not forgotten its significance. Still, this is only "small-town stuff."

John W. Nelson.

Class Instruction

To The Etude:

Had I one hundred pupils in music, I should prefer to teach each one as a member of a class of three or four. Competition, comparison and less expense are the advantages of class instruction.

Pupils, even those of more mature years, will usually work harder and make better grades in company with others. Seeing the others progress is invariably a spur to the ambition: even a downright lazy student will improve in an environment of conscientious work.

Moreover, there is economy for both teacher and pupil in the class system. Say the teacher's rate is three dollars an hour and she can take care of four pupils twice a week in two hours. Then the pupil who feels he can pay only one dollar and fifty cents a week can have two full hours of music instead of one-half hour.

I divide the two hours weekly in the following way. The first lesson deals with technical matters. Every pupil in turn rehearses scales, exercises and studies, sometimes together (on one piano or two). Any new work in that line is given out. Each scholar must be on the alert to answer any question or to go to the piano and fill in, if another pupil fails. On this day, also, we have blackboard work in composition and harmony, as well as drill in ear training. The second lesson of the week is devoted to review, to new pieces, memory work and sight reading.

When we have visitors, I call on different students for memory work or duets. They make their own selection: and such is the effect of playing frequently for others, in fact at every lesson, that they show little timidity in doing so for visitors.

A very delightful feature of our second lesson in the week is musical history. Each pupil in turn looks up a composer and gives a sketch of his life. (The mothers of the little ones help them with this before the lesson.) If no one has played from this composer, I invariably give a page or so from some composition he has written. This is considered a great treat.

I have used the postal card pictures of composers for a long time as rewards for a definite number of good lessons.

During the next term, I am planning to introduce the "Young Folks Pictured Musical History" by James Francis Cooke and expect great results from this delightful work. The teaching of musical history through pictures, questions and answers, as it is to be done in this new book, will certainly be the best way to impress musical facts on young minds.

With the work done in class frequent recitals are not the bugbear that they usually seem to be. Rather, the pupils consider them a pleasure.

Edith Cook Smith.

The Child and Hymn Tunes

To The Etude:

By being taught to play the hymns used in their respective churches so that they may be prepared for the opportunity that will present itself during the absence of the regular pianist, pupils may be encouraged to become interested in church music and to take an active part in the Sunday Services. Besides, hymn playing is excellent chord practice and requires a good sense of time and accuracy of tones.

When the hymns have been mastered at the piano the pupils should be instructed in the manner of playing them at the organ, thus taking the preliminary step toward becoming a church organist.

Edna Kalisch.

Want to Win a Trip to Europe?

Visit England, France, Germany, Austria, Italy, Switzerland—See the Rhine, the Alps, Paris, London! AT NO EXPENSE!

SEE PAGE 701—FOR DETAILS

Now Available

For Those Who Demand
Reliable Information . . .

Pierre Key's
INTERNATIONAL MUSIC YEAR BOOK
for 1928

$3.00 POST PAID

The accepted and complete compilation of current information on musical activities and progress throughout the world. Indispensable to those who wish to keep abreast of musical affairs. Cloth bound, 590 pages, extensively illustrated. Write for descriptive circular.

MUSICAL DIGEST, Inc.
119 W. 57th Street - - - New York, N. Y.

MOST RECENT
Schirmer Song Successes

CADMAN, CHARLES W.	
When Death Beckons Me	.50
CARPENTER, JOHN ALDEN	
Four Negro Songs: 1. Shake Your Brown Feet, Honey! 2. The Cryin' Blues. 3. Jazz Boys. 4. That Soothin' Song. (*Together*) *net*	1.25
CURRAN, PEARL	
A Bachelor's Lament	.50
What is a Song?	.60
DE LEATH, VAUGHN	
At Eventide	.50
EDWARDS, CLARA	
After	.50
By the Bend of the River	.50
Clementine	.50
Come, Love, the Long Day Closes	.50
Love Came to Me	.50
Morning Serenade	.50
O Magic Night of Love	.50
Out of the Dusk	.50
ELLIS, CECIL	
Come, Wake the Sun	.50
My Song	.50
Tears	.40
FARWELL	
Three Poems by Shelley:	
I. Bridal Song	.60
II. On a Faded Violet	.60
III. Daughter of Ocean	.60
FINLEY, LORRAINE NOEL	
Question	.45
GAUL, HARVEY B.	
The Long White Road	.50
Song of the Jersey Roadmaker	.75
GREVER, MARIA	
Jacalito	.50
Loca, Loca	.50
Tu, tu y tu	.50
Yo no sé	.50
GRIFFIS, ELLIOT	
Men are the Devil!	.50
To an Iris	.50
HALL, LYLE WEAVER	
Love Sleeps in a Rose	.50
PENN, ARTHUR A.	
Come Back to Me with the Roses in June	.50
Just Pretending	.50
ROGERS, JAMES H.	
Dumb Dora	.50
Pianissimo	.50
SPEAKS, OLEY	
Over the Hills and Home Again	.50
Where You, Beloved, Are	.50
STRICKLAND, LILY	
Jes' Mah Song	.50
On Mah Way	.50
WOLF, JOHN R.	
Sunshine	.50
WORTH, AMY	
Midsummer	.50

New Descriptive SUPPLEMENTARY CATALOGS with Thematics
Sent Free upon request

3 East 43rd St., G. SCHIRMER, Inc., New York

(*See other SCHIRMER advertisements on pages 694, 698 and 721*)

NEW YORK SCHOOL of MUSIC and ARTS

New York's Oldest Music School

26 WEST 86th STREET
RALFE LEECH STERNER, Director

Many new and wonderful features planned for the coming season by this institution

Same celebrated faculty headed by Ralfe Leech Sterner, Arthur Friedheim, Paul Stoeving, Frederick Riesberg and other celebrated masters

Frank Stewart Adams, Director of Motion Picture Organ Department

For seven years organist of Rivoli and Rialto Theatres, New York City

Individual Instruction. Entrance at any time.

SEVERAL FREE AND PARTIAL FREE SCHOLARSHIPS OPEN FOR COMPETITION

Dormitories in School Building. A real home for music students.

Many Free Classes and Lectures. Diplomas and Teacher's Certificates. Public Concert every Thursday night. Vocal, Piano, Violin and all Instruments. Public School Music Department. Dramatic Art, Drawing and Painting, Interior Decoration, Dancing and Languages.

Illustrated Catalogue on Request

VIRGIL SCHOOL OF MUSIC

Founded by the late A. K. VIRGIL

(Originator of the Virgil Method, Inventor of the Virgil Practice Clavier)

Special Courses For Teachers, Players and Earnest Students of All Grades

For all particulars address: THE A. K. VIRGIL CLAVIER CO., or

MRS. A. K. VIRGIL, Director

Phone Trafalgar 9349
NO OTHER ADDRESS
411 WEST END AVENUE
NEW YORK

INSTITUTE OF MUSICAL ART
of the
JUILLIARD SCHOOL OF MUSIC

120 Claremont Ave. New York City

FRANK DAMROSCH, Dean

A school for serious students. All branches. Moderate tuition fees.

SPECIAL ANNOUNCEMENT

All talented advanced violin students will come under the personal observation and instruction of

PROF. LEOPOLD AUER

GRANBERRY
PIANO SCHOOL

149 East 61st St., New York, N. Y.

For PIANISTS, ACCOMPANISTS and

TEACHERS

MUSICAL DEVELOPMENT THROUGH SIGHT-TOUCH and HEARING. *Booklet*

Teachers' Normal Session

Courses in TRINITY PRINCIPLE PEDAGOGY, MUSICIANSHIP, and how to teach the BEGINNER to PLAY in the FIRST LESSON.

Courses taught by correspondence and personal work. SIGHT SINGING without "do re mi" "numbers," "intervals." MODULATION COURSE — Not Orthodox Harmony Rules.

Send $2 for Rhythm Lesson One Booklet and Constructive Music Book. Associate Teacher in Every State.

Address, EFFA ELLIS PERFIELD

121 MADISON AVE. [COR. 30TH ST.] NEW YORK CITY. PHONE ASHLAND 5551

Seymour School of Musical Re-education

Music for Health and Joy

A New Approach

TRAINING FOR TEACHERS

Teachers trained according to this plan are assured of positions. **Registration begins September 15th**

For particulars write to the Secretary, 57 West 48th Street, New York City

---

ITHACA

A professional school with many advantages located in fine cultural center. Modern Residential Halls. Unequalled Faculty.

Two, Three and Four Year Courses for Supervisors of Music (vocal and instrumental). Placement and Continuation Service. Four-year Course leads to Degree of Mus.B. Band and Orchestra Rehearsals—Chorus. Accredited in N. Y., Pa. and other states. Fall term opens September 20th. Catalog.

Albert Edmund Brown, ***Dean***

ITHACA INSTITUTION OF PUBLIC SCHOOL MUSIC

130 DeWitt Park, Ithaca, N. Y.

VIRGIL PIANO CONSERVATORY

Send for
1928 Catalog

137-139 West 72nd Street
NEW YORK CITY

COLLEGE OF FINE ARTS

Syracuse University

Harold L. Butler, Dean
Syracuse, N. Y.

MUSIC, ART, ARCHITECTURE

900 Students Four-year Courses in 42 Instructors

Piano, Voice, Organ, Violin, Composition, Public School Music

leading to the Bachelor's Degree

Unexcelled advantages for the study of music. Special students may enter at any time. Dormitory with 42 practice pianos reserved for women music students. Five pipe organs.

COMBS CONSERVATORY

PHILADELPHIA

FORTY-FOURTH YEAR

Member of National Association of Schools of Music

A School of Individual Instruction for the Beginner, Ambitious Amateur, and the Professional

No Entrance Requirements except for Certificate, Diploma and Degree Courses

Four-year Courses in Piano, Voice, Violin, Organ, Theory and Public School Music, leading to Degrees. Teacher's Training Courses including supervised practice teaching.

All branches taught from elementary to the highest artistic standard. Orchestra and Band Instruments. Degrees conferred. Daily reports keep the Director personally informed of your progress—Daily Supervision shows you how to work. Two complete Pupil's Symphony Orchestras offer exceptional privilege of orchestra routine and accompaniment.

Dormitories for Women

(The Only Conservatory in the State with Dormitories for Women)

In addition to delightful, home-like surroundings in a musical and inspirational atmosphere in the foremost musical city in America, dormitory pupils have advantages not offered in any other school of music, including Daily Supervised Practice and Daily Classes in Technic.

Six Spacious Buildings, Faculty of 95

Accommodations for 2500 Students

A School of Inspiration, Enthusiasm, Loyalty and Success

Illustrated Year Book Free

GILBERT RAYNOLDS COMBS, Director
Offices, Dormitories and Studios
Broad and Reed Streets

TEMPLE UNIVERSITY
School of Music

1521 LOCUST ST. PHILADELPHIA, PA.

Thaddeus Rich, Mus.Doc., Dean

E. F. Ulrich, Associate Dean

HIGHEST STANDARDS of MUSICAL INSTRUCTION

Teachers' Certificates, Diplomas, Degrees

NO HIGH SCHOOL EDUCATION REQUIRED EXCEPT FOR THE COLLEGE COURSE OF MUSIC

ALL BRANCHES OF MUSIC—From the Children's Department to the Highest Grades—Private Lessons.

Any Instrument or Voice may be taken without Other Branches.

—DISTINGUISHED FACULTY—

SUPERIOR PIANO, VIOLIN AND VOICE DEPARTMENT.

TRAINING FOR OPERA

Orchestral Instruments taught principally by members of the Philadelphia Orchestra.

STUDENT RECITALS—OPPORTUNITY FOR ORCHESTRAL PRACTICE.

CLASSES IN HARMONY AND HISTORY OF MUSIC.

PUPILS MAY ENTER AT ANY TIME DURING THE YEAR

Student Dormitories. Branch Schools. Write for Catalog

Philadelphia Polytechnic Institute

NINETEENTH SEASON

Each student, beginner, advanced or professional, receives individual instruction and a course that is planned to meet his needs.

DIPLOMA COURSES—Piano, Organ, Voice, Violin THEORY. Also courses in Conducting, Teachers' Training, Appreciation of Music, Band and Orchestral Instruments.

PHILA.'S FINEST THEATRE ORGAN SCHOOL

Direction Irving Cahan, featured organist, Stanley Company of America. Three organs including a new Kimball Unit Organ and a modern projection machine and screen.

OPEN TO STUDENTS OF BOTH SEXES

Send for Catalog E.

BENJAMIN L. KNEEDLER, Director
1421 Arch Street, Phila., Pa.

The Alviene 35th YEAR DRAMA-DANCE

ELOCUTION, MUSICAL COMEDY, PHOTOPLAY Art of SINGING, Elective Courses for Stage, Teaching, Directing and Personal Culture (Appearances while learning) Student Stock Co. and Art Theatre Stress Personality, Artistry, Debuts and Placements. Pupils—Mary Pickford, Mary Nash, Taylor Holmes, Eleanor Painter, Dorothy Jardon, The Astairs, Lee Tracy, Dolly Sisters, Laurette Taylor and others. Catalogue of Study desired Mailed Free.

ADVISORY DIRECTORS
Wm. A. Brady
Sir John Martin Harvey
J. J. Shubert

ALVIENE UNIVERSITY
66 WEST EIGHTY-FIFTH STREET
NEW YORK

(Ext. 8-M)

Zeckwer-Hahn
Philadelphia Musical Academy

58 years of continued success in training musicians

Highest Standards of Musical Instruction

For year book, address

Frederick Hahn, President-Director
1617 Spruce Street

The Courtright System of Musical Kindergarten

Oldest and most practical system. A great opportunity for teachers to specialize in this unlimited field. Write for particulars in correspondence course.

Mrs. Lillian Courtright Card, 116 Edna Ave., Bridgeport, Conn.

P·M·I

Fall Term Begins September 10th

Special Training for Teachers

Catalogue on request.

PITTSBURGH MUSICAL INSTITUTE, Inc.
131-133 Bellefield Ave. Pittsburgh, Pa.

Zofia Naimska, Concert Pianist

Will open her studios in New York and Philadelphia on Oct. 8, 1928, after her return from Europe.

FOUR YEARS WITH LESCHETIZKY AND AUTHORIZED EXPONENT OF HIS METHOD

"Not only an excellent pianist but most capable by reason of her talent and musical intelligence to teach her art with the greatest success."

(Signed) Theodore Leschetizky, Vienna, June 30, 1908.

Studios in Philadelphia two days a week

Send application for terms and auditions to **FARR RUCKER, 2022 Walnut St., Phila., Pa.**

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY

MRS. BABCOCK

OFFERS Teaching Positions, Colleges, Conservatories, Schools. Also Church and Concert Engagements

CARNEGIE HALL, NEW YORK

ITHACA CONSERVATORY of MUSIC

Registered with N. Y. State Board of Regents. All branches of music taught. **Master Courses** with world-famous artists in all departments. Degrees. Seventeen buildings including Dormitories, Auditorium, Gymnasium, Studio and Administration Building. Year Book sent on request.

Fall term begins September 20, 1928
Spring term begins January 24, 1929
No. 1 DeWitt Park, Ithaca, N. Y.

DUNNING SYSTEM of Improved Music Study for Beginners

The Demand for Dunning Teachers Cannot be Supplied — Why?

NORMAL CLASSES AS FOLLOWS:

MRS. CARRE LOUISE DUNNING, Originator, 8 W. 40th St., New York City, July 11th
KATHARINE M. ARNOLD, Arnold School of Music, 93 Madison Street, Tiffin, O.
ALLIE EDWARD BARCUS, 1006 College Ave., Ft. Worth, Tex.—4314 Vista Terrace, Chicago, Ill.
ELIZETTE REED BARLOW, Box 1244, St. Petersburg, Fla.; Aug.—Asheville, N. C.
CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich.
GRACE A. BRYANT, 201 10th Ave. N., Twin Falls, Idaho
MRS. JEAN WARREN CARRICK, 160 E. 68th St., Portland, Ore.
DORA A. CHASE, Carnegie Hall, New York City, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
ADDA C. EDDY, Fall, Frederick, Md., Baltimore, Md., 4013 Bill Ave., Baltimore, Md.
BEATRICE S. EIKEL, Kidd-Key College, Sherman, Tex.
LA VERNE C. FLEETWOOD, 1344 N. Spaulding Ave., Hollywood, Cal.
IDA GARDNER, 17 E. 6th St., Tulsa, Okla., throughout the season; Paris, France, Summer, 1928
GLADYS MARSALIS GLENN, 1217 Bowie St., Bivins Place, Amarillo, Tex., July 17, Colorado Springs, Colo.
FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich.
HARRIET BACON MacDONALD, 13434 Detroit Ave., Cleveland, O.; 6010 Belmont Ave., Dallas, Tex.; August, Little Rock, Ark.
MRS. KATO DELL MARDEN, 61 N. 16th St., Portland, Ore.
MRS. WESLEY PORTER MASON, 302 Mid City Bank Bldg., Chicago, Ill.
MRS. LAUD GERMAN PHIPPEN, 3435 Asbury Ave. Dallas, Tex., Classes held in Dallas, Denver, Colo., beginning July 23.
ELLIE IRVING PRINCE, 4106 Forrest Hill Ave., Richmond, Va. Jan., June, Nov. of each Year.
VIRGINIA RYAN, 1070 Madison Ave., New York City.
STELLA H. SEYMOUR, 1219 Garden St., San Antonio, Tex.
MRS. BESSIE SUSONG, 1718 N. Henderson Ave., Dallas, Tex., Atlanta, Ga., 1012 Highland View.
GERTRUDE THOMPSON, 508 W. Coal Ave., Albuquerque, N. Mex.; July 23
ISOBEL M. TONE, 626 S. Catalina St., Los Angeles, Cal.
MRS. H. R. WATKINS, 124 E. 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

ESTABLISHED 1857

PEABODY CONSERVATORY
BALTIMORE, MD.

One of the Oldest and Most Noted Music Schools in America.

LOUISVILLE CONSERVATORY OF MUSIC

INCORPORATED

(MEMBER OF THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC)

MUSIC — ART
DORMITORIES
DEGREES CONFERRED
DRAMATIC ART

F. A. COWLES, Director
Address, 726 South Brook Street, Louisville, Ky.
J. L. GRUBER, President

Atlanta Conservatory of Music

THE FOREMOST SCHOOL OF FINE ARTS IN THE SOUTH

Advantages Equal to Those Found Anywhere. Students may enter at any time. Send for Catalog. GEO. F. LINDNER, Director

Peachtree and Broad Streets, Atlanta, Georgia

CONSERVATORY OF MUSIC OF SHENANDOAH COLLEGE

In the heart of The Shenandoah Valley, near Washington. Full Courses in all branches of Music. Pupils this year from fifteen States. Rates most reasonable. Large School Orchestra and Band, Piano Tuning and Pipe Organ. *Ask for Catalogue*

SHENANDOAH COLLEGE :: DAYTON, VIRGINIA

THE NATIONAL CONSERVATORY OF MUSIC OF AMERICA

Founded 1885 by Jeannette M. Thurber

Only Conservatory Chartered by Congress.

44th SEASON OPENS OCTOBER 4th

Enroll Sept. 29, and Oct. 2nd, 3rd

Artistic Faculty: ADELE MARGULIES, R. SAPIO, LEOPOLD LICHTENBERG and others

Two Scholarships in Piano to be Awarded

Address Sec'y, 53 W. 74th St., N. Y. City

A MUSICAL TOUR of EUROPE

At no expense or obligation to you!

