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11-1-1928

### Volume 46, Number 11 (November 1928)

James Francis Cooke

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*The Journal of the Musical Home Everywhere*

# THE ETUDE

## *Music Magazine*



PRICE 25 CENTS

NOVEMBER 1928

\$2.00 A YEAR

at the first sign of SORE THROAT



Tell your husband about  
the new cool  
**LISTERINE**  
SHAVING CREAM  
He'll like it.

**Listerine,  
quick!**

It has  
amazing power  
against germs

*Kills test bacteria  
in 15 seconds*

**Y**OUR youngsters and you are likely to have colds and sore throat this winter. Wet feet, bad air, sudden changes of temperature bring them on.

Using simple means, why not do your utmost to prevent such ailments?

Millions of mothers have found that the systematic use of Listerine full strength as a gargle keeps the mouth so hygienic that germs make little headway. They have further found that once sore throat does develop, Listerine is a very effective means of checking it before it becomes serious.

This is easy to understand. Colds and sore throat are caused by germs. Listerine, full strength, as shown by countless tests in laboratories of national repute, has amazing power against bacteria.

For example, it kills even the virulent B. Typhosus (typhoid) and M. Aureus (pus) germs in 15 seconds.

So, at the first sign of throat irritation use Listerine. Keep it up. If improvement is not rapid, consult your physician, as many serious diseases manifest themselves first with sore throat symptoms. Lambert Pharmaceutical Company, St. Louis, Mo., U. S. A.



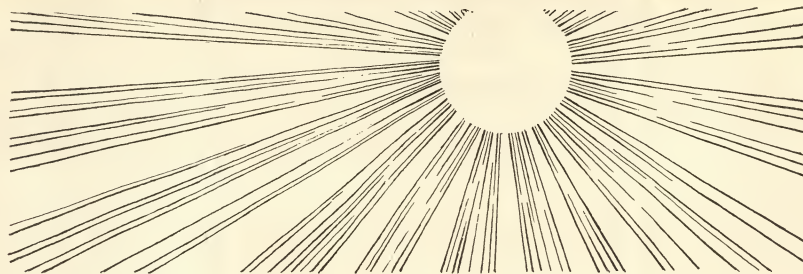
Millions of ordinary colds start when germs, carried by the hands to the mouth on food, attack the mucous membrane. Being very delicate, it allows germs foothold where they develop quickly unless steps are taken to render them harmless.

You can accomplish this by rinsing your hands with Listerine, as many physicians do, before each meal.

Use only a little Listerine for this purpose—and let it dry on the hands. This simple act may spare you a nasty siege with a mean cold.

It is particularly important that mothers preparing food for children remember this precaution.

**Prevent a cold this way? Certainly!**



**"WHO SHOOTES AT THE MIDDAY SUNNE..."**

*Who shootes at the midday  
Sunne, though he be sure  
he shall never hit the marke,  
yet as sure he is he shall  
shoot higher than who aymes  
but at a bush.* SIR PHILIP SIDNEY



**E**VER alluring, forever unattainable, gleams Perfection—that bright impossibility. Yet, since the world began, there have been men who set Perfection as their mark and strove ceaselessly toward it. "The midday Sunne"—no less!—their target.

Only from such endeavor can high attainment come. From such endeavor has come that great achievement in the realm of music—the creation of the Mason & Hamlin Piano.

Here is an instrument which carries the art of instrument making to heights not reached before. How far, only the cultured ear can fully comprehend.

Few persons are privileged to possess the Mason & Hamlin Piano, for few of these glorious instruments are produced. Upon their making, unmeasured time and unstinted labor are lavished. The Mason & Hamlin is longer in the making than any other piano in the world. It is costlier than any other piano. But then—it is a masterpiece.

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\$1650 to \$3000 Period Models to \$22,500

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Salons in principal cities







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Win These Splendid Articles By Taking Orders for THE ETUDE in Your Spare Time



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This French size pack of gilt edge, water-proof cards in a beautiful leather lined case with Egyptian edge, will meet with the instant approval of every card player and make a splendid gift. ONLY TWO NEW SUBSCRIPTIONS.



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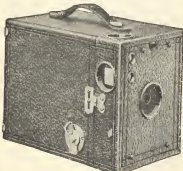
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A Camera is an ever desirable gift. Secure this genuine Eastman Hawk Eye camera with roll film size 2 1/2 x 3 1/2 inches for FOUR NEW SUBSCRIPTIONS.

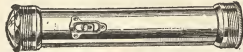
CRUMB SET



As a gift or for your own dining room this hammered nickel plated crumb set will prove a delight and a really worthwhile award. The tray is 12 1/2 by 7 1/2 inches and 1/4 inch thick. ONLY TWO NEW SUBSCRIPTIONS.

Remember all your friends with fine gifts this CHRISTMAS—absolutely without cost or obligation to you. Just secure adequate NEW subscriptions for THE ETUDE from your musical acquaintances, send the orders direct to us with full payment and we will promptly forward the premiums you desire. You can easily and quickly win these awards. Begin NOW and make this CHRISTMAS the best ever! Write for complete list of awards. (Your own subscription does not count.)

HANDY FLASHLIGHT



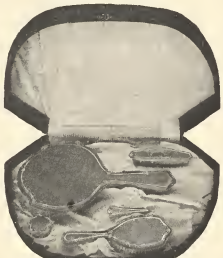
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NEW BON BON DISH



This new Bon Bon Dish is one of our most popular awards. It is finished in dull silver and is gold lined. The metal butterfly on the rim adds very greatly to its attractiveness. And you may have this award for ONLY ONE NEW SUBSCRIPTION.

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Consisting of four pieces—a six inch round solid brass tray, an amber glass cigarette holder and ash receiver trimmed in brass and a brass match box holder—this set makes an ideal smokers' gift. ONLY ONE NEW SUBSCRIPTION.

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A pair of these brass candlesticks makes a most acceptable gift. Each holder is six inches high and has a base diameter of 1 1/2 inches. You may have a pair for ONLY TWO NEW SUBSCRIPTIONS.

RELISH DISH



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## "WHO SHOOTES AT THE MIDDAY SUNNE..."

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Sunne, though he be sure  
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Eleven weeks abroad! (including salings) Eleven weeks visiting Europe's great musical centers. Art Center, Rome. Wonderful! The trip of a lifetime! All expenses paid and \$200.00 cash to spend as you please!

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## A Musical Tour of Europe

Value \$1255.00 Plus \$200 Spending Money

Especially planned and complete in every detail, this fascinating trip through the Old World is the culmination of all that a true lover of music could conceive. Starting from New York, the itinerary includes a tour of England, France, Germany, Austria, Switzerland, Italy—a visit to London, Paris, Leipzig, Venice, Rome—a chance to see the famous Museums, Art Galleries, Concert Halls—an opportunity to see the historic Thames Valley, the Castles of the Rhine, the wonderful Alps! Send at once for complete details of the 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 prize, 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 Phonograph



The Phonograph may be selected from any standard make on the same plan applying to the Piano.

Fourth Prize

## A \$250 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 EVERYONE

No Blanks—No Obligation—No Cost

Any individual anywhere, except recognized subscription agents and employees of The Theodore Presser Co., publishers of THE ETUDE MUSIC MAGAZINE, may enter this unprecedented contest. The prizes will be awarded to those securing the largest number of NEW Annual Subscriptions to THE ETUDE MUSIC MAGAZINE at the regular rate of \$2.00 each. 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 involved.

## Register Now!

Contest Closes April 27th, 1929

Group this glorious opportunity to realize the dreams of a lifetime! Write us at once so that we may register you and send complete details and winning materials.

GRAND PRIZE CONTEST DEPARTMENT

The Etude Music Magazine

Theodore Presser Co., Publishers

1712-1714 CHESTNUT STREET, PHILADELPHIA, PA.

## MUSICAL EDUCATION IN THE HOME

Conducted by

MARGARET WHEELER ROSS



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

## The Pre-School Period

THE FOLLOWING interesting communication from Miss Spiller refers to the letters which appeared in this department in July of this year, under the title, "Music in Babyhood." "Music in Babyhood" is a problem which interests parents and teachers. At one time the child of school age was given the most consideration. We now have nursery schools and the psychologists have clinics for the study of the pre-school child.

The pre-school period is the first seventy months of the child's life. Development during this period is very rapid. Although there are many tests measuring ability in various subjects, measurement in music education is a comparatively new field. This period has been divided into different age levels and notes taken of what a normal child might do at these levels. It is realized that tests and measurements are not perfect measures of an ability. One experiment quoted in a book on the pre-school child shows the ability of a four-month-old baby to respond to a musical sound.

As the topic "Music in Babyhood" is a timely one, it would be interesting for Mrs. La Zazzera and Mrs. H. L. to keep developmental schedules of the ability of the children for future reference, having objective tests made by competent persons. Both mothers are using interesting methods for the pre-school child.

In one of my classes devoted to instrumental music for the Pre-school Child we have a rhythm band. Children get much pleasure and training in playing percussion instruments and conducting the band. There are also included special songs about instruments and stories about musical children. This gives a foundation for the development of rhythmic ability which Seashore says is innate.

The two letters involved could be discussed from many points of view.

Modern education allows for individual differences. That is, an individual may work or study to the limit of his capacity with note being taken of how much depends on native endowment, environment and the interest of the individual. A talented person may not use his talent. By setting the stage and directing the boy's musical talent there seems to be no reason why Mrs. La Zazzera should not accomplish her desire.

The psychological effect of music on a baby six months to one year would certainly furnish much material for further research. Experiments made by experienced people in music would probably be a great aid in predicting the future of a

child, as well as a great saving of money. For instance, if a child lacks rhythmic ability should it be encouraged to become a drummer? If it lacks true discrimination should it be encouraged to study the violin?

Modern education takes into consideration the thing the child wants to do and then gives proper guidance. Such experimental evidence as these two mothers have should be an aid to others.

Yours truly,

ISABELLE TALIAFERRO SPILLER.

## Duets for Sight Reading

MRS. B. Omaha, Nebraska. The very best possible way to instruct the young child in sight-reading is by the use of duets. It is also the most interesting because the harmony produced by the associate at the instrument is pleasing to the child's ear, and the companionship in music-making has the appeal that any sort of ensemble work offers. It is a happy means of breaking the monotony in mastering the early fundamentals. A varied collection of duet-books may be kept in the studio and a few moments of each lesson used in this way with nearly every pupil in the early grades. It is advisable to begin with the very simplest five fingers covering five notes, both hands reading the same notes. Then progress may be made with hands reading different notes, the compass of the notes involved in the melody being gradually extended.