See page 701

Teachers!

Let us send to you without cost Booklets and Lists giving information upon the

MOST EXTENSIVELY USED TEACHING MATERIALS

Every Teacher will find this information Valuable and Helpful

Just ask us for our "booklets and lists giving information upon the most extensively used teaching materials" and if there are any particular teaching problems now confronting you do not hesitate to ask for our suggestions solving those problems. Always remember that the Theodore Presser Co. stands ready to give the teacher every possible service.

We also carry the World's largest stock of music publications and our direct-by-mail service is unequaled

THEODORE PRESSER CO.

1712-1714 Chestnut Street
Philadelphia, Pa.

RUDOLPH

GANZ

FAMOUS PIANIST, TEACHER, COMPOSER AND CONDUCTOR

AT THE

CHICAGO MUSICAL COLLEGE

FALL TERM OPENS SEPTEMBER 10

FREE FELLOWSHIPS

Mr. Ganz has consented to award the following Free Fellowships for the season beginning September 10, 1928, to students who, after an open competitive examination, are found to possess the greatest gift for playing. Contest first week of September. Application blank on request.

One Private lesson weekly of 60 minutes each for entire year.
Two Repertoire — Interpretation — Teachers' Class weekly of two hours each for entire year.
One Bach Piano Class weekly of one hour each for entire year.
One Chamber Music and Two-Piano Playing Class weekly of two hours each for entire year.
Five partial Fellowships of one private lesson weekly of 30 minutes each to five students for entire year.
Five Partial Fellowships of two Repertoire—Interpretation—Teachers' Class Weekly to five students, of two hours each, for entire year.

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable.

Complete Catalog on Request

Address: **CARL D. KINSEY, Manager**

60 East Van Buren St. (Chicago Musical College Building) **CHICAGO, ILL.**

An International Conservatory Pledged to the Highest Artistic Standards

Established 1867

HERBERT WITHERSPOON, President
LEON SAMETINI, Vice-President
RUDOLPH GANZ, Vice-President

Cincinnati Conservatory of Music
INCORPORATED
BERTHA BAUR, President and Director
AFFILIATED WITH THE UNIVERSITY OF CINCINNATI

Concert Hall Main Building South Wing
Burnet C. Tuthill, General Manager

Noted over Sixty Years for the Highest Standards of Attainment

Offers courses in Piano, Voice, String and Wind Instruments, Organ, Theory, Opera, Dramatic Art, Languages and Composition. Dancing. Public School Music (Accredited). Teachers' Training School. Master School for Artist Pupils. Complete Student Symphony Orchestra.

Certificates, Diplomas and Degrees Awarded.
Faculty of distinguished artists.
Beautifully situated within a wooded campus, all dormitories and buildings are owned and operated by this Conservatory.

Address Registrar for Catalogue and Information
Dept. E, Highland and Burnet Aves. at Oak St., Cincinnati

The Cleveland Institute of Music
Private lessons in all branches of music
Courses lead to Teacher's Certificate, Artist Diploma and Degrees
OPERA SCHOOL ORCHESTRA SCHOOL
PUBLIC SCHOOL MUSIC
give students actual experience and train for professional careers
Faculty of nationally known artists
Send for catalogue and dormitory rates
MRS. FRANKLYN B. SANDERS, DIRECTOR
2827 Euclid Avenue Cleveland, Ohio

DANA'S MUSICAL INSTITUTE
Professional and Teachers Courses on the Daily Lesson Plan. Degrees granted.
Departments in Piano, Voice, String and Wind Instruments
Supports its own Symphony Orchestra and Concert Band—Daily rehearsals.
Catalogue on application to Lynn B. Dana, Pres., Warren, Ohio, Desk E.

COLLEGE of MUSIC of CINCINNATI
ADOLF HAHN, DIRECTOR
One of the earliest endowed Schools in America
Highest Approved Standards Maintained
MUSIC — OPERA — DRAMA
Affiliated with University of Cincinnati and St. Xavier College *Dormitories*

Capitol College of MUSIC
COLUMBUS, OHIO
Neil Avenue at Third
GRANT CONNELL, *President*
DR. CECIL FANNING, *Voice*
EDWIN STAINBROOK, *Piano*
CEDRIC W. LEMONT, *Theory*
FALL TERM OPENS
September 5th

OBERLIN Oberlin Conservatory of Music OHIO
All branches, advanced study, 40 specialist teachers. Courses lead to Mus.B. degree. Cultural and social life of Oberlin College. High School course or equivalent required. Opens Sept. 18th.
Oberlin Conservatory of Music, Oberlin, Ohio

Michigan State Normal College Conservatory of Music
Courses in singing, piano, organ, violin and theory.
Courses for training supervisors and teachers of public school music.
Graduation leads to a life certificate valid in most states of the union.
Total living expenses need not exceed twelve dollars per week. Tuition and fees exceptionally low.
Write for Catalog
Michigan State Normal College Conservatory of Music, Dept. 9, Ypsilanti, Mich.

Diplomas, Certificates of Awards, Medals and Other Requisites for Awarding Pupils Completing Courses in Music
THEODORE PRESSER CO.
1712-14 Chestnut St. Phila., Pa.

Send for our
Thematic Catalog of Easy Piano Pieces, Grades 1 to 3. Contains Excerpts of over 200 attractive compositions that will be of value to the piano teacher in early grade work.
THEODORE PRESSER Co., 1712-14 Chestnut Street, Phila., Pa.

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS
Offers thoro training in music. Courses leading to Bachelor of Music Degree, Diploma, and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods.
Bulletin sent free upon request
W. ST. CLARE MINTURN, Director.

Detroit Conservatory of Music
Elizabeth Johnson
President
55th Year

Acknowledged Preeminent As a Conservatory of Attainment

One of the finest conservatories in the West, with a reputation for musical instruction not only comparable but on a par with schools on the European Continent, the Detroit Conservatory of Music offers to earnest students ideal facilities for outstanding accomplishments in the Musical World.

Fall Term Opens September 10, 1928
Unrivaled Free Advantages 20 Free Scholarships

A great diversity of courses under the supervision of a renowned faculty of 80. Training in Piano, Voice, Violin, Cello, Harp, Organ, Theory, Harmony, and Composition. Normal Training for Piano Teachers, Band Instruments, School of Expression. Dancing and Dramatic Art. School of Theatre Organ Playing. Students' Orchestra, Concerts, and Recitals before the public. Special Children's Department. 55 Studios. . . . . commodious Concert and Recital Halls.

TEACHERS' CERTIFICATES, DIPLOMAS and DEGREES
DESIRABLE BOARDING ACCOMMODATIONS

Examinations Free. For Catalog and Other Information, Address
JAMES H. BELL, *Secretary*—5035 Woodward Ave., Box 7, Detroit, Mich.

DETROIT INSTITUTE OF MUSICAL ART
MICHIGAN'S
Foremost School of Music
Francis L. York, M. A., Mus. Doc., Chairman of the Board
Edward B. Manville, F. A. G. O., Mus. Doc., President
Thirty-second Year

Adherence to the highest standards has brought to this school country-wide recognition. To serious students it offers the maximum musical accomplishment.

Fall Term Opens September 10th, 1928
Many Free Advantages
ALL BRANCHES OF MUSIC AND DRAMATIC ART
Noted Faculty of 84 Artists

Piano, Voice, Violin, Violoncello, Viola, Organ, Theory, Dramatic Art, School of Artistic Dancing, Motion Picture Theater Music, Normal Training for Piano Teachers, Institute Orchestra and Orchestral Training Class, Concert and Irish Harp, Academic Department, Languages, Saxophone and Clarinet, Mandolin, Banjo and Ukulele.

Accredited Teachers' Certificates, Diplomas and Degrees
Very Desirable Boarding Accommodations

FOR CATALOGUE AND VIEW BOOK ADDRESS
HENRY B. MANVILLE, Business Manager
DEPT. 2, 52 PUTNAM AVENUE DETROIT, MICHIGAN
Located in Detroit's Art Center

Why Counting Aloud is Important

By EUTOKA HELLIER NICKELSEN

IF WE set about to solve a problem in mathematics it is not necessary to repeat the entire set of multiplication tables, but it is necessary that at some time we have learned that 4 × 4 = 16.

So it is with counting aloud. The advanced student in music should instinctively "feel" the different kinds of rhythm; but there are times when difficulties arise and there seems but one remedy—"count aloud."

Counting aloud is essential to the one who would teach and be able to explain to others those two subjects that go hand in hand, measure signature and how to count the various measures.

With a difficult passage to be done, it is only natural that someone "count aloud." It may be a poor struggling pianist or possibly an accompanist who wishes to help the singer. And is it not true that conductors of symphony orchestras beat the time with their baton?

Not only piano teachers should expect their pupils to count aloud. Very often instructors of string and wind instruments should have their pupils lay aside their instruments and "count it aloud." One is more apt to overcome faulty time when hearing the voice indicating the beats.

Silent counting is as important as counting aloud; but what teacher can be assured it is being done correctly if the voice is not first heard?

Counting aloud aids in concentration, and often, also, aids the self-conscious or timid student to become more at ease.

Holding the Thread of Harmonic Discourse

By HERBERT WENDELL AUSTIN

CONSISTENTLY omitting the inner voices in musical compositions is the fault of an unbelievable number of pianists. This practice results from the fact that the player is unable to read simultaneously the entire group of notes or that his fingers are untrained in the art of fingering.

Obviously, when the inner notes of a composition are omitted, the harmony is quite incomplete. The lowest and highest parts alone constitute but a frail and empty harmony. Especially bad is the effect when the organ or piano is playing four-part harmony to support the voices of a quartet.

The omission of the inner parts shows a lack of training, of perseverence, of forethought and of control. It conduces to carelessness, inferior musicianship, inconsistent habits and impractical methods. It is detrimental to progress. A little diligence exercised in playing music contributes much toward excellence in reading, in execution and in practical musicianship.

WORLD OF MUSIC

(Continued from page 639)

PRINCE POTENZIANI, Governor of Rome, recently said in London: "What you do not realize is that no opera house anywhere can pay its way unaided. Milan has a special law which enables it to spend £25,000 ($125,000) a year on opera. In Rome, £21,000 ($105,000) of the city's funds go to opera every year."

* * *

THE WOMEN'S SYMPHONY ORCHESTRA OF BOSTON, with Ethel Leginska as conductor, is announced for a six weeks' tour of the United States, beginning October twenty-third.

* * *

THE GUIDE REGIMENT ROYAL BAND OF BELGIUM is to make, under the patronage of King Albert, a nation-wide tour of the United States, beginning about October first and lasting for ten weeks. Announcement to this effect is reported to have been made by Prince De Ligne, Ambassador from Belgium at Washington.

* * *

STEPHEN FOSTER'S SONGS, with *Old Folks at Home* in the first place, stood highest in the list of "Native works which represent American Music best known and liked by musical Americans" when a vote was taken of one hundred and fifty professional artists, by the National Music Week Association, during the recent "Music Week" celebration. A bronze tablet in Foster's memory was unveiled in Music Hall of Cincinnati, during the recent Golden Jubilee celebrations there. Foster was for some time a resident of Cincinnati.

* * *

AN INTERNATIONAL FIELD DAY FOR MUSIC EDUCATORS was held in London, on July seventh. An outgrowth of the recent National Supervisors Conference at Chicago, at which Percy Scholes, the eminent British music critic, was leading speaker, the present movement is started to foster a better understanding and more cordial relations between Great Britain and the United States, in music educational work.

* * *

THE NORWEGIAN SINGERS' ASSOCIATION OF AMERICA held its Eighteenth Biennial Festival, at Winnipeg, Manitoba, July fifth to seventh. A male chorus of one thousand voices, with an orchestra of sixty-five pieces, and splendid soloists gave interest to the programs.

* * *

COMPETITIONS

THE PRIZE OF ONE THOUSAND DOLLARS, offered by Alfred Seligsberg, through the Society of the Friends of Music, for a sacred or secular cantata suitable for use by that organization, is again open for competition till November 1, 1929. Particulars may be had from Richard Copley, 10 East 43rd Street, New York City.

A PRIZE OF TWO HUNDRED DOLLARS is offered by the management of the Carleton Symphony Band, for a Rhapsody, Symphonic Poem, or Overture, for symphonic band. The contest closes October 1, 1928; and full particulars may be had by addressing James R. Gillette, Carleton College, Northfield, Minnesota.

* * *

PRIZES to the amount of one thousand dollars are offered by the Cadman Creative Club 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 work in any form within the playing scope of the full symphony orchestra: $10,000 and $5,000 will be given for the best and second best compositions within the playing scope of the American dance, jazz or popular concert orchestra. The symphonic contest closes on May 27, 1929, and the popular contest on October 29, 1929. Full particulars to be had from the Victor Talking Machine Company, Camden, New Jersey. This prize, altogether unprecedented in size in the history of music, was announced at a dinner 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 in any form for solo piano with orchestra, to take fifteen to forty-five minutes in performance. Particulars may be had from Mrs. T. C. Donovan, 1633 Cedar Avenue, Pittsburgh, Pennsylvania.

* * *

THE ELIZABETH SPRAGUE COOLIDGE PRIZE of one thousand dollars for a quintet for flute, oboe, clarinet, bassoon and French horn, or for piano and four wind instruments, is open to composers of all nationalities. Also another prize of $500 is offered for a suite or similarly extended composition for two pianos (two players), open only to composers who are citizens of the United States. The competition closes April 15, 1929. Particulars from the Chief of the Music Division, Library of Congress, Washington, D. C.

* * *

A PRIZE OF ONE THOUSAND DOLLARS is offered by the Society of the Friends of Music for a cantata for chorus, not less than two nor more than four, soloists and orchestra. The contest is international, and full particulars may be had from Richard Copley, 10 East 43rd Street, New York City.

WANTED
Theatre Organists

Positions paying salaries of $50 to $100 weekly are so many that finished players are practically assured of engagements through the College.

Students have lessons and practice before the Screens provided by the College in its studios. New two, three and four manual Wurlitzer and Moeller theatre organs for lessons and practice, owned and operated by the College.

Direction:
CHARLES H. DEMOREST and HENRY FRANCIS PARKS
Famous Theatre Organists

Fall Session Opens September 10

SCHEDULE OF LESSONS
First Year (Beginners)
1st term—First working registrations.
2nd term—Playing of weekly news features and song slides.
3rd term—Short feature films and jazz.
4th term—Long feature films and cuing.
Second Year (Advanced)
1st term—Actual screen playing of feature films.
2nd term—Improvisation including waltzes, marches, jazz, etc.
3rd term—All scenics, effects and constant screen practice.
4th term—Screen playing before audiences.

LENGTH OF COURSE
The time which will be consumed in covering the course will be determined to a large extent upon the ability as organists of those who take it. Students who never have studied organ previously will require two full years to finish the course. Experienced organists may cover it in one year or less.

NOTE—Church and concert organists of experience are eligible to enter the advanced course.

FREE FELLOWSHIPS
Mr. Demorest and Mr. Parks have each consented to award Free Fellowships of two lessons weekly, each of thirty minutes, for the entire Fall-Winter season of 40 weeks, to the students who, after an open Competitive examination, are found to possess the greatest gift for playing organ. Free Fellowship application blank on request.

COMPLETE CATALOG ON REQUEST

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

CHICAGO MUSICAL COLLEGE
60 East Van Buren St. (Chicago Musical College Building) Chicago, Ill.
An International Conservatory Pledged to the Highest Artistic Standards. Established 1867
HERBERT WITHERSPOON, President
LEON SAMETINI, Vice-President
RUDOLPH GANZ, Vice-President
CARL D. KINSEY, Manager

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

Excellent New Works Just Being Announced This Month

On other pages in this issue will be found our ANNUAL FALL BARGAIN OFFERS. We direct particular attention to the number of works being announced for the first time under the Advance of Publication Offer.

They are "Blue Ridge Idyls", by Lily Strickland; "Classic and Modern Band and Orchestra Collection", by Joseph E. Maddy and Wilfred Wilson; "New York Singing Teacher's Association—Its Story"; "How to Master the Violin", by Frederick E. Hahn; "Algerian Dances", Suite for Pianoforte, by R. S. Stoughton; "Light Opera Production", by Gwynne Burrows; "Unfinished Symphony", Piano Solo, by Franz Schubert; "Viola, Cello and Bass Parts to Lehrer's Ensemble Method", by Will H. Bryant; "Necessary Jingles for the Piano", by Blanche Fox Steenman; "To a Katydid", Cantata for Children Chorus, by Carl Busch; "Sonatina for the Organ", by James H. Rogers; "Italian Lakes", Suite for the Pianoforte, by James Francis Cooke; "Piano Pieces for Boys"; "The Pirate's Umbrella", Operetta for Boys, by Mrs. R. R. Forman; "What Every Piano Pupil Should Know", by Clarence G. Hamilton; "Priscilla's Week", by Mathilde Bilbro and a "Book of Trios for Violin, Cello and Piano."

In addition to these brand new works for which orders will be accepted now at special low advance of publication prices and delivery made as soon as the works are issued, we also are making final introductory offers on works that have been published in the past year. These works are ready for immediate delivery and the bargain final introductory prices are for the purpose of making a larger audience familiar with their merits, thus promoting their future sales.

Look over every title offered and read the descriptions in detail. Hosts of teachers and professionals familiar with these offers in past years order generously from this Annual Fall Bargain Offer, because of the real bargains they know they will get.

A Vital Point With Music Teachers

MORE PUPILS! It has been a thrilling experience to read the letters of hundreds of teachers commenting on an unprecedented success in the field of music education. It has been a daily delight for some weeks now to see what teachers have to say about "Music Play for Every Day", but the most pleasing thing of all is to read again and again "'Music Play' brought me several more pupils." It seems to have been the experience of teachers that little friends of pupils to whom "Music Play" has been given see the book and just beg to have the opportunity of learning all about the fascinating pages of this unusual volume for the very first instruction of piano beginners.

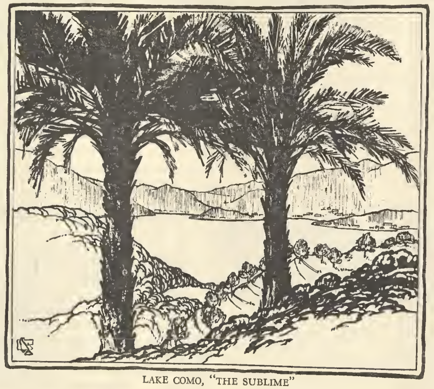
"Music Play for Every Day" was planned to be such a book as would enable the teacher to achieve results that would be beneficial to the teacher in attracting other pupils, but here is the unprecedented and unexpected happening in juveniles clamoring to go to a teacher who will give them the charming picture filled, story-like music book they have seen in the possession of a little pupil of that teacher. This is a real, vital point for the music teacher to consider in giving a first instruction book to child students between five and ten years of age.

ONE HUNDRED PER CENT ETUDE

"MY CLASS is 100% ETUDE"—this is part of letters we get frequently and it is always sent in by a teacher who is proud of the accomplishment. In tracing the career of such a teacher, we usually find that the individual is exceptionally successful in every other way.

In other words, the teacher who makes her class 100% ETUDE is progressive, alert and is determined that her pupils shall have every educational and inspirational advantage. When you come to think that THE ETUDE costs only $2.00 a year, a mere fraction of the annual expenses of the average pupil for music, and when you realize that in addition to supplying an immense amount of study material, which gives the pupil those priceless things known as enthusiasm, incentive and idealism, which carry the pupil on and on to higher and higher triumphs, THE ETUDE becomes one of the most profitable and also the least expensive investments in music.