Parents should begin at once to train the child to look ahead of the fingers in reading and to keep the tempo within the ability of the child. As the child progresses and false notes. As the child progresses he may be led on to change positions at the keyboard and to play the bass that he may cultivate the sight-reading ability equally in both hands. A list of beginning duet-books may be sent, from which the proper selection may be made.

Miss H. Marshall, Michigan. With your beginning pupils it is wise to stress rhythmic training and keep the play spirit alive. If you have five tiny children to begin with, use class method, get the Toy Symphony instruments and make up a rhythm band. A list of beginning material for children has been mailed to you. The following books will be helpful, for you should plan to be a serious student as well as a teacher. "Elementary Piano Pedagogy," C. B. Macklin; "The First Months in Piano-forte Instruction," Rudolph Palme; "How to Teach, How to Study," E. M. Sefton; "Psychology for the Music Teacher," Walter Swisher.

"The diligent cultivates art for his own pleasure—the artist, for the pleasure of others. This is a highly important distinction and one which must not be overlooked, when forming judgments of the two types." ANTON RUBINSTEIN.

# ATWATER KENT RADIO

## YOUR HOME, TOO, IS WAITING FOR THIS 1929 electric set

MODEL 40  
ELECTRIC SET

\$  
77  
(without tubes)



Model 40 A. C. More powerful, more sensitive. Two-tone satin finish. Full-vision Dial. Requires six A. C. tubes and one rectifying tube. For 110-120 volt, 50-60 cycle alternating current. \$77 (without tubes).

Also Model 42 A. C. set, \$86, and Model 44 A. C. set, \$106 (without tubes).

Model 41 D. C. set. Requires 5 D. C. tubes and 2 power tubes. \$87 (without tubes).

THE POPULARITY of the 1929 Atwater Kent all-electric set is due largely to the judgment of women.

Women more and more determine what kind of radio shall be placed in the home. Why shouldn't they? Men listen to radio—but women live with it.

The compactness, beauty, simple operation and sensible price of Atwater Kent Radio have always appealed to women. Now you have the 1929 version of these good qualities—plus the great revolutionary improvement, electricity from a lamp socket instead of from batteries. Nothing to do now but listen.

## "RADIO'S TRUEST VOICE"

Atwater Kent Radio Speakers: Satin finished, Models E-2 and E-3, same quality, different in size. Each \$20



Clear, consistent reception. More power—more than you'll need. Greater range—wider choice of programs. The Full-vision Dial gets your station instantly and accurately. Care in manufacture—222 tests or inspections of each set—means continuous enjoyment.

No wonder thousands of Model 40's—America's favorite radio—are going into homes every day. You have only to talk with any owner to see what pleasure this modern set gives. You have only to try it to see why it is so far in the lead.

Better radio at a lower price. Hard to believe? Try the Atwater Kent 40. It doesn't argue—it proves.

On the air—every Sunday night—Atwater Kent Hour—listen in! Write for illustrated booklet of Atwater Kent Radio. Prices slightly higher west of the Rockies

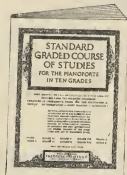
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This ceaseless improvement has been going on from year to year without ostentation. For instance, the great Spanish virtuoso-teacher, Alberto Jonas, revised a volume a year or so ago, and this is the first public mention of the fact that such a notable editing had been given that volume.

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FRANK H. GREY

In modern style, graceful and elegant. Grade 3.

Moderato M. M. ♩ = 108

\* From here go back to ♯ and play to Fine; then play Trio.

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Other Music Sections in this issue on pages 843, 851, 883

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ESPAÑA<sup>2</sup>  
BOLERO

CARL WILHELM KERN, Op. 605, No. 3

Tempo di Bolero

Tempo di Bolero

*pp* *p* *cres-* *sf* *cen-* *do* *sf*

*f* *rit.* *a tempo* *f*

*grummm*

*BIELLO MOROSO*

*p*

*f* *Tempo I*

*fine* *leggero* *tem.*

*ten.* *p* *cres-* *cen-* *do*

*Da S. 88*

A very attractive "song without words." Grade 3½.

## A BREATH OF LAVENDER

ROMANCE

M. L. PRESTON

Andante espressivo M.M. ♩ = 72

*Andante espressivo*  
*la melodia marcato*

Andante espressivo M.M. ♩ = 72  
la melodia marcato

mp  
con Ped.  
rall.  
a tempo  
più mosso  
mf  
p  
rit.  
a tempo  
f  
ff  
p  
poco a poco  
rallent.  
ppp



## MAZURKA DI BRAVURA

THE ETUDE

A showy exhibition number. Not difficult to play, but brilliant in effect. Grade 3½

RICHARD KRENTZLIN, Op. 129

**Vivace**

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CHICAGO CIVIC OPERA CHOOSES THE BALDWIN

A scene from the opera "Barber of Seville"—after a painting by Louis-Ernest Adam

LONG preference of the foremost artists of the Chicago Civic Opera for Baldwin, confirms its choice as the official Piano for that renowned organization. The remarkable orchestral depth of Baldwin tone; its color and responsiveness to the most subtle moods of expression are a continued inspiration in the rehearsals. To own an instrument with such associations is to bring a constant source of pride and musical gratification into your home. A demonstration by any Baldwin dealer will clearly reveal the reasons for this preference. Baldwin Grands from \$1450 up in all woods and in modern and period designs.

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## Presenting Four More Celebrated Song Composers With Lists of Songs For the Vocalist's Repertoire

In order that readers of THE ETUDE may become better acquainted with the composers and their works which constitute our catalog, the biographies of outstanding composers with lists of their compositions are presented each month. Teachers, concert artists, and church and non-professional singers will find much material in these lists to enrich their repertoires and will gain intimate knowledge of these celebrated figures in the musical world.

### KATE VANNAH



KATE VANNAH

KATE VANNAH, distinguished woman composer, was born in Gardiner, Maine, where she received her early education. She studied the piano and harp at St. Joseph's College, Emmitsburg, Maryland, and later studied composition with Professor Everman of Baltimore and Marston of Portland. She was also a pupil of Professor Penbo of Boston. Of late years Miss Vannah has become widely known for her ballads and orchestral numbers. In 1925 she won distinction by writing the musical setting for a Hymn entitled "The Nation's Cooperation"—a content in which four hundred composers took part. She also has a gift for writing verse, as is attested by the three books which have been published.

### SO BLUE THINE EYES

No. 15836 By KATE VANNAH Price, 40 cents

### THE MESSAGE

No. 23735 By GORDON BALCH NEVIN Price, 40 cents

### WHEN CHRIST WAS BORN

No. 17314 By R. M. STULTS Price, 40 cents

### ALONE

No. 23367 By JESSIE L. PEASE Price, 40 cents

### GORDON BALCH NEVIN



GORDON BALCH NEVIN

GORDON BALCH NEVIN, noted composer and organist, was born in Easton, Pa., in 1892, son of the composer, George B. Nevin. He was educated in the public schools and his musical studies were under the leading teachers in that section of the country. Mr. Nevin held his first position as an organist when only fourteen years old. Since then he has served efficiently as musical arranger for the Skinner Organ Company, Boston, later returning to his native state in the capacity of church organist in one of the leading cities. He has given upwards of a hundred organ recitals in Eastern cities and has contributed in addition to many fine organ compositions. He has been an instructor for organists. In the last few years Mr. Nevin has produced a number of very fine vocal compositions which are listed herewith.

Cat. No.	Range	Gr.	Price
3732 Love's Golden Dream	d—f	3	40
3733 Love's Golden Dream	d—f	3	40
3734 Love's Golden Dream	d—f	3	40
3735 Love's Golden Dream	d—f	3	40
3736 Love's Golden Dream	d—f	3	40
3737 Love's Golden Dream	d—f	3	40
3738 Love's Golden Dream	d—f	3	40
3739 Love's Golden Dream	d—f	3	40
3740 Love's Golden Dream	d—f	3	40
3741 Love's Golden Dream	d—f	3	40
3742 Love's Golden Dream	d—f	3	40
3743 Love's Golden Dream	d—f	3	40
3744 Love's Golden Dream	d—f	3	40
3745 Love's Golden Dream	d—f	3	40
3746 Love's Golden Dream	d—f	3	40
3747 Love's Golden Dream	d—f	3	40
3748 Love's Golden Dream	d—f	3	40
3749 Love's Golden Dream	d—f	3	40
3750 Love's Golden Dream	d—f	3	40

### JESSIE L. PEASE



JESSIE L. PEASE

JESSIE L. PEASE, widely-known as a teacher of the piano and as a professional accompanist, is a native of Michigan. She comes of a musical family, her father, Fred H. Pease, having founded and directed the Normal Conservatory of Music at Ypsilanti. After studying with some of the country's leading teachers, Miss Pease taught piano at this conservatory. She also studied in Dresden, Munich, and has traveled extensively in China, Japan and Korea, where she had the opportunity of teaching and studying some very interesting native music. She has had a number of songs recorded by various publishers and many of her compositions have become well known in the vocal world, particularly her character songs and musical recitations.

Cat. No.	Range	Gr.	Price
12661 'Ain't You Comin' Round No More	d—f	3	40
12662 'Ain't You Comin' Round No More	d—f	3	40
12663 'Ain't You Comin' Round No More	d—f	3	40
12664 'Ain't You Comin' Round No More	d—f	3	40
12665 'Ain't You Comin' Round No More	d—f	3	40
12666 'Ain't You Comin' Round No More	d—f	3	40
12667 'Ain't You Comin' Round No More	d—f	3	40
12668 'Ain't You Comin' Round No More	d—f	3	40
12669 'Ain't You Comin' Round No More	d—f	3	40
12670 'Ain't You Comin' Round No More	d—f	3	40
12671 'Ain't You Comin' Round No More	d—f	3	40
12672 'Ain't You Comin' Round No More	d—f	3	40
12673 'Ain't You Comin' Round No More	d—f	3	40
12674 'Ain't You Comin' Round No More	d—f	3	40
12675 'Ain't You Comin' Round No More	d—f	3	40
12676 'Ain't You Comin' Round No More	d—f	3	40
12677 'Ain't You Comin' Round No More	d—f	3	40
12678 'Ain't You Comin' Round No More	d—f	3	40
12679 'Ain't You Comin' Round No More	d—f	3	40
12680 'Ain't You Comin' Round No More	d—f	3	40