It is sometimes a surprise to us that every teacher does not make it a matter of prime importance to see that the class is 100% ETUDE, that is, that everyone has the regular advantage of the monthly uplift that THE ETUDE gives. It takes surprisingly little effort upon the teacher's part to accomplish this, and the author of this editorial who has been a member of the Presser staff for many years and who was for years a successful teacher, knows from his own experience that homes where the music life was motivated by THE ETUDE, were those from which the best results were always forthcoming.



LAKE COMO, "THE SUBLIME"

THE BEAUTIFUL scenes, colorful shores, romantic villas, historic castles, jewel-colored waters and singing birds of the Italian lake country inspired an unusual suite of compositions for the piano entitled "Italian Lakes." This suite is unusual in the high plane of interest, melodically and rhythmically, maintained in each composition. There are five numbers in the suite and each will gain adherents naming it the favorite of the suite. Some say "Jasmine and Nightingales" is just as lovely a piano composition as they have ever heard; others are most partial to "Beautiful Isle"; still others are won by the romantic appeal of "An Old Palace" and then "Shadows on Lake Como" comes in for its share of praise as a miniature classic, while "Fire Dance" with its dynamic, colorful tone pictures is not without sincere admirers.

Each of the compositions are published in separate sheet music form and their immediate acceptance in such an enthusiastic manner has caused the decision to publish the entire suite in a handsome album. Artists are now working upon illustrations for this album and a beautiful cover is planned for it. Teachers are invited to order the sheet music editions of these pieces for examination, since they have attractive qualities for teaching use being in about grade four.

> *"Of course everybody likes and respects self-made men. It is a great deal better to be made that way than not made at all.*
>
> *—Oliver Wendell Holmes*

Advertisement

Something Few in the Music World Know

Many whose musical activities are a daily matter have no conception of the great investment in money, time and space that enables them to procure practically any desired music publication. Here in the labyrinthal storerooms of the Theodore Presser Co., we have a stock embracing more individual music publications than any other stock in the entire world.

Few realize, however, that in such a stock there are thousands of music publications occupying considerable space which remain uncalled for year after year. Nevertheless, when someone does request a certain publication and it is one we have carefully stocked in a protecting wrapper, properly filed for ten or fifteen years, we feel a certain gratification in proving by the delivery of such a number that we are holding to our ideal of being of real service to the music profession.

It took the founder of this business quite a few years of the most strained economy to accumulate a financial reserve that would permit the carrying of thousands of publications for so long a period that eventually the filling of an order with them meant no direct financial profit.

With our stock, with the publications added to our own immensely successful catalog, with our policies and with every feature of our direct mail order service to music buyers everywhere the uppermost thought always is the interest of the music profession. Every day our constant aim is to give the acme of service to those ordering any music or making any inquiry. We are sincere in saying that we want always to give such service as to merit the continued patronage and friendship of active music workers everywhere.

Full details of our service to teachers, liberal examination privileges, convenient charge accounts and our service in general will be sent on request. Then, anyone is cheerfully furnished absolutely free classified, helpful catalogs and folders upon any grade or classification of music requested.

Buying Magazines to the Best Advantage

You can save time, money and worry by making THE ETUDE your headquarters for all your magazine buying. Just combine your subscriptions to other magazines with a subscription to THE ETUDE and note the saving you can make as indicated by a few specially announced clubs on the back inside cover page of this issue. Perhaps you want to subscribe to another magazine now, but you have already subscribed to THE ETUDE and that subscription has not expired as yet. Well, just order the club with THE ETUDE and THE ETUDE portion of the club will be added to your present ETUDE subscription, extending your ETUDE subscription one year beyond the one now running. The same holds good if it is THE ETUDE to which you want to subscribe now and the only other magazine to which you care to subscribe has a subscription running in your name. Just tell us the expiration date of the present subscription and your subscription under the club will be entered to extend one year beyond the expiration of the subscription now running and thus you start securing THE ETUDE and you have arranged it all at a saving. Club prices on any magazine combination including THE ETUDE will be quoted cheerfully at any time if you will address The Etude Music Magazine Subscription Department.

THE NOTABLE ANNUAL FALL BARGAIN OFFERS OF THE THEODORE PRESSER CO.

Just One Month Only

FINAL INTRODUCTORY OFFERS ON RECENT MUSIC PUBLICATIONS—Prices Void After October 1st, 1928

There is no limit to the number of offers of which you may take advantage but only one of each offer may be ordered. Prices are for cash with order. We pay transportation. It is obvious that no returns or exchanges can be allowed on works purchased at these special low prices. Order by Offer Number.

OFFERS THAT ENHANCE THE VALUE OF THE MUSIC TEACHER'S AND ACTIVE MUSIC WORKER'S DOLLARS

PIANO TEACHING WORKS—PIANO ALBUMS—VIOLIN INSTRUCTION MATERIAL—A METHOD FOR SAXOPHONE

PLAYTIME BOOK
For the Pianoforte

By Mildred Adair (Price, 75 cents)

Offer No. 1—*Introductory Cash Price, 40 cents*

SOME teachers would use this as a very first book for kindergarteners; others would deem it more helpful used as a supplementary book to the average instructor for young beginners. There are over 40 little pieces that aid the young beginner to get the fingers of each hand in action at the keyboard, starting with a very simple piece beginning with "Middle C" and using the D above and the B below; from the beginning utilizing both the treble and the bass clef and then progressing gradually through other little pieces that teach the easier time signatures, the value of various notes and rests, the slur, legato, staccato, phrasing, crossing hands, the use of the pedals and grace notes. This sounds like a lot for the young beginner, but the pieces are quite simple with unusually tuneful and rhythmic interest. Practically every piece is preceded by a little illustration that helps the child to find real delight in each page.

TWENTY-FIVE PRIMARY PIECES
For the Pianoforte

By N. Louise Wright (Price 75 cents)

Offer No. 2—*Introductory Cash Price, 45 cents*

JUST about as the young student is nearing the completion of the average first instruction work of this character is very acceptable. The little numbers are attractive and so well written as to cause the little pianist to feel that he is playing worth while pieces. Incidentally these little pieces strengthen the juvenile's confidence and elementary technical ability at the keyboard, accomplishing all this without presenting any difficulties for which the student is not ready. Those who have used Miss Wright's Very *First Pieces Played at the Keyboard* will be delighted to know that the *Twenty-five Primary Pieces* are ideal to follow it.

KEYBOARD ADVENTURES
Ten Study Pieces for the Pianoforte

By A. Louis Scarmolin (Price, 60 cents)

Offer No. 3—*Introductory Cash Price, 35 cents*

THIS is a modest little book that serves a big purpose in bridging between much of the first grade material and second grade material upon which teachers depend. There are ten pieces, each a good page in length, and they are keyboard adventures that make acquaintance with the white keys only, the black keys only, chromatics, playing with the left hand alone, repeated notes and crossing of hands.

MUSIC PLAY FOR EVERY DAY
The Gateway to Piano Playing

(Price, $1.25 Complete)

Offer No. 4—*Introductory Cash Price, 94 cents*

TEACHERS everywhere are tremendously enthusiastic over this new very first piano book that they find so fascinating and so irresistible to very young beginners of kindergarten and primary ages. Individuals with years of musical experience marvel at the unequalled, unprecedented, immediate success attained by *Music Play for Every Day*. The material it presents, the sequence in which it is presented and the manner in which it is presented serve to make it the most ideal book for the private or class instruction of young. The advance of publication offer of this book was accepted by thousands of teachers and because of the widespread introduction given it in this manner, at an advance of publication price that was actually below cost, we cannot undertake at this time to offer any extremely low final introductory price, but anyone interested in teaching juveniles to play the piano will find upon examining this profusely illustrated book,—with its charts, game-like procedures and cut-out pictures,—well worth several times the regular price of it. *Music Play for Every Day* utilizes to the fullest extent, in first musical instruction, the child's imagination, making every lesson a "playtime" or a joyful adventure in the land of music. The hundreds of letters of commendation, received from teachers, prove that this book is not a theory but a sound application of the latest and best principles of instruction procedures with juvenile piano beginners. *Music Play for Every Day* is published complete and then for convenience in class use it is published in four books and twenty parts. We are including only the complete book in our final introductory offer listings, but the edition in four books is on the market, each book being procurable at forty cents each and the edition in twenty playtimes is on the market at a price of twenty-five cents each.

MELODIOUS STUDY ALBUM
For Young Players

By Arnoldo Sartorio (Price, $1.25)

Offer No. 5—*Introductory Cash Price, 40 cents*

SARTORIO stands out as one of the most prolific and most successful writers of modern material to develop the technical ability of piano students. He has a rare gift for weaving essential phases of technic into melodious study pieces that hold the interest of the pupil and satisfy the educational demands of the sincere teacher. This study album may be taken up by pupils just about completing the second grade and ready for progress into the third grade.

ECLECTIC PIANO STUDIES

Compiled by Louise G. Heinze (Price, 70 cents)

Offer No. 6—*Introductory Cash Price, 35 cents*

WHEN the time arrives for the start of third grade work, great care should be exercised in selecting supplementary material of attractive character. Mr. Heinze, a teacher of wide experience and the author of two similar books of studies for the lower grades, *The Piano Beginner* and *The Progressing Piano Player*, had this in mind when he collected for this new work studies that are attractive musically and which serve to present opportunities for mastering various technical difficulties without unduly impressing upon the pupil the real purpose for which they are given.

FIRST YEAR AT THE PIANO
In Four Parts

By John M. Williams (Price, each part, 35 cents)

Part 1—Offer No. 7
Part 2—Offer No. 8
Part 3—Offer No. 9
Part 4—Offer No. 10

Introductory Cash Price, 25 cents each part

FIRST *Year at the Piano* proved so satisfying to those who used it for class teaching when it was issued only in the complete form—Price $1.00—that we decided to publish it also in four parts. The convenience of these parts, as well as the nominal price the teacher asks the pupil for each part, means much to those who would conduct successful classes of piano beginners. In fact these parts are priced so nominally that we cannot make any real effort at a final introductory bargain price, but since so many teachers depend upon this introductory offer to acquaint them with new educational works, we are seeing to it that the publication of the *First Year at the Piano* in parts here comes to attention.

PIANO DIALOGS
For Two Young Players or Teacher and Pupil

By Helen L. Cramm (Price, 75 cents)

Offer No. 11—*Introductory Cash Price, 40 cents*

THESE very easy piano duets are presented in such an interesting and unique style that pupils are sure to be fascinated by the little piano conversations worked out in them, which causes the naming of the book *Piano Dialogs*. As the *secondo* and *primo* parts both are very easy, two young pupils may enjoy the duets together or they may be used as teacher and pupil duets. The simplicity of both parts makes it possible for the student to try a hand at each. This book makes a nice supplementary work for occasional journeys away from the usual instruction book, after the pupil is acquainted with the very first elements of piano playing.

YOUTHFUL JOYS
Six Very Easy Pianoforte Recreations
For Teacher and Pupil

By Georges Bernard (Price, 75 cents)

Offer No. 12—*Introductory Cash Price, 40 cents*

THERE are many benefits to the piano student playing piano duets, but it is well that very first ventures be under the direct guidance of the teacher. This book supplies a number of very easy pianoforte recreations for the teacher and pupil, the pupil's part being within a compass of five notes. Unless the student be a child of kindergarten years, these duets can be taken up almost as soon as the rudiments and notation have been covered. They will be found to develop in a perfectly natural way a feeling for rhythm, phrasing and musical expression.

ALBUM OF CROSS-HAND PIECES

(Price, 75 cents)

Offer No. 13—*Introductory Cash Price, 40 cents*

THE twenty-one compositions in this album bring to the student considerable pleasure in piano playing and at the same time aid in developing a smoothness and accuracy in the valuable technical adjunct, crossing of the hands. Most of these compositions are in Grade 3 with one or two going just a little bit beyond and several of the first numbers being of the type that pupils well along in the second grade could successfully essay.

PIANO VOLUNTARIES

(Price, $1.00)

Offer No. 14—*Introductory Cash Price, 65 cents*

THIS is an excellent new album for those requiring piano music of a character acceptable for Sunday School and other religious services. There are 26 numbers, offering a fine variety of Preludes, Offertories and Postludes for the church and Sunday School pianist. This volume also is most acceptable to the pianist of average attainments who gains contentment, diversion, rest and relaxation in the playing of music in what might be termed a quiet, contemplative mood.

A BOOK OF INDOOR MARCHES

For the Pianoforte (Price, 75 cents)

Offer No. 15—*Introductory Cash Price, 45 cents*

"ALL is not gold that glitters," nor is everything entitled a march fitting to guide marchers in rhythmic strides. Then again, military marching speeds and slow processional marches will not serve for much of the indoor marching done in drills and calisthenics. This book supplies marches that will satisfy in such instances. There are twenty-two numbers all playable by the average pianist and none possesses any tricky passages that break up the rhythm; in fact a number have been especially arranged for this book, in order to give the left hand an accompaniment that would substitute for the beat of the drum in band or orchestra. The preface of this book in itself is very interesting, discussing the various styles of marches and giving bugle calls and chords in several different keys, as well as vamp measures that may be played between any signal chords and the march itself.

MOODS FROM NATURE
Four Sketches for the Pianoforte

By Gordon Balch Nevin (Price, $1.25)

Offer No. 16—*Introductory Cash Price, 75 cents*

GORDON BALCH NEVIN, in this suite of piano pieces, has contributed to piano literature four unusual impressionistic compositions of the better type. They make a fine group for the concert pianist or satisfying numbers for the ambitious piano student in about the fifth grade. The artistic form in which this suite is presented is well worth mention. Pen etchings, taken from actual photographs by the composer, precede each number, and the cover is most artistic.

FIRST FOLK SONGS
For Violin—with Piano Accompaniment

By Mabel Madison Watson
(Violin Part, Price, 50c; Piano Part, Price, $1.00)

Violin Part—Offer No. 17
Introductory Cash Price, 25 cents

Piano Part—Offer No. 18
Introductory Cash Price, 50 cents

THESE *First Folk Songs* are designed for use as a first instruction to violin playing, used either independently or in conjunction with a first instruction book for the violin. In forming playing mechanism or the functioning of the fingers, hands and arms, the author presents this folk song material so graded and arranged as to attain step by step that foundation technic that will mean much toward future artistic attainments upon the part of the one who is but a young beginner when playing these *First Folk Songs*. They give rhythmic training, open string bowing, left hand position and training, development of intonation, one octave scales, broken triads, elementary note reading and melody playing. In addition to providing teaching material for private or class instruction, these folk songs also will serve for solo or ensemble performance by young violinists in recitals or at home.

PREPARTORY STUDIES IN DOUBLE STOPPING

For the Violin Op. 9
By O. Sevcik (Price, 75 cents)

Offer No. 19—*Introductory Cash Price, 40 cents*

THIS is a fine new edition in the Presser Collection of the widely used Opus 9 studies by perhaps the World's greatest master technician of violin. Every violin teacher doubtless is familiar with these indispensable studies, but we are sure all will welcome this new edition which has special features not found in any other existing edition of these studies. This new edition for the Presser Collection was prepared by Otto Meyer, whose personal acquaintance with Professor Sevcik and his teaching methods gives American violin teachers an edition of great merit.

BEGINNER'S METHOD
For the Saxophone

By H. Benne Henton (Price, $1.25)

Offer No. 20—*Introductory Cash Price, 75 cents*

THE saxophone has earned such a place for itself in good hands and orchestras that methods giving only a short cut to the playing of popular music do more harm to the saxophone beginner than can be realized. This new saxophone method, while it satisfies the desire of the student soon to be playing attractive melodies, takes sufficient time to cover the elements of music and to insure proper development of playing ability through a sufficient amount of short technical exercises interspersed among attractive pieces utilized for lesson materials. Practically all of the pieces have a second saxophone part permitting the teacher to accompany the student in the lesson work. Illustrations show the correct position for holding the saxophone and the method of placing the hands and the fingers. Then there is also a two color chart showing all of the details of the saxophone, the keys and the tones obtainable by their use, together with the proper fingers for operating each key. Among other valuable features of this book is the careful explanation of all that is essential to obtaining a good tone in saxophone playing. This book is so simple, logical and clear that with it almost anyone might learn to play the saxophone or supervise the instruction of saxophone beginners.

Offers No. 1 to No. 40, Inclusive, Are Ready for Immediate Delivery—Offers No. 41 to No. 79, Inclusive, Are "Advance of Publication Offers"

SEE BONUS OFFER AFTER OFFER NO. 73 — *Send All Orders to* THEODORE PRESSER CO., 1712-1714 Chestnut St., Philadelphia, Pa. — READ EVERY OFFER SEE THOSE ON NEXT PAGE

THE NOTABLE ANNUAL FALL BARGAIN OFFERS OF THE THEODORE PRESSER CO.

Just One Month Only

FINAL INTRODUCTORY OFFERS ON RECENT MUSIC PUBLICATIONS—Prices Void After October 1st, 1928

Thousands are on the alert each year to take advantage of these bargains. They are a part of the Theodore Presser Co.'s program for gaining the widest possible audience for its best publications. A careful reading of every offer is certain to reveal works such as you will need in near future months. See limitations at top of preceding page.

OFFERS THAT ENHANCE THE VALUE OF THE MUSIC TEACHER'S AND ACTIVE MUSIC WORKER'S DOLLARS

SCHOOL CHORUS BOOKS—A JUNIOR CHOIR COLLECTION—SACRED CANTATAS—MUSICAL PLAYS—MUSIC LITERATURE

THE G CLEF
Two-Part Chorus Book
(Price, 50 cents)

Offer No. 21—*Introductory Cash Price, 35 cents*

SCHOOL Supervisors will find this book gives them just the kind of material that will please and help school choruses, yet at the same time the material is of such good character as to be worthy of a place in the library of Girls' College Choral Organizations or Women's Clubs, supplying those lighter numbers so necessary to a well balanced repertoire or program. The melodic content of each number is excellent and each is full and effective in rendition, but without any vocal difficulties or demand for more than an average compass. There is a fine variety in these 19 two-part choruses for treble voices.

PART SONGS
For Boys with Changing Voices
(Price, 60 cents)

Offer No. 22—*Introductory Cash Price, 40 cents*

AFTER giving the title of this book and assurance that the numbers are good, little else need be said since those who have use for a book of this kind are continually on the watch for numbers not going beyond the capacity of boys with changing voices. There are ten numbers in this book which extend in style and composition from the primitive and fundamental emotion of the Negro spiritual to the imposing cathedral style of the Russian school. This book is virtually a complete course in choral singing for use in High Schools and Junior Highs. The possibilities of this book can be appreciated in the fact that some of the numbers are suitable for either unison singing or two or three part singing and some even for four part.

UNISON ANTHEM BOOK
For Junior Choirs
With Piano or Organ Accompaniment
By Edward Shippen Barnes (Price, 75 cents)

Offer No. 23—*Introductory Cash Price, 35 cents*

THERE are thirty-seven numbers in this book arranged for the use of Sunday Schools, Junior or Young People's Choirs. The contents are classified according to church seasons or occasions, many of course having dual usages. Care has been taken to keep the arrangements in a restricted compass and the numbers presented are such as will be found suitable for use in churches of all denominations. One of the great points of this compilation is the fact that instead of trifling material, it supplies organizations desiring simple anthem music with music of a good quality.