## THE MUSICAL HOME READING TABLE

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

Conducted by  
A. S. GARBETT

### Schumann and "Tannhauser"

In his book on Robert Schumann, Herbert Bedford sheds an interesting sidelight on the composer's critical attitude toward Wagner's "Tannhauser" and his swift and generous acknowledgment of error after hearing the work:

"Richard Wagner completed his opera, 'Tannhauser,' during 1844, and, soon after making Schumann's acquaintance in the following year, presented him with a lithographed copy of the score with a friendly greeting. In the perusal of this work Schumann found much in the handling of the orchestra to disturb him, for, though himself a reformer in his own way, he was accustomed to attack with a sweep less bold than Wagner's. The realization of orchestral values was never one of Schumann's strong points in composition; and independent of the dramatic aptness of Wagner's music, he seems to have been able to gather from the score but a mediocre idea of its value as music."

"In a letter to Mendelssohn, written just before he had heard a performance of the

opera: 'What does the world know and what do musicians know about pure harmony? There is Wagner with his new opera, 'Tannhauser,' a clever man, no doubt, but packed with crazy ideas and as bold as brass. Our aristocracy raves about 'Rienzi,' but I can't find in his work four consecutive bars of melody nor even correct writing. What can be the permanent value of this sort of thing? I have the score before me, beautifully printed, with all its consecutive fifths and octaves which no doubt he would now like to correct. But too late! The music is not a jot better than the 'Rienzi'—indeed rather weaker and less natural."

"But after hearing the work given, within a few days of this writing, Schumann did not hesitate to admit his mistake and wrote to Mendelssohn: 'I withdraw much that I wrote to you after reading the 'Tannhauser' score, for, in performance, it comes out quite unlike my picture of it, and much of it moved me deeply.'"

### Liszt—Blitzbube!

EVERYONE knows how Beethoven attended a concert in Vienna where Liszt appeared as a child-prodigy, and was so overjoyed as to kiss the youngster publicly. In his biography of Liszt, Frederick Corder relates an account of a previous meeting:

"Ferdinand Hiller used to tell—it is probably in his Reminiscences," says Corder, "that the Lissts, on the morning of this memorable concert, succeeded in penetrating to Beethoven's presence in order to urge their petition for a theme on which Franz might extemporize. They were very graciously received as Beethoven handed the Normal Conservatory of Music at Ypsilanti. After studying with some of the country's leading teachers, Miss Pease taught piano at this conservatory. She also studied in Dresden, Munich, and has traveled extensively in China, Japan and Korea, where she had the opportunity of teaching and studying some very interesting native music. She has had a number of songs recorded by various publishers and many of her compositions have become well known in the vocal world, particularly her character songs and musical recitations."

with one finger the subject of Bach's C-sharp minor fugue.

"Oh, yes!" responded Franz, nettled at being spoken of in the third person, which is very rude, and stung into 'showing off' for once: 'In what shall I play it?' Beethoven stared at him incredulously, and then in quite a different tone said: 'Try it in D minor.' Franz promptly complied, and played the first page quite correctly transposed. Where the third subject enters Beethoven put his hand on the little player's shoulder and said: 'And now in E minor.' With uncanny promptitude, as if he anticipated the demand, Franz interpolated two bars, neatly modulating to the required key, and continued without hesitation.

"'Blitzbube!' (You young flash of lightning!) cried Beethoven in delight, pulled him from the piano and kissed him on both cheeks."

### The Generosity of Brahms

BRAHMS has the reputation of having been exceedingly brusque, not to say boorish, but according to his biographer, Jeffrey Pulver, this was only a cloak to hide his shyness and self-consciousness.

"Brahms' affection for his parents," says Pulver, "was very touching. His concern for the welfare of his genial though later on much tried father was the outcome of a well-developed sense of gratitude and duty; and his love for his aged and ailing mother was equally great. . . . He was always thoroughly manly in his dealings with both men and women, and the consideration he showed his parents was extended to all elderly folk and especially to invalids."

"While on a holiday one year, he heard that a lady occupying a room in the same house was ill; he immediately made a practice of removing his boots when returning home at night to avoid inconveniencing her. Rather than give trouble to others he would frequently inconvenience himself; to prevent a servant at a hotel from getting into trouble for being late with his boots, he preferred to perambulate his rooms in his stockinged feet until foot-war was brought to him. He never dreamt of smoking—passionate devotee to tobacco as he was—in the presence of ladies without first assuring himself that they offered no objection."

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## EDITORIALS

### A Revolution in American Musical Education

THE invention of the printing press progressively multiplied the need for more and more education. In similar manner the radio makes the study of music to-day almost imperative.

THE ETUDE MUSIC MAGAZINE, as a home music journal, has hailed the triumphant advance of the radio and the sound reproducing instruments with unrestrained joy.

The progress in radio reception and in reproduction through the records during the past three years has been enormous. At first regarded as toys making hideous screeching noises, the new radio receivers of to-day are so extremely fine that their etherborne messages come as though one were listening in the very concert hall. The world is still rubbing its eyes over the bewildering marvel.

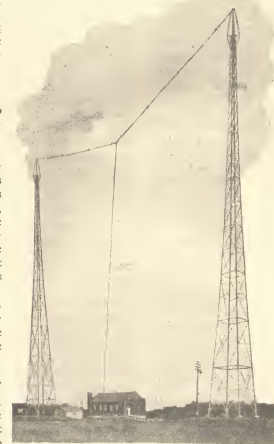
What will be the effect of this upon musical education, the development of music in the home and the vocation of the teacher? We can see nothing but a glorious outcome.

The radio places the music teachers located in communities scores of miles away from great metropolitan music centers on practically the same footing with teachers in the great city. Heretofore the opportunity to hear great artists, great orators, great orchestras, and great operas was for millions only a hope, pathetic and forlorn. Now the best of music is launched on the air nightly, and the musical home may have a library of record interpretations by great artists which a century ago would have done honor to an emperor. No longer can the rural resident complain of lack of advantages. Frederick the Great, Napoleon, Louis XVI with all their luxury never dreamt of having the blessings that are now the possession of farmers and ranchers and townfolk all over our wonderful country.

A few timid teachers of music, with scanty vision, felt that this new influence might narrow their professional fields. Experience shows that quite the contrary is true with those who have realized what a tremendous opportunity the radio presents.

The advantages of music study are so remunerative from an intellectual, cultural and spiritual standpoint, as well as from the viewpoint of material life success, and music may be learned now with so much more understanding, delight and profit, that this may be described as "the golden age of the music teacher"—if the teacher wisely makes the radio and the sound reproducing instruments work for him.

Parents of pupils must be led to appreciate the fact that never before could the music pupil be so captivated, so thrilled with the glory of music. Never before have there been such means of appreciating the truth that music is a vital part of education and culture as through the wonderful concerts that the magic dials bring into the living room every night.



This vastly enhanced musical interest means that the advantages of practical music study will be far better understood. It means that the home will require more pianos, more violins, more music. Not to understand music in these days is a kind of unpardonable ignorance.

Therefore the music teacher, the normal leader of musical interest in his community, should keep thoroughly alert on radio programs, just as the stockbroker watches market reports.

We know of one teacher who put out a regular weekly typewritten bulletin in her community advising her friends what programs were best and making educational comments upon big radio events. The music teacher can no longer afford to take a back seat in his district while the world marches ahead. The teacher who makes the radio work for him will be surprised with the remunerative interest created.

Music is something which can not be described in words. It must be heard to be appreciated. Not until the public could hear good music incessantly could it begin to appreciate it. It would be a difficult matter to sell a single copy of the works of Shakespeare, Dante, Goethe, Hugo, Tolstoi, Maeterlinck or George Bernard Shaw, in the African jungle, to the native whose chief concern in life is an ample supply of hippopotamus meat and a few glass beads. In London, Kansas City, Paris, Boston, Berlin or Seattle it is another matter. The radio and the sound reproducing machines by increasing interest are increasing demand. Thousands of parents are now saying: "In these days we cannot afford to neglect anything so vital as our child's musical training."

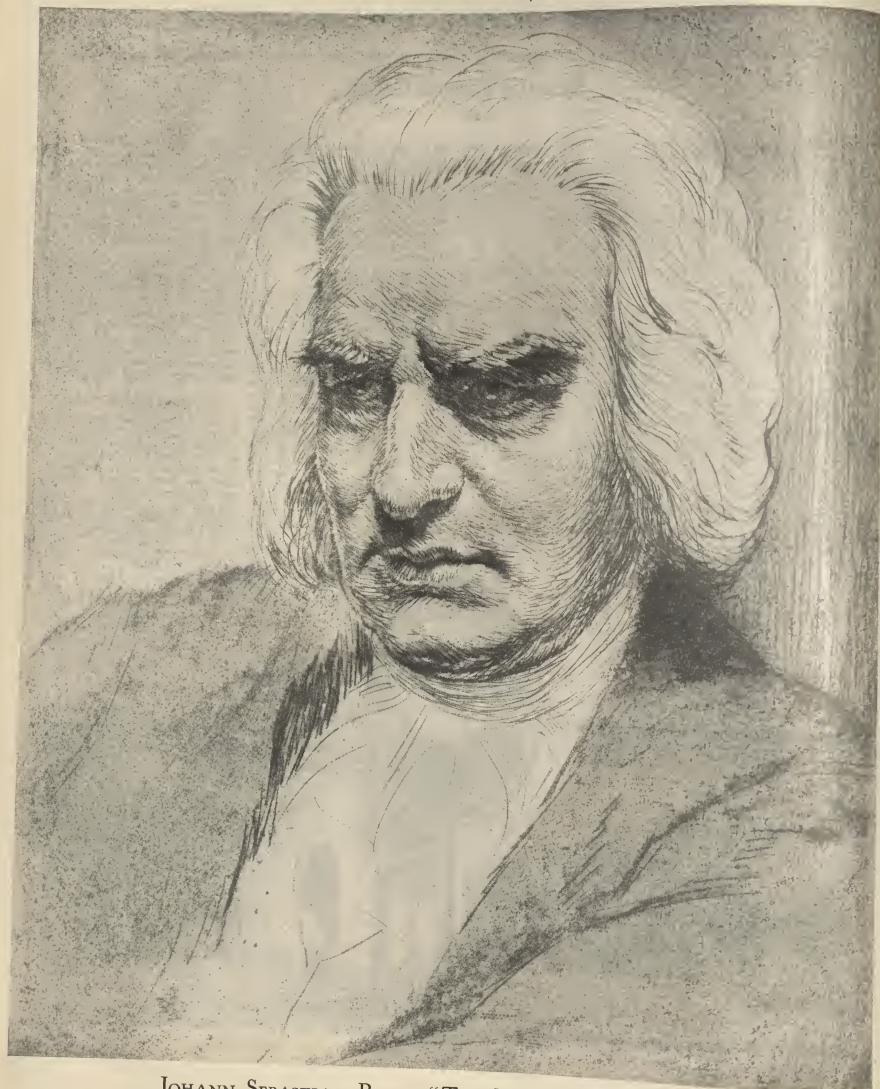
The patron who has no conception of what a Brahms Hungarian dance or a Tchaikovsky symphony or other great musical masterpiece is becomes a poor business prospect. The radio has revolutionized the whole musical situation and with it the position of the music teachers, particularly the teachers engaged in smaller communities. In the past such teachers were hopelessly handicapped in the race with their urban brothers. They would painstakingly conduct their pupils through the beginning difficulties only to see them scamper off to larger fields long before they had received the full benefit of this instruction. Now the smaller town teachers can compete in many ways with the teachers in Paris, Milan, Leipzig, Brussels or London, to say nothing of Philadelphia, Chicago, San Francisco and New York.