THE MANGER AND THE STAR
A Christmas Cantata
By R. M. Stults (Price, 60 cents)

Offer No. 24—*Introductory Cash Price, 40 cents*

THE attractive cantatas written in previous years by this composer are well known to many. In this new cantata, Mr. Stults features in the first part the happenings surrounding the Manger and, in the second part, the appearance of the Star and its important message and guiding beams are dwelled upon. This cantata gives the average choir an opportunity to make a most satisfying contribution to a special Christmas service. Each solo voice is given grateful numbers; and duets, men's chorus numbers and mixed chorus numbers give a good variety throughout the course of this cantata, which requires about forty minutes to render.

IMMANUEL
Christmas Cantata
By Norwood Dale (Price, 60 cents)

Offer No. 25—*Introductory Cash Price, 40 cents*

THIS new Christmas cantata, *Immanuel*, is for use by the average choir at a special service, or it may be used as part of the regular morning or evening Christmas service, since it is short. 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 even a men's quartet, or chorus in addition to the usual chorus numbers.

EASTER GLORY
A Choral Cantata for Soli, Chorus and Organ
By R. M. Stults (Price, 60 cents)

Offer No. 26—*Introductory Cash Price, 40 cents*

THE final introductory offer being made on this new Easter Cantata gives the Choirmaster an opportunity to make early preparations for Easter of 1929. This is a short, well-planned Cantata requiring but thirty-five minutes to present and it is therefore most acceptable for the special musical contribution to the Easter church service. In the short space of time for the singing of a Cantata, the composer has given the Choirmaster an opportunity to utilize to the fullest extent all the resources that one reasonably might expect to find in a good average choir.

MISS POLLY'S PATCH-WORK QUILT
An Operetta
Especially Adapted for Church and Junior Organizations
By R. M. Stults (Price, 75 cents)

Offer No. 27—*Introductory Cash Price, 50 cents*

MANY of the most recent musical plays have stepped up to a point where they vie with the professional musical comedy productions, utilizing dancing attractions and various stage pictures that cannot always be attempted with satisfying results by church or junior organizations. *Miss Polly's Patch-Work Quilt* furnishes for such occasions, however, a very delightful entertainment and it can be heartily recommended to those looking for a good wholesome musical play that amateurs will not find difficult to present.

BETTY LOU
A Comic Operetta in Three Acts
By R. M. Stults (Price, $1.00)

Offer No. 28—*Introductory Cash Price, 60 cents*

THE writer of the music for this three act comedy operetta is world-renowned for his *Sweetest Story Ever Told* and other successes. He lives up to his reputation for melodic gifts in the music of *Betty Lou*, which is based upon the story of a girl who decided not to be grown up and masquerades as a child with some amusing, yet quite charming situations arising. There is opportunity to interpolate dances and while the leading characters require six of each sex, the number in the chorus may be as large or as small as available talent and conditions permit. An orchestration may be rented if desired.

O CHO SAN
Or
The Stolen Jade
Japanese Operetta for Children
By Mrs. R. R. Forman (Price, 60 cents)

Offer No. 29—*Introductory Cash Price, 40 cents*

THIS is a very pretty short operetta in two scenes that both the audience and the young performers will find thoroughly enjoyable. The costuming and staging, quite easy of accomplishment, lends opportunity for very colorful effects. The mysticisms and superstitions of the Orient are woven into the story, lending dramatic as well as humorous touches to the operetta.

AMERICAN OPERA AND ITS COMPOSERS
By Edward Ellsworth Hipsher (Price, $3.50)

Offer No. 30—*Introductory Cash Price, $2.80*

THE music lover who would have a complete library should possess this book which is a faithful recording of all of the noteworthy contributions to the field of opera by American composers. Few realize just how much has been attempted along these lines, and therefore, the pages of this book are enlightening as well as interesting. It is so well indexed that its great value as a reference book may be utilized to the fullest extent.

Just Order by Offer No. for Convenience

SPECIAL GROUP OFFERS ON SHEET MUSIC PUBLICATIONS for PIANO, VOICE, VIOLIN and ORGAN

At Least One of These Groups is Bound to Interest You

While You May Purchase Every Set if You Desire, No Quantity of Any Set Will Be Sold to an Individual

These Are Unusual Bargains—No Examination Privileges, Returns or Exchanges at These Low Cash Postpaid Prices

FIVE FIRST-GRADE PIANO PIECES
Total Retail Price, $1.25

Offer No. 31—*Introductory Cash Price, 40c*

Beginning to Play	Walter Rolfe
Caresses	Joseph Ellis
Charming Clarice	Joseph Ellis
The Gobbler	G. L. Spaulding
The Young Saxophone Player	Carl W. Kern

THREE SONGS FOR LOW VOICE
Total Retail Price, $1.25

Offer No. 36—*Introductory Cash Price, 40c*

The Rover	Richard Kountz
Isle of Beautiful Dreams	Geoffrey O'Hara
Pierrot, Pierrette	Hans S. Linne

FOUR MEDIUM-GRADE PIANO PIECES
Total Retail Price, $1.55

Offer No. 33—*Introductory Cash Price, 50c*

Sabbath Morn	Wallace A. Johnson
Twilight Song	Frederick N. Shackley
Summer Dawn	Frederick A. Williams
A Song of India	Rimsky-Korsakow

THREE DIFFICULT PIANO PIECES
Total Retail Price, $1.55

Offer No. 34—*Introductory Cash Price, 50c*

Concert Polka	A. W. Lansing
Adoration	Felix Borowski
Polonnaise In B Flat Minor	Francesco B. De Leone

THREE PIPE ORGAN NUMBERS
Total Retail Price, $1.05

Offer No. 40—*Introductory Cash Price, 35c*

The Shepherd Boy	Eugene F. Marks
Intermezzo	Ernest H. Sheppard
Chapel Bell	I. V. Flagler

FIVE SECOND-GRADE PIANO PIECES
Total Retail Price, $1.25

Offer No. 32—*Introductory Cash Price, 40c*

Cinderella	David Dick Slater
Drifting Waltz	Walter Rolfe
Merry Brook	Anna Priscilla Risher
Moorish Dance, No. 2	Carl Wilhelm Kern
A Mountain Pink	Geo. L. Spaulding

3 SACRED SONGS FOR HIGH VOICE
Total Retail Price, $1.35

Offer No. 37—*Introductory Cash Price, 40c*

O Lord, With Weary Hearts We're Yearning	H. Engelmann
My Soul Is Athirst for God	J. E. Roberts
I Heard the Voice of Jesus Say	Alfred Hall

3 SACRED SONGS FOR LOW VOICE
Total Retail Price, $1.15

Offer No. 38—*Introductory Cash Price, 40c*

God's Love	Ernest H. Jackson
Saviour, Breathe an Evening Blessing	Paul Ambrose
O Love That Will Not Let Me Go	Louis Shenk

THREE VIOLIN AND PIANO PIECES
Total Retail Price, $1.20

Offer No. 39—*Introductory Cash Price, 40c*

Contemplation	Rob Roy Peery
Cantique D'Amour	Henry Tolhurst
To a Wood Violet	Wm. Felton

THREE SONGS FOR HIGH VOICE
Total Retail Price, $1.20

Offer No. 35—*Introductory Cash Price, 40c*

Robin, Sing a Merry Tune	Ernest Newton
Swinging	Wallace A. Johnson
The Pipes of Fairyland	Graham Vaughan

Offers No. 1 to No. 40, Inclusive, Are Ready for Immediate Delivery—Offers No. 41 to No. 79, Inclusive, Are "Advance of Publication Offers"

THE NOTABLE ANNUAL FALL BARGAIN OFFERS OF THE THEODORE PRESSER CO.

ADVANCE OF PUBLICATION OFFERS ON WORKS TO BE ISSUED DURING THE 1928 AND 1929 SEASON

The offers on this and the following page include the first announcements of a number of unusually meritorious soon-to-be-issued publications. Offers No. 41 to No. 79, inclusive, are all "Advance of Publication Offers" upon which orders will be accepted now at these low prices with delivery to be made when published.

Money-Saving Opportunities

OFFERS THAT ENHANCE THE VALUE OF THE MUSIC TEACHER'S AND ACTIVE MUSIC WORKER'S DOLLARS

A KINDERGARTEN BOOK—PIANO TEACHING WORKS—PIANO SOLO ALBUMS—VIOLIN TEACHING WORKS—A TRIO ALBUM

STORIES TO SING TO
An Easy, Effective and Interesting Method of Developing the Sense of Pitch in Young Children
By Gladys Taylor

Offer No. 41—*Advance Offer Price, 20c, Postpaid*

A KNOWLEDGE of pitch on the part of juveniles insures the future development of musicianship and leads to musical appreciation. In this little work, as a means of teaching children differentiation 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 by all means should procure this book.

TUNES FOR LITTLE FOLKS
For the Pianoforte
By M. L. Preston

Offer No. 42—*Advance Offer Price, 35c, Postpaid*

HERE a composer who is gifted with a vein of attractive melody, which is found in few composers, presents a work that represents her first entrance into genuine first grade work. In these little pieces, which start out in the five-finger position, all the same freshness and inspiration of melody will be found that is so obvious in her larger works. Beginners will be sure to enjoy this book.

NECESSARY JINGLES FOR THE PIANO
By Blanche Fox Steenman

Offer No. 43—*Advance Offer Price, 30 cents*

THIS is an interesting little work for young beginners. It is similar in style to a number of our books in which the beginner starts out on Middle C and works up and down by degrees, but this work is intended to supplement any of the others or any of the Instruction Books. The Necessary Jingles are: Independence of Fingers; Thumb Preparation for Scales; Key Grouping In Scales; Fingering of Scales; Triads and Arpeggios (Crossing Hands); Wrist Work; Chromatic Scale. Each technical problem, however, is worked out tunefully with appropriate verses and pen drawings.

PRISCILLA'S WEEK
By Mathilde Bilbro

Offer No. 44—*Advance Offer Price, 35 cents*

THE very great popularity of the set of pieces entitled, *Priscilla's Week*, has brought about a demand that they be published complete in book form. There are seven little pieces, each devoted to a day of the week, each accompanied by an appropriate text and a pen drawing. They are genuine first grade pieces and they form a most entertaining series.

TUNEFUL TASKS
By John Thompson

Offer No. 45—*Advance Offer Price, 25c, Postpaid*

THIS is a book of easy studies exemplifying all forms of elementary technic. They are really very musical. The beginning of music should be made as agreeable as possible even in the necessary little tasks of mastering elementary technic, and these little studies serve to do this admirably. The author, well known to those who follow the activities of the dominating figures in present day piano teaching, has used these studies with great success in his own work.

ON OUR STREET
Twelve Piano Pieces for Beginners
By Allene K. Bixby

Offer No. 46—*Advance Offer Price, 30c, Postpaid*

ONE of those splendid helps for beginners that encourage study and progress. Each of the numbers in the book is very tuneful, written in characteristic style, and each has explanatory text. It is one of the best works of its kind that we have ever published and makes a fine supplementary book to the average instructor.

LITTLE STUDY PIECES IN THE CLASSIC FORMS
By Fannie Reed Hammond

Offer No. 47—*Advance Offer Price, 35c, Postpaid*

IN this fine little book the author has devised a method that will appeal to the teacher who realizes the wisdom of inculcating in the pupil a taste for the classics at the earliest possible opportunity. It consists of a collection of original little compositions written in the classic forms, each accompanied by a description of the form. The pieces begin in the early second grade.

SECOND YEAR AT THE PIANO
By John M. Williams

Offer No. 48—*Advance Offer Price, 50c, Postpaid*

SINCE the appearance of John M. Williams' immensely successful instructor, *First Year at the Piano*, a demand has been made for a book to follow it. Mr. Williams, the thorough and practical piano pedagog that he is, has spent considerable time in the making of such a book.

It will be published as the *Second Year at the Piano*. With the remarkable new, fresh material presented in logical sequence, this book gives every assurance of being such an educational success. It will interest every teacher now having pupils approaching the second year of study.

STUDIES IN MUSICIANSHIP
Select Studies for the Pianoforte
By Stephen Heller—In Four Books
Edited by Isidor Philipp
Price, 60 cents

Book One—Offer No. 49
Book Two—Offer No. 50
Book Three—Offer No. 51
Book Four—Offer No. 52

Advance Offer Price, 60 cents each

THESE four books comprising *Studies in Musicianship* constitute a compendium of the best works of Heller, both studies and pieces, all assembled in logical and progressive order. No composer ever lived who had a better knowledge of the pianoforte and its resources than Stephen Heller. He has done for the musical side of pianoforte playing what Czerny has done for the technical side. *Volume One* will be ready in a matter of weeks and the other books will follow along speedily.

PIANO PIECES FOR BOYS

Offer No. 53—*Advance Offer Price, 35 cents*

BOYS who study the piano have certain definite tastes and the gratification of these tastes usually brings about more industrious practice. The little piece by Bechter, entitled "Jolly Darkies," has proven a great favorite with young boy students. In this particular piece the secret is a banjo imitation in the middle section. There are many other such pieces which by their titles and their working out will appeal to the boy's imagination. All such are to be included in this book.

ITALIAN LAKES
Suite for the Pianoforte
By James Francis Cooke

Offer No. 54—*Advance Offer Price, 75 cents*

THE beautiful Italian Lake country with its colorful shores, romantic villas, historic castles, jewel-colored waters and singing birds has afforded inspiration for this delightful suite of compositions for the piano, entitled "Italian Lakes." An unusually high plane of interest, melodically and rhythmically, has been maintained in each of the five compositions. The enthusiastic acceptance of the individual numbers in separate sheet form has inspired the decision to publish the entire suite in this handsome volume which will make a desirable and artistic addition to the pianist's repertoire.

See the Bonus Offers on Next Page for Orders of Offers No. 1 to No. 79 Amounting to $2.50 or Over

Offers No. 1 to No. 40, inclusive, are works already published and upon which immediate delivery will be made.

Offers No. 41 to No. 79 are on works to be published and delivery on "Advance" orders will be made as soon as published.

BLUE RIDGE IDYLS
Suite for Pianoforte
By Lily Strickland

Offer No. 55—*Advance Offer Price, 60 cents*

LILY STRICKLAND is an American composer whose works have found great favor. Many of her songs and piano pieces have been remarkably successful. When she writes of *Blue Ridge Idyls* however, she is on her own ground. Madam Strickland is a native of the South. This work is a collection of lyric pieces exemplifying the characteristics of the famous Blue Ridge country and of the natives thereof. These pieces will make delightful recital numbers.

ALGERIAN DANCES
Suite for the Pianoforte
By R. S. Stoughton

Offer No. 56—*Advance Offer Price, 60 cents*

R. S. STOUGHTON is known first and foremost as a composer of organ pieces in characteristic vein. He is equally accomplished as a composer for the piano, and he has a distinct taste for the oriental. These Algerian Dances were originally written for a Dance Drama. They are very highly colorful and they are rhythmically correct. The titles of the separate numbers are: *Within the Mosque—Oureida's Dance—A Dancer from Tunis—The Moorish Dancer—Dancers from Biskra.* This work is a decided novelty, either for recital work or for interpretive dancing.

UNFINISHED SYMPHONY
Piano Solo
By Franz Schubert

Offer No. 57—*Advance Offer Price, 30 cents*

SCHUBERT'S *Unfinished Symphony in B Minor* is one of the most popular works ever written. Through it runs a vein of pure and expressive melody. Many of its themes have been arranged in various forms. As a piano solo, however, it is the most playable of all the symphonies. This number will be added in complete form to the *Presser* Collection. It has been very carefully revised and edited.

CONCERTINO NO. 1
Violin and Piano
By F. Seitz

Offer No. 58—*Advance Offer Price, 35c, Postpaid*

CONCERTINO NO. 2
Violin and Piano
By F. Seitz

Offer No. 59—*Advance Offer Price, 35c, Postpaid*

CONCERTINOS NO. 1 AND NO. 2
By F. Seitz

Offer No. 60—*Advance Offer Price, 60c, Postpaid*

THE *Concertinos* by Seitz have been found very useful for students as an introduction to the larger forms. They really give the pupil something to play. *Number 2 in G, Opus 13* may be played by one who is still in the first position, while *Number 1 in D, Opus 15* may be taken up as soon as the student begins to feel at home in the third position. These numbers may be used with excellent results in students' recitals. Our new editions have been prepared in the most careful manner. Note both may be ordered together at a little saving.

VIOLA, CELLO AND BASS PARTS TO LEHRER'S ENSEMBLE METHOD
By Will H. Bryant

Viola Part—Offer No. 61
Cello Part—Offer No. 62
Bass Part—Offer No. 63

Advance Offer Price, 35 cents each

LEHRER'S Ensemble Method for the Violin is one of the best books for class instruction. All of the exercises right from the very beginning are in three parts and there is an opportunity for each pupil to play each part. This book has been used so successfully that it has inspired the preparation of additional parts to accompany it. The addition of the new parts by Will H. Bryant for Viola, Cello and Bass will make this book a complete instructor for string orchestra. These new parts may be had separately. They are now in preparation.

A BOOK OF TRIOS FOR PIANO, VIOLIN AND CELLO

Offer No. 64—*Advance Offer Price, 75 cents*

THE growing cultivation of ensemble music and the increased study of the cello have brought about a demand for easy or moderately difficult numbers in trio form for piano, violin and cello. The trios of the great masters are all rather difficult to play and it is a good thing for instrumentalists to acquire the necessary experience by the study of shorter and easier works. Our new volume will consist of a series of beautiful and playable arrangements chiefly by modern writers.

THE NOTABLE ANNUAL FALL BARGAIN OFFERS OF THE THEODORE PRESSER CO.

Money-Saving Opportunities

ADVANCE OF PUBLICATION OFFERS ON WORKS TO BE ISSUED DURING THE 1928 AND 1929 SEASON

As a means of making our new book publications known we announce them in advance of publication at special low prices. This advertisement investment on our part gives those who order in advance of publication genuine bargains and an acquaintance with excellent new works. Delivery made on Offers No. 41 to No. 79 as soon as published.

OFFERS THAT ENHANCE THE VALUE OF THE MUSIC TEACHER'S AND ACTIVE MUSIC WORKER'S DOLLARS

ORCHESTRA AND BAND—PIPE ORGAN—SCHOOL CHORUS—OPERETTA—CANTATAS—LITERATURE

CONCERT ORCHESTRA FOLIO

Offer No. 65—Piano Accompaniment

Advance Offer Price, 30 cents, Postpaid

Offer No. 66—Instrumental Parts

Advance Offer Price, 15 cents each, Postpaid

Be sure to name parts desired

THIS new collection may be regarded as a development from our tremendously successful *Senior Orchestra Book*. It is along similar lines, but rather more advanced, the pieces being of more brilliant character also. This collection will contain a showy arrangement of *Hungary*, by Koelling; *Air de Ballet*, by Drigo; *Valse Moderne*, by Stoughton; *Prelude*, by Vodorinski; *Playing Soldiers*, by Jessel; *Overture Comique*, by Sartorio, and many other important numbers not to be found in any existing orchestra collection. The instrumental parts will be: First Violin, Violin Obbligato A, Violin Obbligato B, Solo Violin, Second Violin, Viola, Cello (or Bassoon), Bass (or E♭ Bass), Flute, First Clarinet in B♭, E♭ Alto Saxophone, Second Clarinet in B♭, C Melody Saxophone (or Oboe), B♭ Tenor Saxophone, First Cornet in B♭, Second Cornet in B♭, Third Cornet in B♭, Trombone, B♭ Trombone (or Baritone) Treble, Horns in F (or E♭ Altos), Drums, and Piano Accompaniment.

* * *

CLASSIC AND MODERN BAND AND ORCHESTRA COLLECTION

By Joseph E. Maddy and Wilfred Wilson

Offer No. 67—Piano Accompaniment

Advance Offer Price, 40 cents, Postpaid

Offer No. 68—Instrumental Parts

Advance Offer Price, 25 cents each, Postpaid

Be Sure to Name Parts Desired

THIS is a new collection for school orchestra or school band compiled and arranged by two musicians who have proven expert in their particular line. Although the contents are very nearly alike, there are two separate collections, one for Band and one for Orchestra, and the parts are not interchangeable. As implied by the title of the work, the contents will include classic and standard works, as well as numbers by modern and contemporary writers. The arrangements however, are all brand new, and they are made with a special view to their adaptability for school use. The Band arrangements are for the usual instrumentation, that which has been adopted as the standard by the Music Supervisors. The instrumentation of the Orchestra book is the usual one with solo and obbligato violin parts and the other additional parts. The Band Book will be especially useful for contests and exhibitions. The Orchestra Book, likewise, will be suited for concert and exhibition purposes.

* * *

SONATINA FOR THE ORGAN

By James H. Rogers

Offer No. 69—*Advance Offer Price, 40 cents*

THE success of Mr. James H. Rogers' *Miniature Suite* for the Organ has inspired Mr. Rogers to create another work along similar lines. The *Sonatina in D* is a Sonata in all respects except as to length and difficulty. It is in three movements as follows: *Vivo Gioccoso—Andante—Carillon*. The last movement, although easy to play, is very brilliant. Splendid either for study or recital.

* * *

PART SONGS FOR SOPRANO, ALTO AND BASS VOICES

Offer No. 70—*Advance Offer Price, 30c, Postpaid*

"S. A. B. TRIOS," as music supervisors and music clerks call choruses for soprano, alto and bass voices, are much desired for certain demands in school work.

Youthful voices cannot essay too much in either extreme of range and, because "S. A. B." numbers make it possible for the boys with heavier voices to have a satisfactory part, while the other voices take the soprano and alto parts, this will be a most useful collection for school use. Altogether, it will be a collection of numbers that are well made from the standpoint of musicianship, and yet at the same time are melodious and satisfying.

* * *

THE PIRATE'S UMBRELLA

Operetta for Boys

By Mrs. R. R. Forman

Offer No. 71—*Advance Offer Price, 35 cents*

HERE is a particularly bright and colorful little musical play that is all for boys. The story is such as will appeal to boys and the music is tuneful and vigorous. There are many occasions when it is desirable to have boys stage a performance which is all their own. This new work will afford a splendid opportunity.

TO A KATYDID

Cantata for Children's Chorus

By Carl Busch

Offer No. 72—*Advance Offer Price, 30 cents*

WELL written cantatas for children's choruses are rather scarce, but here is a good one by a veteran composer of high attainments. It is so written that it may be sung by two voices and the compass of these two parts is kept within reasonable limits. There is considerable independent writing, although the work is not difficult of performance. It may be sung as a three part chorus also by the addition of an Ad *Libitum* alto part. The text is the well known poem by Oliver Wendell Holmes.

* * *

THE SHEPHERD

Musical Play for Children

By Mathilde Bilbro

Offer No. 73—*Advance Offer Price, 35c, Postpaid*

THIS is an easy operetta that may be produced by children of almost any age. It is very short, easily learned and has enough variety to require three brief acts, the entire performance lasting about one hour and one-half. The libretto is based upon two of Aesop's fables and the story is told in a very jolly manner. The music is bright and catchy throughout. There is opportunity for the introduction of dances, using numbers from the operetta itself.

MAKE ONE ORDER OF ALL THE OFFERS YOU WANT AND GET ONE OF THESE BONUSES FOR ORDERS OF OFFERS NO. 1 TO NO. 79 TOTALING $2.50 OR OVER

Be Sure to Name Your Choice and State That It is the Bonus You Are Selecting. You Will Receive the Bonus to Which You Are Entitled Without Any Additional Cost.

Any One of These With a $2.50 Order

2 Copies Favorite Songs of the People.
A collection of over 150 old and new favorites.
Clarke's Pocket Dictionary of Musical Terms.
Sutor's Note Spelling Book.

A Choice of Any One of These Free With a $3.00 Order

Standard Elementary Piano Album (80 Very Easy Pieces).
Young Folks' Opera Gems for Piano (Medium Grade).
Popular Parlor Album (Medium Grade Piano Pieces).
Violinist's Popular Repertoire.
Organ Miscellany (50 Pipe Organ Pieces).
Singer's Repertoire (36 Songs—Medium Range).

Select Any One of These on a $5.00 Order

Russian Album for the Pianoforte.
French Album for the Pianoforte.
Album of Favorite First Position Pieces for Violin and Piano.
Souvenirs of the Masters (Spaulding), 27 Famous Melodies as Grade 2 Piano Pieces.

A $7.50 Order Gives You Any One of These

Advance Study Pieces (Fifth and Sixth Grade Piano Pieces).
Original Four Hand Pieces.
Sacred Duets for All Voices.
Secular Duets for All Voices.

Make Your Order Total $10.00 and Get Any One of These

Clarke's Complete Pronouncing Musical Dictionary.
Master Pieces for the Pianoforte.
Organist's Offering, for Church, Recital and Motion Picture Playing.

THE MANGER KING

Christmas Cantata

By Alfred Wooler

Offer No. 74—*Advance Offer Price, 30c, Postpaid*

IN this new cantata the Christmas story is beautifully worked out and told in tuneful choir numbers with the usual solo work interspersed. This cantata would prove very useful at any church service. It is compact and not too long. It is within the range of the average choir and is sure to prove very pleasing to congregations. Delivery will be made in a few weeks giving ample time for rehearsals.

* * *

SOLDIERS OF CHRIST

Sacred Cantata

By Philip Greely

Offer No. 75—*Advance Offer Price, 20c, Postpaid*

A BRILLIANT and militant church cantata entirely out of the usual line. It is suitable for performance at any special musical service at any time of the year and it is sure to be well liked both by choirs and congregations. The busy choirmaster who finds pleasure in keeping up a good musical program will welcome this cantata which is a splendid novelty.

* * *

WHAT EVERY PIANO PUPIL SHOULD KNOW

By Clarence G. Hamilton

Offer No. 76—*Advance Offer Price, 60 cents*

IN this new volume Professor Hamilton of Wellesley has incorporated many of the results of his long and busy teaching experience. There are a thousand and one things that the piano student should know, which as a rule are merely learned from time to time as the occasion may arise. To have so many valuable precepts incorporated in one book is a very great help, and all the more so, when they come from one having both experience and authority.

* * *

HOW TO MASTER THE VIOLIN

By Frederick E. Hahn

Offer No. 77—*Advance Offer Price, $1.00*

MR. FREDERICK E. HAHN has been one of the most successful of American violin teachers. Not only in the number of his students but in their subsequent accomplishments. In this new volume he lays down all the rules and prescriptions for successful violin mastery, all the product of his long experience, both as a teacher and a player. This is in no sense an instruction book. It is much more, but it will prove valuable alike to the violin beginner and to the experienced professional.

* * *

NEW YORK SINGING TEACHERS' ASSOCIATION—ITS STORY

Offer No. 78—*Advance Offer Price, $2.50*

THE secondary title of this book is, *A Record of Agreement on Essentials*. The New York Singing Teachers' Association was founded in 1906. It was originally an organization for mutual improvement and defense. This body, now in its third decade, publishes its history and in connection thereto, all its valuable Essays, Discussions and Decisions. It is a volume that every teacher and student of singing should be glad to own. The various papers on vocal subjects alone render the book extremely desirable and its application is universal.

* * *

LIGHT OPERA PRODUCTION

For School and Community

By Gwynne Burrows

Offer No. 79—*Advance Offer Price, 60 cents*

A COPY of this book ought to be in the hands of every music supervisor or chorus director who has anything to do with light opera production. The book is written in a clear and practical manner and includes the following subjects: *The Spirit of Light Opera Production—Selection of an Opera—Mounting the Production—Directing and Rehearsing—Financing the Publicity—List of Productions—Light Opera Terminology—Stage Deportment—Reading Course on Theatrical Art.*

* * *

No returns or exchanges permitted at these very low prices.

Remember the saving is also on postage, since we prepay all orders of these offers. Cash must accompany order to enjoy these special price reductions.

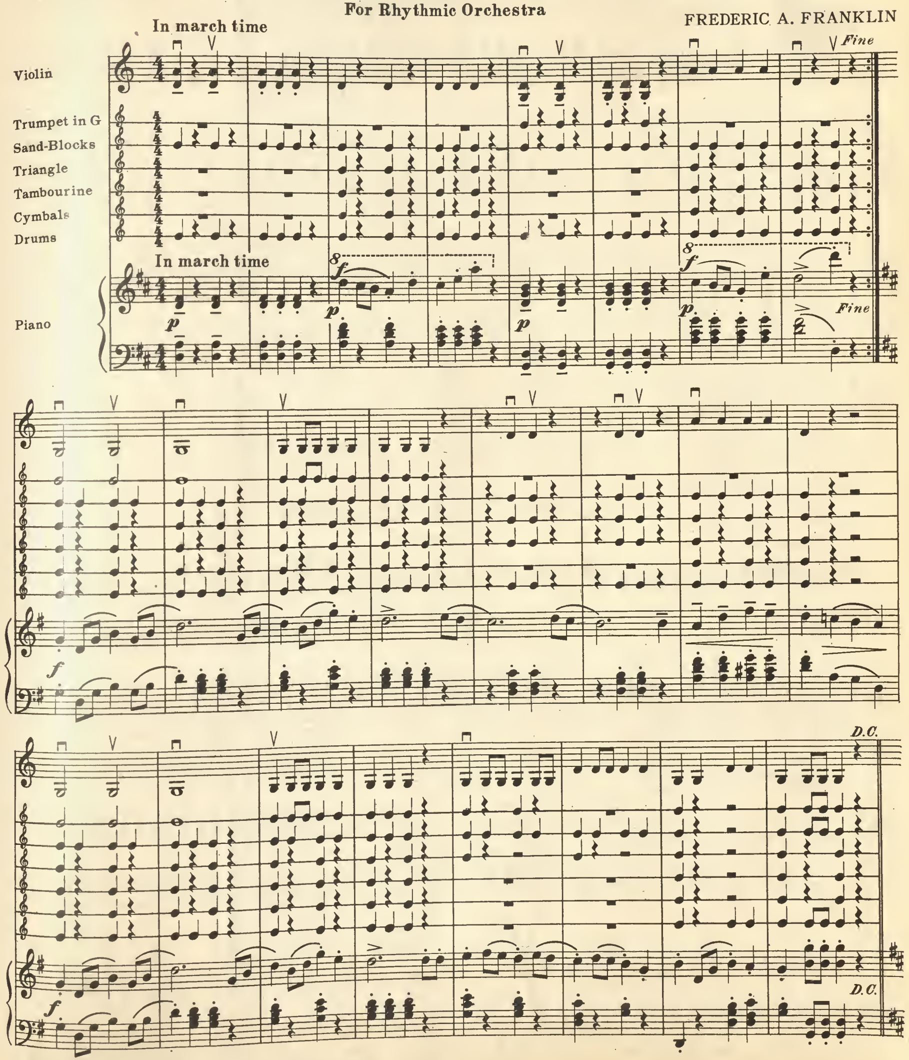
GAIN A BONUS AS OFFERED ABOVE — *Send All Orders to* THEODORE PRESSER CO., 1712-1714 Chestnut St., Philadelphia, Pa. — READ EVERY OFFER SEE PRECEDING PAGES

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

DRUM, FIFE AND TRUMPET

For Rhythmic Orchestra

FREDERIC A. FRANKLIN

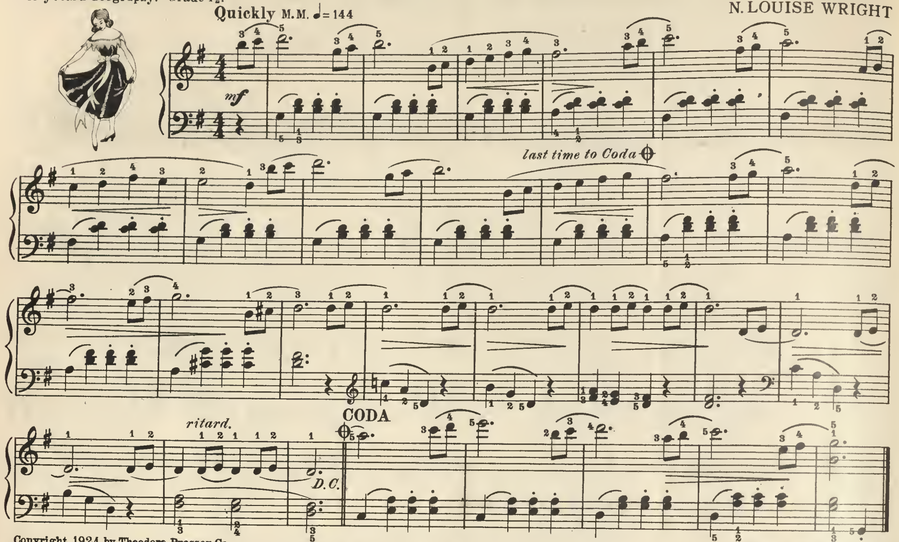


Other Music Sections in this issue on pages 645, 673, 681.

One of the very first pieces, with a little "Keyboard Geography." Grade 1½.

A SCHOOL DANCE

N. LOUISE WRIGHT


Quickly M.M. ♩=144
mf
last time to Coda
ritard.
CODA
D.C.

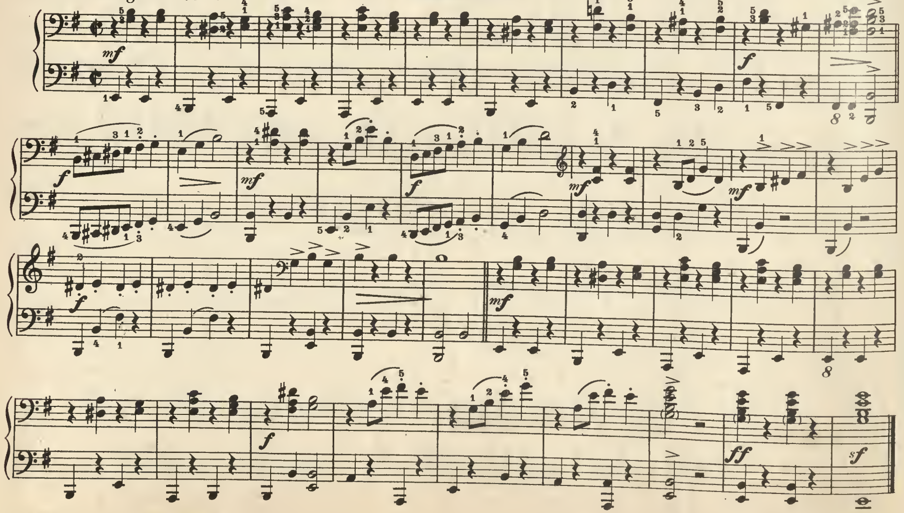
Copyright 1924 by Theodore Presser Co.
British Copyright secured

An original four hand miniature.

LITTLE GIPSY SONG

SECONDO

LEOPOLD J. BEER Op. 64, No. 4

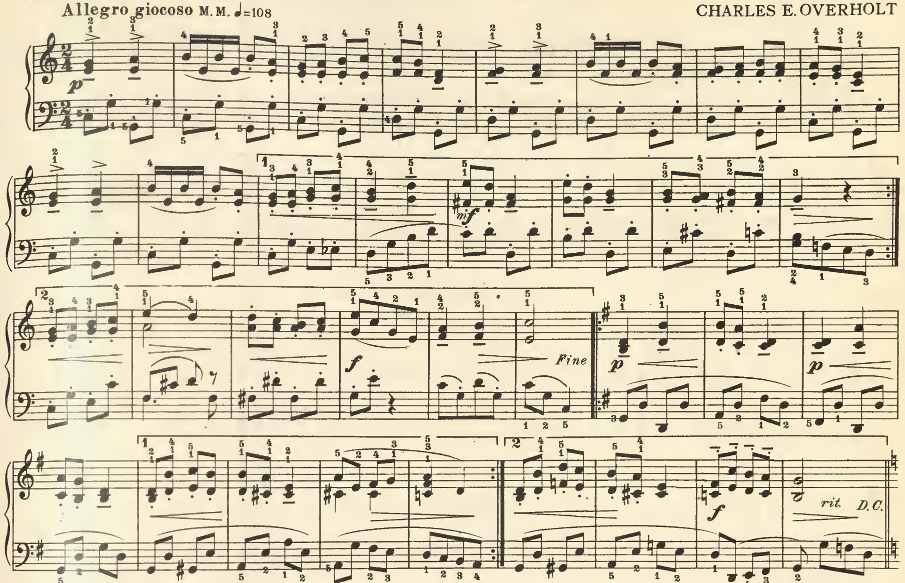

Allegro M.M. 𝅗𝅥 = 108
mf
f
mf
mf
f
mf
f
ff
sf

Copyright 1927 by Theodore Presser Co.
International Copyright secured

A lively march; just under the hands. Grade 2.

RED BIRD MARCH

CHARLES E. OVERHOLT

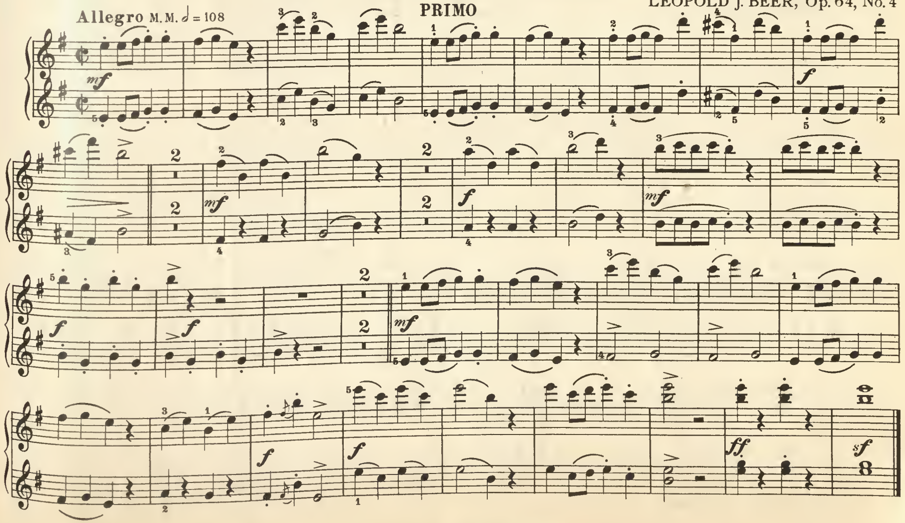

Allegro giocoso M.M. ♩=108
p
mf
f
Fine
p
p
f
rit.
D.C.