The main thing for the teacher to make clear to the parent is that, while the marvels of the radio and the sound reproducing instruments are incomparable, it is absolutely necessary to go through the process of studying an instrument to become acquainted with the higher wonders of the art, to acquire the full intellectual benefits which only a









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## The Evolution of Piano Playing and Virtuosity

By the Eminent French Pianist and Teacher

M. ISIDOR PHILIPP

PROFESSOR OF PIANOFORTE PLAYING AT THE PARIS CONSERVATOIRE

Written Expressly for The Etude Music Magazine. Translated by Miss Florence Leonard

## PART V

This article is the fifth of a series of discussions of this interesting subject, by this world-renowned pedagogue, composer and pianist. The reader does not require the previous installments of this series by those desiring the series complete, at the regular price per copy.

**Rubinstein Pupils**  
OF THE PUPILS of Rubinstein, only two will be mentioned, Ferruccio Busoni (1866-1924) and Josef Hofmann.

It would require many pages to describe the miraculous virtuoso Busoni: his dazzling playing, which nothing could equal because nothing resembled it; his infinite suppleness of touch; the lightness, the strength, the grace, the boldness, the poetry which radiated from an instrument that has become so commonplace as the piano; the phenomenal agility of that aristocratic hand; the elasticity as of steel, in those delicate wrists, seemingly so fragile; that extraordinary virtuosity without semblance of effort.

Busoni contributed something new in his marvellous transcriptions of Bach, in his original compositions, such as the *Concerto Op. 39* or the *Fantasia Indienne*, where every page discloses original ideas of technique, of tone-effects, of interesting inventions, which touch the very limits of the Art of the Piano. He was one of the loftiest intelligences, one of the most universal minds of our time. He has left a deep impression, a light of great brilliancy.

## Two Busoni Pupils

OF BUSONI'S pupils only two will be mentioned: Rudolph Ganz (1877) and Emil Blauvelt (1877). Both are artists of the first rank. Ganz, an interesting composer, a remarkable conductor of orchestra, stands in the front rank of the most famous pianists, by reason of his brilliant technique, his purity of style, his convincing interpretation of masters, ancient and modern.

Blauvelt, a musician of knowledge and inspiration, has had brilliant success as a virtuoso. Under his swift and firm fingers, the most difficult passages keep their transparent clearness. Expression is never exaggerated. He has written numerous compositions which are full of daring but happy innovations. His *Sixty-four Preludes* will remain as one of the most interesting works on technique of the present day.

Josef Hofmann (1876), another infant prodigy who became an illustrious virtuoso, has the genius for interpretation to a superlative degree. Under his magical fingers every composition acquires a

significance, an importance, which even the composer did not imagine. He combines in his playing the boldness of Liszt, the resonance of Rubinstein, the sensitiveness of Busoni. He prepares for you revelations equally dazzling, whether he plays Bach, Beethoven, Chopin or Liszt, surprises which he presents as convincing truths. One is fascinated by the virtuoso, charmed by the musician.

## The Impeccable Artist

**HANS VON BÜLOW\*** (1830-1894), a great virtuoso, great pedagogue, illustrious conductor of orchestra! The characteristics of his playing were absolute exactness in the minutest details, penetrating and always logical interpretation, infallible technique, exceptional memory. Among his pupils should be mentioned José Vianna da Motta, who had the same qualities as his master. Like Bülow himself, he was a learned man whose richly equipped memory, whose fine and exact mind never overlooked any detail.

Karl Taubert (1841-1871), who died in all the prime of his life and his talent, was a favorite pupil of Liszt. From the time of his first appearance in concert he aroused extraordinary enthusiasm. His phenomenal virtuosity, his bravura, his fascination were prodigious. He left an astonishing, original work in his *Daily Exercises*. His favorite pupil, Rafael Joseffy (1852-1915) also realized all the perfections that can be imagined—expression, power, exquisite delicacy, sensitiveness.