Copyright 1928 by Theodore Presser Co.
British Copyright secured

LITTLE GIPSY SONG

PRIMO

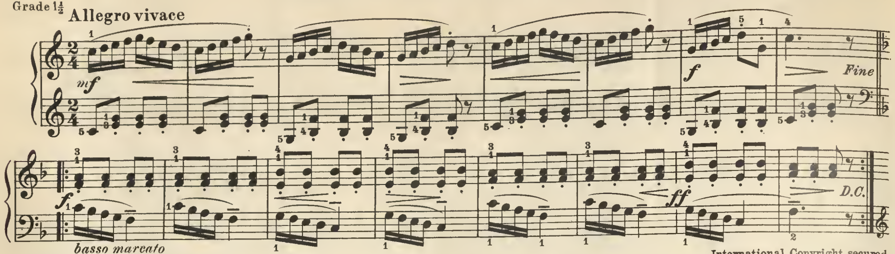
LEOPOLD J. BEER, Op. 64, No. 4


Allegro M.M. 𝅗𝅥 = 108
mf
f
mf
f
f
mf
f
f
ff
sf

BRIGHT AS A BUTTON

Mostly in "Five Finger Position."
Grade 1¼

WALTER ROLFE

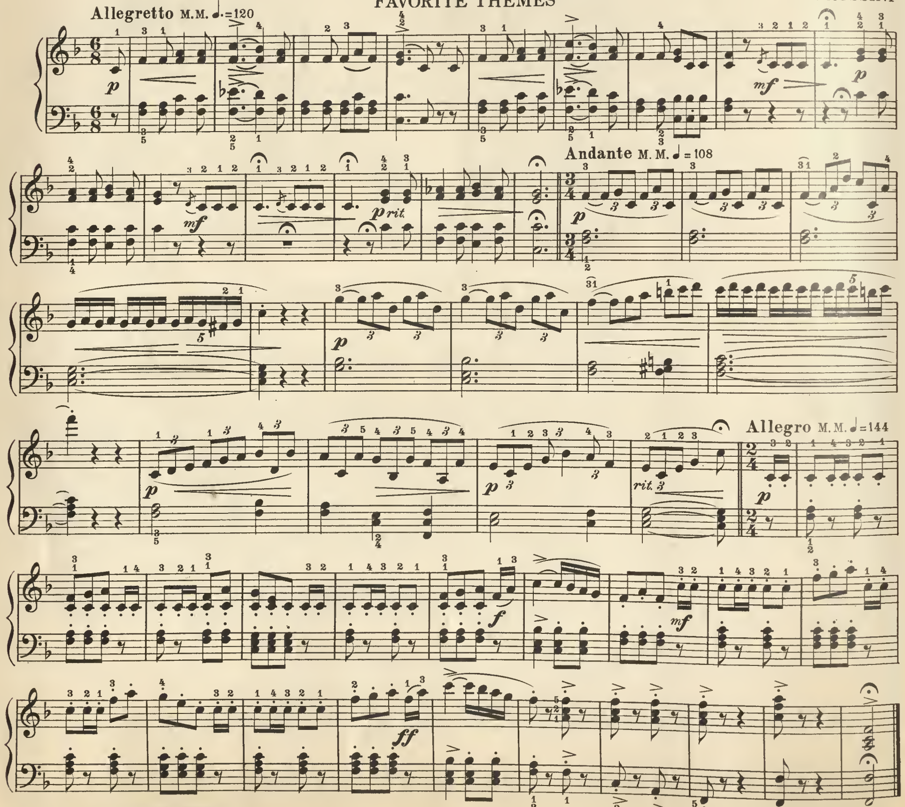


Copyright 1925 by Theodore Presser Co. International Copyright secured

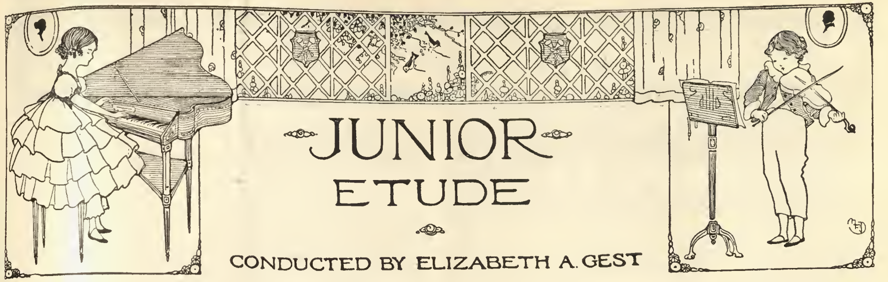
WILLIAM TELL

FAVORITE THEMES

G. ROSSINI



Copyright 1918 by Theodore Presser Co.

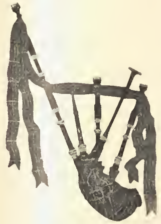


JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

??? Ask Another ???

1. Who were the troubadours?
2. What is a rondo?
3. What is the English Horn?
4. When did Schumann die?
5. What is the dominant of the Key of E♭ minor?
6. What is meant by a six-four chord?
7. What is meant by *Da Capo?*
8. What is the Italian musical term for getting slower?
9. When the signature has three flats, what is its relative minor?
10. What instrument is this?



(*Answers on next page*)

Question Box

Dear Junior Etude:

I enjoy working out the puzzles very much, but I would like to know how you determine the winner if there are quite a few correct answers. Does it depend on the answer you receive first?

From your friend,
Margaret Webb (Age 13),
Mississippi.

Answer. Of course, a great many correct answers are generally received to the puzzles, but you will notice in the conditions of the contests it says that the *neatness* becomes very important, and a paper that is not neat, and in fact is not neater than most of the others has no chance. Some of the papers are so far ahead in this matter that the contest is not even close. Sometimes there are several nice looking papers among the correct ones; then, for instance, if age eleven is just as correct and as neat as age fifteen, age eleven will be the winner. Also sometimes there is more than one possible answer to a puzzle, and here again the rule of neatness applies. So sometimes if you wonder why you did not get a prize when your answer was correct, just remember that somebody else, your age or younger, sent in a better looking paper.

Tone-Treasure

By Hope E. Stoddard

Mary went down through the woods one day,
The leaves had never a word to say;
They did not sing and they did not sway,
But mute as a broken harp hung they.

Over the brooklet she bent an ear,
As it frothed along all lacy and sheer,
To find if it laughed or shed a tear—
Yet never a gurgled note did she hear.

Then the strong-armed wind came driving the trees,
Came straggling the strands of grass—the tease!
Came bringing the flowers down to their knees,
Yet never a sound did she hear from these!
And when the rain had begun to fall
And cover the grass like a glossy shawl,
She listened to hear the droplets call,
But never a sound did they make at all!

Then she listened again for a bird's sly cheep,
As it curls in its head and goes to sleep,
For the moo of a cow or the baa of a sheep
Or the sight of the grain as it waves knee-deep.

But hark as she would and list as she may
She heard not a rustle along her way,
While the trees drooped low and the grass grew grey
And the silent night draped the silent day.

It was late for Mary to be outside,
And she whimpered a bit, and a bit she cried,
"O World so mighty, O World so wide,
With your leaves and flowers—have all of you died?"

She lay her cheek to the earth in alarm;
Then a small voice said, "We mean no harm,
But the lisp of the trees and the laugh of the storm
Await the work of a child's own charm.

"A tree can only receive its note
From songs in a happy child's throat;
From playing of tiny fingers float
The rhythms for bird and bell and boat.

"We harbor all music far under the ground—
The liquid trill, the warbled round,
The smooth-flowing scale and whistled sound—
All these we gather where'er they are found.

"You cry, dear Mary. Do you forget—
The forest is still and the leaves hang wet
Because you have made them no music yet,
With hand laid soft on key or fret?

"No trills you play; so the leaves hang dead.
No chords you try; so all sound is fled
From the brook—the fountain is sped
To misty rocks with its words unsaid.

"Had you but lightly spun your scale
You would be tracing it in a gale,
And high and low on hill and dale
Each tree would be giving you back your tale."

Out from the grass came Mary's bright head,
Up she arose from her mossy bed.
"Thanks to you, Earth, for your word!" she said,
Then down the path to her home light sped.

The brook was silently waiting its cure;
The leaves were listening, just to make sure;
The wind had paused on its noiseless tour—
When music came floating up, clear and pure!

Mary, with notes at each finger end!
Mary, with trills and triplets that send
Laughter to winds as they rush and rend,
Songs to the trees as they toss and bend!

Next morning she followed the self-same way,
A concert of bees and birds held sway,
But underneath all she could hear them say,
"Thanks, thanks, for the music you made us today!"

Melody Etude's Musical Party

A Story in Three Part Song Form

By Alice H. McEneny

Statement

Melody Etude was having her lesson at Miss Harmony's house on Education Road. Melody loved music, but her playing lacked expression, because she could not remember her musical terms.

"Play FORTE now, Melody, MAESTOSO," said Miss Harmony. The girl played softer. "No," said her teacher, playing the same phrase with glorious tone and stately tempo.

"Oh, that IS much prettier," said Melody.

"Look, Melody; this passage is marked FORTE, MAESTOSO, meaning, LOUD, MAJESTICALLY. Imagine you are playing a grand march for some great personage; that is the true spirit."

"But I can't remember Italian words. They are so hard to say."

"Well, Melody, I will try a surprise plan to help you remember them."

Development

Tuesday morning Melody received a pink card which read:

Melody Etude is invited to a
MUSICAL TERMS PARTY
at the home of Miss Harmony
Friday Evening Education Road

On Friday evening an excited party assembled at Miss Harmony's home. Each pupil was given a pink cardboard sign bearing a musical term in big black letters upon it. Melody's read: MAESTOSO, and underneath, MI-ES-TOE-SO. In the music room Miss Harmony announced that each pupil would act the term assigned to them. Those having terms referring to tempo would walk across the room, indicating by manner and expression the meaning of the term suspended about their necks. Girls having terms relating to tone would sing, to give the required shading.

ALLEGRO was chosen first. She rose and smiling danced across the room.

RITARDANDO came next. She began to walk quite briskly, slackening her pace gradually until she walked so slowly the

(*Continued on next page*)

JUNIOR ETUDE—*Continued*

Melody Etude's Party

(Continued from page 717)

pupils feared she would never reach the other side of the room.

Grace Note was chosen to give CRESCENDO. She began to sing softly, increasing in tone until she stopped from lack of breath.

Melody arose to give her idea of MAESTOSO. With a dignified air she strode over the carpet in such a majestic way that one imagined a queen was passing.

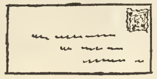
After all had performed Miss Harmony distributed pink slips on which the terms were printed, with space for definitions opposite each. A prize was offered for the best list.

While the lists were corrected, the girls were served with pink ice cream and white frosted cookies with bars of music traced in chocolate icing. Miss Harmony announced that Melody had won the prize—a bracelet inscribed with these words: Concentration Conquers All.

Recapitulation

At Melody's next lesson her piece was played with a glorious tone and stately tempo.

"That is really MAESTOSO," said Miss Harmony. "And I am sure that my party has taught you something you will never forget. You will play more beautifully all your life because of it."



Dear Junior Etude:

I have been taking your Etude for a year and a half now. I always look forward to it.

I am thirteen years of age and now have been learning music for six years. I have taken the Associate Examination, London College of Music. I generally take three music examinations in a year, in accordance with my school examinations. I am now preparing for the advanced division of the University of South Africa Music Examinations, also, higher harmony. I am very fond of music and enjoy my lessons, and my practicing.

I live in the country, forty-six miles from a town.

From your friend,
Lois S. Davies (age 13),
Komgha, Cape Province,
South Africa.

Dear Junior Etude:

I wish very much to join your club and hope you will tell me how to do it. I will be a loyal member.

From your friend,
Evelyn Brooks (Age 14),
Virginia.

N. B. There is no Junior Etude Club of any kind. This has been frequently stated before in these pages. Many music pupils have formed their own clubs and many music teachers have formed clubs for their pupils, and members of these clubs write and tell about their activities. Anyone under the age of fifteen may enter the Junior Etude contests if they care to, whether a member of a club or not and whether a subscriber to the Etude or not. Please remember this and please tell your friends, so that they will not write and ask how to join a club that does not exist.

George Handel

(Prize Winner)

(Note. The words in Capitals can all be spelled on the keyboard and were written in staff notation in the original.)

George Handel, an ACE among musicians, was A German, born in Halle, in 1685. His Father wanted him to BE A lawyer, but he was willing to FACE his Father's displeasure to FEED his desire to study music. At the AGE of seven he smuggled a clavichord into the attic where he slept. When everyone was ABED he would sit on the EDGE of his chair and play his instrument and then go back to BED. His Father was DEAF to his music until he heard him play before the Duke, who BEGGED his Father to let the boy go on with better teachers, although they asked a higher FEE. Although jazz is the FAD today, it cannot EFFACE Handel's beautiful operas and oratorios, and his reputation has not begun to EBB. His oratorios are GAGED among the best; they ADD to our many glorious songs. He died in 1759 and is buried in Westminster Abbey.

Patricia Campbell (Age 10),
Illinois.

ANSWERS TO ASK ANOTHER

1. Wandering minstrels who wrote verses, composed tunes to them and sang them throughout Europe, during the Middle Ages.
2. A Rondo is a form of musical composition in which the principal theme recurs between secondary themes.
3. English Horn is a woodwind instrument, a little lower than the oboe.
4. Schumann died in 1856.
5. The dominant in the key of E♭ minor is B♭. "Dominant" means "ruling chord."
6. A six-four chord is any triad in its third position, called "second inversion." For example, G, C, E, is the second inversion of the C major triad. From G to E is a sixth and from G to C is a fourth, hence its name.
7. *Da capo* means, from the beginning.
8. *Ritardando* or *rallentando.*
9. C minor.
10. Bag-pipe.

Little Biographies for Club Meetings

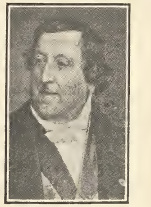
No. 11—ROSSINI

You know some composers were more interested in opera than in any other form of music, and to this group Rossini belongs. He was born in Italy in 1792, and he is the first composer studied about in the Little Biography series, who was not born in Germany!

Germany has been a very prominent nation in musical affairs; and a great many of the most famous composers of all time have been German. But Italy and France also have had a very important part in the development of music.

Palestrina, who lived long before Bach, having been born in 1524, was one of the most famous of Italian musicians; but, as he lived so long ago and wrote nothing but choral music, it is only given by well trained choirs and would be impossible to present at your meetings, so he was not included in this series.

The two Scarlattis were other famous Italian composers. The father was born in 1657 and the son in 1685, the same year as Bach and Handel. The father wrote operas and the son wrote for the clavichord.



Gioacchino Rossini
1792 — 1868

Gioacchino Rossini (pronounced Jo-ah-keé-no) was born in 1792. He was denied a happy family life; for, when he was only four, his father was arrested for expressing political opinions, his mother went away to become an opera singer, and little Gioacchino was brought up by a butcher who was not even related to him. But he was treated well and given music lessons, and at the age of ten he could play the piano and horn and could sing. He was much interested in the compositions of Haydn and Mozart and soon began composing himself. Later he wrote many operas and went to Paris to become a conductor of opera. After his death in 1868, his money was used to found a conservatory of music in Italy.

His best known operas are: "The Barber of Seville," "Semiramide," "William Tell."

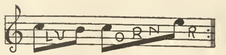
The famous "Stabat Mater," an oratorio on a sad and somber Biblical subject, with the music written in a gay and pompous manner, is a striking example of an unsuitable combination of words and music.

Some of his operatic themes arranged for piano, that you could play at your meetings, are: *Themes from William Tell,* arranged by Greenwald; *Fantasia from Barber of Seville,* arranged for four hands by Vilbac.

If you have a phonograph, there are many brilliant vocal solos from the operas that you could hear in this way.

Questions on Little Biographies

1. Who was Rossini?
2. When was he born?
3. Name one of his operas.
4. Why is his "Stabat Mater" criticized?
5. Who was one of the greatest of all Italian composers before this?
6. Name another famous Italian composer.



Dear Junior Etude:

We organized a music club a few years ago and call it the "Bird-in-Hand" Music Club. There are about seventeen members and they all seem interested, because they all attend every meeting. The meetings are the last Friday of each month, in the homes of the members. We have ear-training and sight-reading and are studying for a music contest which will take place in the near future. We also study the history of music.

From your friend,
Elma K. Denlinger (Age 14),
Pennsylvania.

Dear Junior Etude:

I am a little girl in the state of Wyoming. We have a musical club but have not yet named it. I have been taking the Etude for a long time and like it very much. We have only six in our club. I am in the sixth and I am 13 years old. We have meetings twice a month. First of all we have a study of the great composers, then musical programs.

Your friend,
Annie Taylor (Age 13), Wyoming.

Dear Junior Etude:

I have been reading the letters in the Junior Etude and find them very interesting. We have a club that we call the Mozart Music Club. It meets once a week. We study the lives and works of the famous composers.

From your friend,
Catherine Elaine Hungerford,
(Age 9), Texas.

JUNIOR ETUDE—*Continued*

JUNIOR ETUDE CONTEST

The Junior Etude will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"History of Music." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not. All contributions must bear name, age and address of sender written plainly, and must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of September. Names of prize winners and their contributions will be published in the issue for November.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

A Musical Genius

PRIZE WINNER

I did not know whether it would be better to write about a musical genius, or to tell how much I would like to have been one; but that is God's gift. So I am just going to practice well and learn all I can about music, so I will become a good musician some day. I think Mozart a wonderful musical genius; he composed so beautifully.

He says, "When I am quite alone, riding or walking, or when I cannot sleep, my musical thoughts come in streams. Those that please, I keep. They are like beautiful pictures or a vivid dream. Later, I write the notes down, for the whole composition is finished in my mind, which is truly a feast."

It is too bad that one who brought so much beauty into the world had to die a pauper; for no one knows just where he is buried.

Nadean Conley (Age 8),
Oregon.

A Musical Genius

PRIZE WINNER

A musical genius is one who is endowed with a peculiar power which enables him to interpret his sorrows, joys, whims and other moods, so as to enable others to listen and feel the master's music.

There are many things in which a musical genius may excel. For instance, one might excel in the composing of operas, another in composing of sonatas, waltzes and rondos. Of course, these are just a few things in which a musical genius may excel.

Even if we are not geniuses in any part of the large field of music, we may seek to better our knowledge of the fundamentals of music and thus appreciate a true musical genius.

Esther Vogt (Age 13),
California.

Ada and Her Practicing

(Prize Winner)

(Note. The words in Capitals can all be spelled on the keyboard and were written in staff notation in the originals.)

ADA and her DAD, while having A FEED of CABBAGE and BEEF in A CAFE, were talking about Ada's music. When told to practice, ADA would always pretend to BE DEAF or FAGGED out. Her smiling FACE FADED as she BEGGED her DAD to let her stop her lessons. But he said to her, "My BABE, if you practice well I'll get you A BEADED BAG." DAD did not need to BEG her any more. ADA practiced well to please her AGED DAD and found that she won a BADGE for her good work and realized that practicing always pays.

Ruth Pardee (Age 13),
Illinois.

A Musical Genius

PRIZE WINNER

Among the great musicians whose lives I have studied, it seems to me that Franz Schubert was a musical genius of towering importance. Though he could not do the astonishing things that Mozart could do when a child, his ability to write music when he was older was very unusual. His brain is compared to an everlastingly bubbling fountain, because of the many wonderful songs he composed.

Perhaps if Schubert had had the advantages in early life that Mozart had, he would have done as great or greater things.

One of Schubert's best known songs, "Hark, Hark, the Lark," was composed on the back of a menu card. Other songs are "Ave Maria" and "Erl King."

Schubert knew and loved Beethoven. His last wish was that he should be buried beside him. The wish was granted, and now the "Master of Symphonies" and the "Master of Song" rest side by side.

Doris Bentley (Age 14),
Montana.

HONORABLE MENTION FOR APRIL ESSAYS

Nettie Porton, Betty Faxon, Alice Fifarek, Mary Frances Gary, Helen Erickson, Annie Moore, Harry Echard, Inez Poe, Arleen K. Wilson, Dorothy Glines, Anna Marie Griffen, Marie Tilley, Frances Domin, Joan Adele Wagner, Selma Messer, Esther Gerhardstein, Mary Catherine Yale, Helen Batsch, Marion Powell, Martha Harrison, Stefan Bielinski, Regina Gracious, Thaddeus Jasiorkowski, Doris Ledbetter, Gladys Vickers, Wilson McGrath, Lorraine Geyer, Elizabeth Blair, Helen White, Martha Knight, Elita Sherod, Daisy Bell Winer, Haxel Fuller, Shirley Barnwell, Rosemarie O'Reilly.

PUZZLE CORNER

Honorable mention for April puzzles:
Helen Jasiorkowska, Edward Stevens, Catherine S. McCandless, Mary Fallahan, Walter F. Anderson, Bertha Newland, Lillian Arnold, Nina Dodson, Margaret Nan Bennett, Marguerite Neumann, Katherine Rabe, Winifred Biggerstaff, Gertrude A. Considine, Sara Loomis, Sarah Bellamy Lovelace, Mary Sardou.

PRIZE WINNERS FOR APRIL PUZZLES

Evelyn V. Rossman (age 10), Montana.
Ruth Pardee (Age 13), Illinois.
Patricia Campbell (Age 10), Illinois.

Dear Junior Etude:

I am taking piano and violin lessons from my sisters. We have an orchestra in our family consisting of first and second violins, obbligato violin, viola, 'cello, double bass, flute and piano. We are eight in the family and all play. My father has made one violin and is making three more. I enjoy reading the letters in the Junior Etude. We hear many good violinists over the radio.

From your friend,
Valborg G. Pearson (Age 11),
Minnesota.

My pieces are such pretty things,
I love to hear them played;
And when I do my very best
I help them to be made.

Have You Faith in Yourself?

Have you ever wondered whether or not it would pay you to take up a special course in music and train for something bigger in your work? State Departments of Education recognize schools of high scholastic training. You can earn a Diploma, Degree or Teacher's Certificate through our school, which is issued by the authority of the State of Illinois.

Earnest, ambitious students are invited to send for our catalog and sample lessons. We send them without any obligation and they show how it is possible to get complete courses without having to go away from home for an expensive course.

We have been offering our courses to music lovers through The Etude columns for many years. If you haven't sent for literature before DO IT NOW! Check on the coupon below what particular course you wish to see and we will send sample lessons and quote special terms to you.

If you want to advance in your music, get full details now of the courses which have started others on the road to success. There can be no *question* about its paying when so many thousands of musicians are advancing through the aid of our courses to positions of responsibility and influence.

A Public School music graduate writes: "I am now the director of the Community High School Orchestra, having received my certificate from our superintendent upon the recommendation of the State Board after presenting my credits received through my studies with your institution."

Extension Courses Growing in Popularity Each Month

There is a greater demand all the time for the courses we offer, as they fit teachers for better positions. This is an age of specialization and the specialist is earning fully double or more the salary of a musician with only a general knowledge. Openings in the music field are growing very rapidly. There are big paying positions for those who are ready for them.

A Diploma is the key to the best teaching position. Do you hold one?

Our Diplomas and Degrees are Awarded by the Authority of the State of Illinois

It is up to YOU. On your own decision will rest your future success. Fit yourself for a bigger position—demand larger fees. You can do it! You can easily and quickly fit yourself right at home through Extension Courses.

Now is the opportune time for you to clip the coupon below. Get it in the first mail. You perhaps have seen this ad many times before. Don't waste any more time! The coupon will bring you information about the lessons which will be of untold value. No obligation on your part!

More than 200,000 ambitious men and women have gained proficiency in these various branches of music by the University Extension Method. And to you we offer the same advantages which were given to them.

This Is *Your* Opportunity—Mail the Coupon TODAY!

UNIVERSITY EXTENSION CONSERVATORY, Dept. B1
Langley Avenue and 41st Street, Chicago, Illinois.

Please send me catalog, sample lessons and full information regarding course I have marked with an X below.

☐ **Piano, Normal Course for Teachers**
☐ **Piano Course for Students**
☐ **Public School Music**
☐ **Cornet, Amateur**
☐ **Cornet, Professional**
☐ **Organ (Reed)**
☐ **Voice**
☐ **History of Music**
☐ **Harmony**
☐ **Violin**
☐ **Guitar**
☐ **Ear Training and Sight Singing**
☐ **Mandolin**
☐ **Adv. Composition**

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

How long have you taught Piano?................How many pupils have you now?..........Do you hold a Teacher's Certificate?..........Have you studied Harmony?...........Would you like to earn the Degree of Bachelor of Music?..........

Choirmaster's Guide

FOR THE MONTH OF NOVEMBER, 1928

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

Date	MORNING SERVICE	EVENING SERVICE
FOURTH	**PRELUDE** Organ: Woodland Idyl......Zeckwer Piano: Cantilena..........King Hall **TE DEUM** Te Deum in A-flat..............Jones **ANTHEMS** (a) Let the Righteous Be Glad. Baines (b) Earth Hath No Sorrow...Lansing **OFFERTORY** Jesus, My Saviour............Beach (A. solo) **POSTLUDE** Organ: March Processional John Hermann Loud Piano: Triumphal March......Jensen	**PRELUDE** Organ: Tender Thoughts Engelmann-Mansfield Piano. Nocturne in G minor...Chopin Magnificat and Nunc Dimittis, No. 2, in E-flat................Stults **ANTHEMS** (a) An Even Song.......W. H. Jones (b) The Lord Reigneth......Williams **OFFERTORY** His Almighty Hand.........Hamblen (T. solo) **POSTLUDE** Organ. Short Postlude in C...Hosmer Piano: Solemn Procession..Greenwald
ELEVENTH	**PRELUDE** Organ: Melodie in F........Rockwell Piano: Chanson du Matin....Hackett **ANTHEMS** (a) O Be Joyful in the Lord Nomabama (b) My Defence is of God.....Roberts **OFFERTORY** I Will Call Upon the Lord...Morrison (Duet) **POSTLUDE** Organ: Triumphal March......White Piano: Festival March..........Kern	**PRELUDE** Organ: Theme from Symphonie Pathetique ...Tschaikowsky-Barrell Piano: Sunset Glow..........Ketelhy **ANTHEMS** (a) Rejoice in the Lord........Calkin (b) Just as I Am..........Ruebush **OFFERTORY** One More Day's Work for Jesus Kinder (S. solo) **POSTLUDE** Organ: Allegro Pomposo....Sheppard Piano: Fraternal March......Lindsay
EIGHTEENTH	**PRELUDE** Organ: Miniature Suite........Rogers Piano: Ave Maria.....Schubert-Heller **ANTHEMS** (a) What Thou Hast Given Me Coleridge-Taylor (b) Saviour, Like a Shepherd Lead Us Stair **OFFERTORY** Master, I Would Follow Thee. Ambrose (B. solo) **POSTLUDE** Organ: Proclamation ....Diggle Piano. Crescendo ....Lasson	**PRELUDE** Organ: Meditation ....Stults Piano: Twilight Reverie ......Heller **ANTHEMS** (a) Lord, I Hear of Showers of Blessing ....Sheppard (b) Hear Us, O Lord........Schoehel **OFFERTORY** Tarry With Me..............Lansing (Duet) **POSTLUDE** Organ: March Bizarre.........Lacey Piano: March Legere...........Kern
TWENTY-FIFTH	**PRELUDE** Contemplation ....Peery (Violin, with Organ or Piano) **ANTHEMS** (a) Jesus, Gentlest Saviour.....Marks (b) I Will Praise Thee, O God Lerman **OFFERTORY** Be With Us Still..............Jordan (T. solo) **POSTLUDE** Organ: March Pontificale......Becker Piano: Adoration............Atherton	**PRELUDE** Organ: Evening Prayer........Lacey Piano: I Need Thee Every Hour Martin **ANTHEMS** (a) The Lord is Exalted........West (b) O Lord, How Excellent is Thy Name ....R. W. Martin **OFFERTORY** Devotion ....Marks (Violin, with Organ or Piano) **POSTLUDE** Organ: Allegretto Scherzando....Erb Piano: March Celebre........Lachner (4 hands)

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

The ambitious music student can do much to fulfill his or her hopes of future study at some leading school or college of music by securing ETUDE subscriptions. Seek out all nearby homes where there are music lovers and interest them in THE ETUDE. Write the Circulation Department asking for information as to how you may earn money securing subscriptions in your spare time.

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL FOR SALE or WANTED

FOR SALE—1770 Authenticated Steiner Violin for Master Violinist. Harry Stibbs, 152 Salem Ave., Dayton, Ohio.

FOR SALE—Three used A. K. Virgil claviers. Good condition. Oak cases. Price $50.00 each. Address J. Y. B., care of Etude.

ANNOUNCEMENTS

CORRESPONDENCE SINGING COURSE. Small Monthly Payments. Dr. Wooler, Cleveland Ave., Buffalo, N. Y.

MUSIC COMPOSED to your words—Melodies Harmonized—Manuscripts corrected and prepared for publication. R. M. Stults, composer "Sweetest Story Ever Told" and 600 other works, Ridley Park, Pa.

PAPERS on musical subjects prepared for club use. Programs arranged. George A. Brown, Lansdowne, Pa.

EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By Edgar Alden Barrell

Themes from William Tell, by G. Rossini

A story of Rossini's life will be found on another page of this month's Junior Etude.

The opera, "William Tell," was Rossini's masterpiece. It had its first performance in 1829, which, as you may remember if you are good on dates, would be only two years after the death of the immortal Beethoven.

Three tempos—or *tempi*—are indicated in this arrangement: *allegretto, andante,* and *allegro.* By now you surely know what each of these words means. Then there are three kinds of time used: 6/8, 3/4 and 2/4. What a fine exercise for the pupil who needs "brushing up" on some of these first principles of music.

The last of the three themes will perhaps be already familiar to you, if the others are not. All are attractive and easy to remember, once you have heard them.

Red Bird March, by Charles E. Overholt

This march will be liked especially by those children who have the pleasant task of playing for school or class marches.

The divisions of this piece are as follows: 32 measures in C major; 16 measures in G major; and then 16 measures in C major again. What easy keys these are! Some day when you are a little older and wiser you will not mind if there are as many as five or six sharps or flats in the signature.

Giocoso—which we think we have already defined for you in a recent Junior Etude—means *in a happy, and rather joking, mood.* When school lets out in June you feel so free, do you not?—as though you hadn't a care in the world—and that is exactly the way you should feel when you play this march.

Little Gipsy Song, by Leopold J. Beer

You have long ago discovered, we imagine, what fun it is to play piano duets. It is like some new and fascinating game, not at all like a duty that must be performed.

Perhaps you like to play the *Primo* better than the *Secondo,* or the other way round—but do not make the great mistake of always playing the same part.

There are, as can easily be seen, only ten measures—instead of sixteen—up to the first double bar line. Gipsy music is like that; its divisions are much shorter than we find in other music.

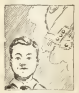
When learning this *Little Gipsy Song* play it only about half as fast as marked. Then when you are sure of your fingers you can play it "up to time."

A School Dance, by N. Louise Wright

The left hand is so very simple that you can devote most of your attention to the right. Study the fingering, measure by measure, and you will soon see that the composer has very kindly chosen for you the best fingers to perform each little task.

Measures 17-24 are really what we call an "interlude"—something placed in between sections of a piece occasionally. Then in the next measure the main melody appears again.

Bright as a Button, by Walter Rolfe



All of us know the expression "bright as a button"—and, by the way, it is a brass button, such as soldiers and door-men wear, that is meant. Those are the shiniest kind.

Mr. Rolfe, one of the Junior Etude's best friends, writes unusually nice pieces for young pianists. This composition seems to us rather like a musical portrait of a very "smart" red-headed boy; the sort of boy that *always* knows his arithmetic problems and can spell great big words, like "geography," without winking an eyelash. Such a boy is often said to be "bright as a button."

Vivace means *in a lively manner.*

Drum, Fife and Trumpet, by Frederic A. Franklin

We are certain that you all enjoyed the "rhythmic orchestra" number printed in last month's Junior Etude, and so we are giving you another one. These are fine for your rhythm, and if you happen to have any trouble in that respect, *do not be afraid to count out loud.* It is the quickest way to improve. Or you can at least beat time with your foot, which is what many, many older musicians still do sometimes.

How to Teach the Names of Keys

By Lotta A. Belden

Seven cards to fit the white keys are cut out and lettered. Two colors may be used for the black key groups. The pupil's attention is focused on the middle C in the two-black-key group.

Now he finds the white key below the two black keys. After being given its name he places the proper card on the key. He now plays every C octave by octave, as high as the keyboard permits; then he repeats the process, going below middle C.

E, as being the key above the two black ones is next taught. Then D is added, it being the key in the middle of the black notes. To make it interesting the two black keys may be called mountains and the white keys valleys. In each new key the letter card is added. With very young pupils only the names of these three keys and perhaps B, of three-black-key group, should be taught.

The three-black-key group is taught in the same manner. But B must be learned first, as the pupil must later get the association of C and B below.

The pupil is drilled in skipping about fluently, and should be able to name the keys backwards.

In group teaching these lessons can be made interesting games; the child who names the key first receives a bead. The one receiving the most beads wins the game.

Answers to Can You Tell? Group No. 16

SEE PAGE 643 THIS ISSUE

1. Haydn, Mozart and Schubert.
2. A *Trio* is a composition for three instruments, while a *Terzetto* is for three voices.
3. In August, 1787, when it was applied to the Southwark Theater (Philadelphia) to forestall the opprobrium linked then with things "theatrical."
4. Seventy-four years.
5. *Diminuendo* and *decrescendo.*
6. A composition in contrapuntal style, originally without instrumental accompaniment, for the church service.
7. Schumann and Chopin.
8. "Peer Gynt" Suite, by Grieg.
9. Twelve.
10. A *Cradle Song;* also known in German as *Wiegenlied,* in French as *Dodinette,* and in English as *Lullaby.*

WATCH FOR THESE TESTS OF YOUR STORE OF KNOWLEDGE, APPEARING IN EACH ISSUE OF "THE ETUDE MUSIC MAGAZINE."

To Acquire Fluency

By A. R. Keefer

Fluency means a complete comprehension of every mechanical medium possible to perfect, in addition to a clear mental understanding of the text, including the ability to digest the musical material by a full analysis of form, construction and the descriptive program. If the selection is episodal or dramatic, the imagination and fantasy are very big factors towards a finished and artistic execution. No point of entire perfection is obtainable, for the most exacting artist, no matter how long he plays a piece, is ever striving to make his work better in every way, be it but a small prelude of Chopin or a mighty fugue of Bach.

Fluency depends upon the mind and mechanism. Practice with intense concentration and waste no energy in any way. Acquire perfect finger control and independence. This can be done best of all through simple studies. Five finger studies to be done in all degrees of power and various rhythms are to be recommended, then, in like manner, scales, arpeggios and chords, grace of movement and beauty of tone quality always being sought. Fluency of fingers means nothing without soul and expression. Mozart and Bach are best perhaps for this because of their wonderful form and variety of material in musical shading, phrasing and contrasts of expression.

I have spoken but generally, but I feel that perhaps the secret of fluency is to stick to one thing until it is mastered, and it is always best to commence with a simple piece or a portion of some classic. Concentrate on small phrases: absorb every detail; and fluency will be sure to follow.

It is not a question of how old you are, or of how long you study and practice, but of how thoughtfully you do it. If you have done nothing to cramp your muscles or stiffen your wrists and if you work with a purpose, fluency is surely obtainable.

Strive to please the eye, ear and soul during your own private practice, always listening to and criticizing your work with the greatest care. Only by practicing correctly can practice make perfect. Regularity and peace of mind must be part of your system, for music is the very essence of order and nicety.

MUSICAL BOOKS REVIEWED

When asked "When do you find the time to read?" a certain college president was wont to answer in some such way as this, "When duties are multiplying and each seems of paramount importance, when the hours seem compressed into minutes and the minutes slip away like seconds, when my nerves seem stretched to the breaking point and every effort seems futile, then I push all the paraphernalia on my desk to one side, take a good book from its shelf and prepare myself for an hour of quiet, profitable enjoyment."

If members of the musical profession are to get reading done—and read they must if they are to live life to its full—it is to be accomplished in some such way as this. And in order that books to the liking may be had at such a time, the following may be glanced over with a view to deciding which shall be chosen next.

The Simple Story of Music, by Charles D. Isaacson (publishers, Macy-Masius, price, $3.00), is indeed so simple as to be startling. We do not want to think of music as a cure for heaviness in the pit of the stomach or for a buzz in the ears. We do not want to consider it a prescription for a headache or a poorly digested dinner. But here we have it described so, in black and white, and must perforce admit that it is all these things.

Music herself must be a little tired of being put in the glass case, ART. After a strenuous day flitting from the whistling lips of the paper-boy to an automobile horn, from the chimes of the Cathedral to the warning signal of a policeman, from the throat of a bird to the murmur of factory machinery at work, she is a little weary of being dressed every evening in her stiff brocades, or being set on a high platform and of being applauded and beflowered as though she were a golden idol.

So here is a book that sells music, as it were, in peanut bags. Take a dozen for a dollar! Take some home for the children. They'll like it! They'll begin to hear music in their pillows at night, to hear it in the squeak of their new shoes, to hear it when they rustle the leaves of their school papers.

Books concerning songs of the early American periods are meeting a strong popular demand, judging from the rapidity with which they are being turned off the press. In *Yankee Doodle-Doo* (Payson and Clarke, Ltd., price $5.00), by Greenville Vernon, for instance, are given songs of the early American stage. Our historians heretofore must have been largely of the congregation of stern and straight-laced Puritans and have given us only the dark side of the picture. For the vivid outpourings of light and color in these fanciful songs comes as a complete surprise to modern ears accustomed to the godly songs and pious protestations of the early Americans. Indeed, many of these songs have a piquancy which quite puts to shame some of the present day melodies.

A book such as this offers, besides musical gems, a most pleasureable means of obtaining quaint side-lights on American history—just as generations to come will learn from our "Over There" and "Keep the Home Fires Burning" what sentiments buoyed us up during the Great War period.

Weep Some More, My Lady (Doubleday, Page & Co., price $4.00), by Sigmund Spaeth, is written in a more humorous vein, and the songs used are the soft sentimental ditties of our forefathers. Americans, Spaeth says, are incurably self-pitying, and we begin to believe it when we see such titles as "Nobody's Darling," "Too Late," "The Letter Edged in Black" and a hundred others guaranteed to make one cry. There are pictures, too, where the weeping-willow, the urn and the tombstone are conspicuously in the foreground.

Temperance tunes (for and against), Negro songs, ballads and "Nondescripts of the Nineties" all afford inexhaustible material for the ladies and gentlemen who would "weep some more."

A volume as hilarious as the foregoing is lugubrious is *Gentlemen, Be Seated!* (Doubleday, Doran and Company, price $4.00), by Dailey Paskman and Sigmund Spaeth. It will bring many a good laugh to those who have not quite forgotten the excitement of a "Minstrel Show"—the parade from the station, the band taking its place on a raised platform in the rear of the stage, the ringing of a bell, the raising of the curtain amid a burst of applause and the man in the exact center of the circle raising his voice in a sonorous, "Gentlemen, be seated!" After Mr. Bones, Mr. Tambo and the others are introduced the music strikes up and we are treated to a gay half hour with "Songs the Minstrels Taught" followed by "wheezes" of the old minstrels.

Slap-stick comedy runs riot and songs with real force and melody are given, then histories of famous minstrels and minstrel centers. The pictures of celebrities and the amusing pen sketches bring many a laugh.

After the pure enjoyment to be found in reading such books as these we are apt to look at our piled up work with some reluctance—that is, until encouragement comes in the form of another volume, *What we Hear in Music,* by Anne Shaw Faulkner (published by the Victor Talking Machine Company, price $2.75), which contains one hundred and forty-four lessons illustrated by sound-reproducing machine records.

A "reference book" does not adequately describe it, for it is admirable in its literary as well as in its encyclopædic aspect. It describes vividly opera plots, the "stories" and construction of nearly all the well-known melodies (as *Melody in F* or *Humoresque*), gives a history of musical development, defines musical terms, differentiates between orchestral instruments, and presents orchestras, composers and virtuosi. This is only the briefest presentation of the valuable features of this book. It forms an incentive to anyone interested in music, besides being a truly remarkable guide to classes who wish consecutive lessons in the musical art.

But the "reading hour" is over and the work-a-day world calls too insistently to be withstood. The readers close the last book and turn to their studies, their teaching or their practice. But how immeasurably lighter the tasks seem, now that they have contemplated for a time the vast beauty that their performance entails! When they next hear the exclamation, "When do you find time!" they have the answer ready on their lips, "Whenever the need is so great it cannot be ovelooked; *then* we find time."

Two of the latest books By John M. Williams

John M. Williams'
THE MAJOR SCALES

A new approach to an old subject. Contains all the major scales with directions for writing, building and playing. Also diagrams explaining the laws of tonal magnetism and twelve "Honor Rolls."

Price, $1.00

John M. Williams'
THIRD GRADE PIANO BOOK

A splendid addition to Mr. Williams' already famous course. The pieces in this book blend, as it were, from the last selection in the Second Grade Book into the Third Grade with the least perceptible difficulty. All pieces preceded by preparatory exercises.

Price, $1.00

OTHER FAMOUS WILLIAMS BOOKS

JOHN M. WILLIAMS' VERY FIRST GRADE PIANO BOOK
The beginner's book with the keyboard chart.......... Price, .75
JOHN M. WILLIAMS' FIRST GRADE PIANO BOOK
The beginner's book that fits the hand like a glove.......... Price, 1.00
JOHN M. WILLIAMS' SECOND GRADE PIANO BOOK
The book to develop keyboard freedom and relaxation........ Price, 1.00
JOHN M. WILLIAMS' GRADED SIGHT-READING BOOK
Vol. I. Short phrase in linear reading, then chords.......... Price, 1.00
JOHN M. WILLIAMS' GRADED SIGHT-READING BOOK
Vol. II. Developing in progress by charming pieces.......... Price, 1.00

Send for FREE COPY of our big Mail-Order Catalog

THE BOSTON MUSIC CO. 116 Boylston St. Boston, Mass.

Works of Hazel Gertrude KINSCELLA

The great success of the Kinscella books and pieces is due to their undoubted practicality. All of the principles they embody are the result of careful experimentation in the composer's own activities. These works are recommended by supervisors in the public schools.

First Steps for the Young Pianist (S. S. S., Volume 63)........ .75 net
Second Steps for the Young Pianist (S. S. S., Volume 84)........ 90 net
Third Steps for the Young Pianist (S. S. S., Volume 110)....... .90 net
Fourth Steps for the Young Pianist (S. S. S., Volume 145)....... 1.10 net
Fifth Steps for the Young Pianist (S. S. S., Volume 173)....... 1.25 net
Sixth Steps for the Young Pianist (S. S. S., Volume 179)....... 1.25 net
Essentials of Piano Technic (S. S. S., Volume 100)....... 1.25 net
My Own Little Music Book.. .75 net
Velocity Studies for the Young Pianist (S. S. S., Volume 148)....... .60 net
Many Little Separate Solos and Duets

GEO. A. WEDGE

Ear-Training and Sight-Singing
Applied to elementary musical theory. *net* 2.50

Advanced Ear-Training and Sight-Singing
Applied to the study of harmony. A continuation of the above........ *net* 2.50

Keyboard Harmony
A practical application of music theory. *net* 2.50

Rhythm in Music
Clears up the mystery of this, the most vital element of music.......... *net* 1.50

Descriptive WEDGE Booklet on Request

DILLER-QUAILE BOOKS By Angela Diller Elizabeth Quaile

This very popular Series has two objects: To provide, in the earliest stages of the child's piano study, material of permanent value, which shall serve as a basis for the development of his taste. This material consists of folk-tunes and classic compositions. To provide a plentiful selection of pieces of real musical interest so carefully graded, both musically and technically, that the child is stimulated, but not overtaxed.

First Solo Book............ .60 net
Second Solo Book........... .75 net
Third Solo Book............ .75 net
Fourth Solo Book........... .75 net
First Duet Book............ .90 net
Second Duet Book.......... 1.10 net
Third Duet Book........... 1.10 net
(*Send for Complete Booklet*)

NEW—"OFF WE GO!"
A Book of Poetry Pieces
By Diller and Quaile
Radically different from other books of piano instruction for little children

Latest Piano Books for BEGINNERS

BILBRO, MATHILDE
Just Starting.........*net* 1.00
FROST, BERNICE
Playtime.............*net* 1.00
JUBB, FLORENCE
Rhythm and Melody *net* .75
NASH, GRACE HELEN
Everyday Happenings *net* .50
Music Study Course.
For Adult Beginners *net* 1.50
SCARMOLIN, A. LOUIS
Spelling Music.......*net* .50

Detailed descriptions of any of the above, sent on request

3 East 43rd St., G. SCHIRMER, Inc., New York

(*See other SCHIRMER advertisements on pages 694, 698 and 703*)

VIOLIN MATERIALS

Violin Collections and Studies

BEL CANTO METHOD FOR THE VIOLIN

By Mabel Madison Watson Price, $1.25

THE MOST ELEMENTARY OF ALL VIOLIN METHODS

A VIOLIN method that combines foundation technic with the art of melody playing. It is the product of years of experience with young students, and has attained unprecedented popularity with violin teachers. Prominent features are the careful arrangement of the melodious and attractive material in progressive order and the exhaustive treatment given each subject.

ENSEMBLE METHOD FOR THE VIOLIN

By Oscar J. Lehrer Price, $1.25

AN EXCELLENT METHOD FOR CLASS INSTRUCTION

TEACHING the violin in classes is being done with much success. The exercises in this work have been arranged in three-part harmony, each part of practically equal difficulty, and the class, being divided into three sections, may alternate in playing each part. The student not only develops the technic and art of violin playing, but also in ensemble playing.

POLYPHONIC STUDIES FOR THE VIOLIN

By Oscar J. Lehrer Price, $1.25

A WORK TO FOLLOW THE SUCCESSFUL "ENSEMBLE METHOD"

MR. LEHRER'S *Ensemble Method for the Violin* was received so enthusiastically that this volume to follow it was issued. It continues upon the same plan as the Ensemble Method, all studies being written in three parts, training those in violin classes to play in ensemble while developing technic. These polyphonic studies introduce the third position, shifting and double stops. As the studies are in trio form, they also are suitable as trios for advanced violinists to use in recreation or concert playing.

FIFTY SELECTED STUDIES IN THE FIRST POSITION

Compiled and Edited by C. Levenson Price, $1.00

THE best first position studies selected from all the great writers for the violin, arranged in progressive order, so that the book may be taken up immediately after any instructor. Alard, Sitt, Kayser, Wohlfahrt and De Beriot are among the composers represented.

SELECTED STUDIES IN SECOND AND THIRD POSITIONS

Compiled and Edited by C. Levenson Price, $1.00

THESE attractive studies are not at all difficult; they are such studies as the pupil may be able to take up after having done a reasonable amount of work in the first position.

SELECTED STUDIES IN THE 4th, 5th AND HALF POSITIONS

Compiled and Edited by C. Levenson Price, $1.00

A BOOK of studies, such as these, occupies a most desirable place in the violin curriculum. Studies exemplifying the fourth, half and fifth positions are scarce, at best, and ordinarily must be hunted up in various books that may be obtained only at considerable expense. This volume has the best in convenient form.

Ask for Our "Descriptive Catalog of Violin Collections, Methods and Studies."

Violin Strings, Chin Rests, Rosin, etc., at Reasonable Prices

Theodore Presser Co. 1712-1714 Chestnut St., **Philadelphia, Pa.**

MAIL ORDER SUPPLY HOUSE FOR EVERYTHING IN MUSIC PUBLICATIONS

The Music Teacher and the *Music Dealer*

From an Address Prepared by James Francis Cooke, President of the Theodore Presser Co., for the Sixteenth Annual Convention of the National Association of Sheet Music Dealers Held in New York City, June 11th to 13th, 1928.

SOME years ago the International Harvester Company, with headquarters in Chicago, asked permission to republish an editorial written for THE ETUDE Music Magazine. They said that this work, "The Golden Age of Business," was in their opinion, of as much practical value to their ultimate consumers—the farmers—as it was to musicians. I am told that they reprinted one million copies and they had 3,000 enlarged copies beautifully framed and placed in the offices of their agents throughout the world. This led me to inquire into their methods of direct sales promotion and I found that they were spending hundreds of thousands of dollars in what seemed like a purely altruistic effort to help the farmer. In all this educational work no direct appeal was made to sell the products of the company. They had corps of lecturers travelling in especially arranged private cars, distributing information and knowledge that would help the farmer to do more profitable work, more enjoyable work and more enthusiastic work. These universities on wheels went from one end of the land to the other, distributing tons of educational material.

The company told me that over and above all other advertising and promotion work they did, this practical demonstration of their sincere desire to be of real service to their customers was the most important of all their expansion methods. Farmers are hard to fool and they could easily see that the International Harvester Company was doing a most purposeful and liberal piece of constructive work.

The music publishing business, as a business, has its roots far down in musical education. The moment we neglect the welfare of the teacher we are writing the doom of our business. Keeping the enthusiasm of teachers at a white heat, fostering their business interests, expanding their opportunities, making their lives more enjoyable and doing everything in our power to promote musical education in a big and wholesome way, has been my main object for years in everything I have done through THE ETUDE. I have, personally, spared no time, effort or money to accomplish this, because I know that the whole future of music and of the musical industry in this country reaches right down to the foundations laid by our teachers; not merely the few big stars in our great cities but to the thousands of lesser known, unsung, untiring workers in small communities. Years of experience in teaching made clear to me that the bond between the teacher and the dealer is indissoluble. The stimulation of increased interest in piano study is as vital a part of our common interests, as is oxygen to daily life.

Therefore, the dealer should have a deep and sincere interest in helping the teacher to get more pupils to defend him against loss, and to advertise his best efforts. There are hundreds of practical ways of doing this, all adaptable to special community conditions.

The teacher is the emissary of the Art. He is the missionary and the salvation of the music publishing business. Let us take off our hats to him. We could not live for more than a month or so without him.

He expects something far more of us than to be exploited for our profits. He has a right to look to us to help him in every reasonable way. His stock in trade is talent and time. Often he is ridiculously underpaid in comparison with the service he renders to the state and to society. Anything we can do to see that his time brings him a greater reward, more distinction and recognition and at the same time contribute to his happiness, is part of our obligation, which we, as sheet music dealers and publishers, should eagerly assume.

Advertisement

CHILD LIFE
HYGEIA
THE HEALTH MAGAZINE

PICTORIAL REVIEW
McCALL'S

LOOK!

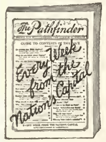
THE YEAR'S LOWEST PRICES FOR YOUR FAVORITE MAGAZINES

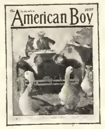
Combined With THE ETUDE

Subscriptions May Be New or Renewal and May Begin When You Desire

Order Now!! Save Money!!

Woman's Home Companion





NATURE MAGAZINE

The Golden Book

ETUDE MUSIC MAGAZINE McCALL'S	$2.00 1.00	Regular price $3.00	Both $2.35	Save 65c
ETUDE MUSIC MAGAZINE CHRISTIAN HERALD	$2.00 2.00	Regular price $4.00	Both $2.85	Save $1.15
ETUDE MUSIC MAGAZINE PEOPLE'S HOME JOURNAL	$2.00 .50	Regular price $2.50	Both $2.25	Save 25c
ETUDE MUSIC MAGAZINE YOUTH'S COMPANION	$2.00 2.00	Regular price $4.00	Both $3.25	Save 75c
ETUDE MUSIC MAGAZINE GOLDEN BOOK	$2.00 3.00	Regular price $5.00	Both $4.75	Save 25c
ETUDE MUSIC MAGAZINE COLLIER'S NATL. WEEKLY	$2.00 2.00	Regular price $4.00	Both $3.50	Save 50c
ETUDE MUSIC MAGAZINE FASHIONABLE DRESS	$2.00 3.00	Regular price $5.00	Both $3.75	Save $1.25
ETUDE MUSIC MAGAZINE CHILD LIFE	$2.00 3.00	Regular price $5.00	Both $3.85	Save $1.15
ETUDE MUSIC MAGAZINE HYGEIA	$2.00 3.00	Regular price $5.00	Both $4.00	Save $1.00
ETUDE MUSIC MAGAZINE YOUTH'S COMPANION PEOPLE'S HOME JOURNAL	$2.00 2.00 .50	Regular price $4.50	All $3.80	Save 70c
ETUDE MUSIC MAGAZINE McCALL'S WOMAN'S HOME COMPANION	$2.00 1.00 1.00	Regular price $4.00	All $3.25	Save 75c
ETUDE MUSIC MAGAZINE McCALL'S YOUTH'S COMPANION	$2.00 1.00 2.00	Regular price $5.00	All $4.25	Save 75c
ETUDE MUSIC MAGAZINE McCALL'S BETTER HOMES & GARDENS	$2.00 1.00 .60	Regular price $3.60	All $2.90	Save 70c
ETUDE MUSIC MAGAZINE PICTORIAL REVIEW	$2.00 $1.00	Regular price $3.00	Both $2.40	Save 60c
ETUDE MUSIC MAGAZINE WOMAN'S HOME COMPANION	$2.00 1.00	Regular price $3.00	Both $2.75	Save 25c
ETUDE MUSIC MAGAZINE DELINEATOR	$2.00 1.00	Regular price $3.00	Both $2.75	Save 25c
ETUDE MUSIC MAGAZINE BOY'S LIFE	$2.00 $2.00	Regular price $4.00	Both $3.50	Save 50c
ETUDE MUSIC MAGAZINE JUNIOR HOME MAGAZINE	$2.00 2.50	Regular price $4.50	Both $3.25	Save $1.25
ETUDE MUSIC MAGAZINE PATHFINDER	$2.00 1.00	Regular price $3.00	Both $2.35	Save 65c
ETUDE MUSIC MAGAZINE AMERICAN BOY	$2.00 2.00	Regular price $4.00	Both $3.00	Save $1.00
ETUDE MUSIC MAGAZINE AMERICAN MAGAZINE	$2.00 2.50	Regular price $4.50	Both $4.25	Save 25c
ETUDE MUSIC MAGAZINE NATURE MAGAZINE	$2.00 3.00	Regular price $5.00	Both $4.00	Save $1.00
ETUDE MUSIC MAGAZINE MODERN PRISCILLA	$2.00 2.00	Regular price $4.00	Both $3.00	Save $1.00
ETUDE MUSIC MAGAZINE McCALL'S CHRISTIAN HERALD	$2.00 1.00 2.00	Regular price $5.00	All $3.80	Save $1.15
ETUDE MUSIC MAGAZINE McCALL'S MODERN PRISCILLA	$2.00 1.00 2.00	Regular price $5.00	All $3.85	Save $1.15
ETUDE MUSIC MAGAZINE McCALL'S PEOPLE'S HOME JOURNAL	$2.00 1.00 .50	Regular price $3.50	All $2.80	Save 70c

PRICES DO NOT INCLUDE CANADIAN OR FOREIGN POSTAGE

ADD
$1.00 for 1 year..........LADIES HOME JOURNAL
2.00 for 1 year........SATURDAY EVENING POST
1.00 for 3 years..........COUNTRY GENTLEMAN
TO ANY CLUB LISTED

YOUTH'S COMPANION

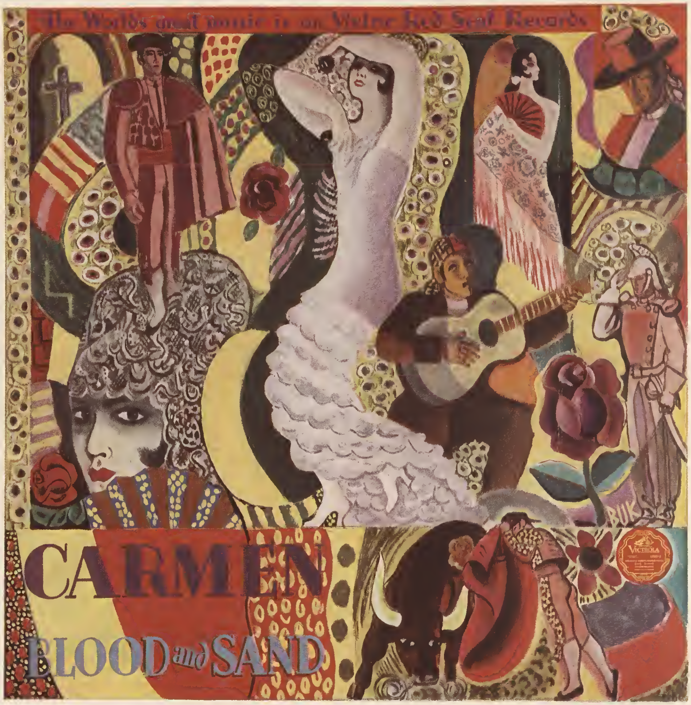
Send Orders With Remittance Direct to

The ETUDE MUSIC MAGAZINE

Theodore Presser Co.
Publishers
1712 CHESTNUT ST., PHILA., PA.

Write to us for prices on any magazines not listed.

Add to Your Income! *Secure Subscriptions for "The Etude." Write for Particulars.*


The World's great music is on Victor Red Seal Records
CARMEN
BLOOD and SAND
BUK

THIS is the voice of Spain, this rhythmic, sensuous music. Singing of wines and bull-fights, gypsies and plucked guitars . . . fans and mantillas glimpsed on iron-grilled balconies . . . mountains like flames, and eyes like midnight stars . . . love, hate, and vengeance . . . soldiers and matadors . . . all the chromatic splendor of this land of lights and shadows, of passion and old romance.

In "Carmen" the genius of Bizet found its ultimate expression. The work is extraordinary among operas for its wealth of musical atmosphere and color. In its unforgettable score, at once gay and slightly sinister, burn old Iberian fires.

The *Habanera* from "Carmen"—that celebrated and intensely national melody—has been newly recorded on Victor Red Seal Records by Maria Jeritza, of the Metropolitan Opera Company. Every note of her lovely soprano voice, every subtlety of her spirited performance is reproduced with unbelievable realism.

The most beautiful music in the world, interpreted by the foremost artists and orchestras, is always at your command with Victor Red Seal Records. There is literally no limit to the pleasure they will give you, wherever and as often as you wish. . . . Ask the nearest Victor dealer to play you the *Habanera* (8091) or any other Red Seal selection. You will be thrilled and delighted. Victor Talking Machine Company, Camden, N. J., U. S. A.

VICTOR *Red Seal* RECORDS