\* Bülow said often: "There are three things which a pianist requires: The first is technique; the second is technique; the third is technique."

passion and unsurpassable purity of execution. Joseffy's *School of Advanced Piano Playing* is one of the most valuable works of its kind.

In Moritz Rosenthal, Joseffy left a pupil who has electrified the public by his extraordinary virtuosity. He obtains quite individual tonal effects from the piano. His playing, vigorous and extremely delicate, astonishes and charms. In collaboration with Schytte, he has written interesting exercises.

## An American Immortal

**EDWARD ALEXANDER MACDOWELL** (1861-1908) appears to me to be the most striking personality among the American composers. A remarkable pianist, a man of unusual culture, a composer of much importance, he has left exquisite compositions, filled with poetry and sentiment—among them, *Woodland Sketches*, *Fire-side Tales*, *Sea Pieces*, *New England Idylls*, a dozen *Etudes*. He has shown also strength and passion in his four beautiful sonatas. His exercises for technique, especially novel and useful, deserve to be better known.

Camille Saint-Saëns (1835-1922), who was one of the great musicians of all times, may be put in the highest rank as a master of the piano. He possessed an infallible technique, a style of great nobility, expression restrained and simple. Who does not know his works, his *Etudes*, his five concertos, in which creative inspiration is wedded to mastery of construction? His prodigious gifts—his fabulous memory, his erudition, so wide as to be disconcerting—these gifts were universally admired

and particularly esteemed by his pupils. The distinguishing characteristic of his teaching was that he was constantly preoccupied with truth of expression, with sincerity of style. Bülow wrote of him, in 1859: "There is no great artistic work of any country, school or epoch whatever, that Saint-Saëns has not studied deeply. I was often amazed in comparing his prodigious memory with my memory—which had been so much lauded. . . ."

## A Complete Pianist

HE WAS particularly fond of two of his pupils: Gabriel Fauré (1845-1924), eminent composer, whose works have so exquisite a charm and individual flavor; and Leopold Godowsky (1870) who attains, I believe, the ideal of perfection in interpretation. His execution is so irreproachable, the virtuoso possesses such fluency and such security, such an astonishing variety of nuances, that one is amazed. The most tender touching expression is always contained within the limits of the purest taste. Godowsky is an incomparable model for all the virtuosi. Is it necessary to mention his compositions—those marvelous *Etudes on the Etudes of Chopin*, this dazzling fountain of technical, rhythmic, polyphonic combinations, which are, and will remain, for the pianist, overwhelmingly brilliant? That long series of charming pieces: *Waldemarskron* or the *Triakonkameron*, in which musical charm unites with the greatest distinction of form; his astonishing free transcriptions of the Schubert melodies; are they not universally known? The *Phonomena*, likewise, are famous, with their rare originality of melody and harmony, abounding in most unexpected tonal effects, in most audacious technical combinations; his *Poèmes*, also, of such deep feeling! . . . Godowsky is one of the greatest composers, of the most noble talent!

Godowsky directed for some time, with the most brilliant success, a class in virtuosity at the Vienna Conservatory; and this Conservatory naturally suggests the name of another eminent master of the piano—Emil Sauer (1862). His talent—combining originality, fire and overflowing imagination, won for him a success of



CLASS OF M. ISIDOR PHILIPP AT THE AMERICAN SUMMER MUSIC SCHOOL IN THE CHATEAU FONTAINBLEAU, NEAR PARIS, FRANCE

(Continued on page 871)



## Master Themes the World Loves Best

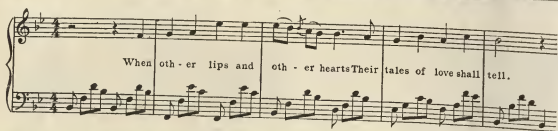


## Rubinstein's "Melody in F"

"THE human voice is really the foundation of all music." Thus wrote the Titan, Wagner; and, if there is any one quality which, more than another, has made Rubinstein's immortal *Melody in F* appeal to the human sympathies, it is that it lies so comfortably within the compass of the voice and is so vocal in its nature that the one playing it is instinctively intrigued to "hum a bit."

Perhaps the playing of no other pianist than Rubinstein left on the world a "more fragrant memory undimmed by the roll of years." There are those still lingering in the musical by-paths who recount how he could alternate the ele-

mental strength of a turbulent Nature with ethereal passages in which "gossamer fingers produced sighs such as come only on a summer breeze that has played upon an Eolian harp." Drawn out by the sturdy thumbs, the melody soars and sings triumphantly on its way as it threads among the maze of harmonies which weave a delicate tapestry of tone as its background. By all these qualities it becomes another of those inexplicable pranks of fate in which a genius has poured into a short soul-flight of melody the message which shall carry his name to posterity more than all the massive tonal structures which his fancy could conceive.



## When You'll Remember Me

ASKED for a formula for the writing of a song that would touch the human heart in such a manner as to assure its permanent popularity, an eminent literary critic replied: "Let it say 'I Love You' in a new way that will still ring true."

Perhaps it is because *When You'll Remember Me*, in both its words and music, tells with simple and sincere directness the pathetic story of the love of *Thaddeus for Arline*, which has stood the test of their long separation and will endure till his last breath, that it has acquired and held an esteem in the hearts of the great public equaled by but few other songs.

Certainly, from the night of the world premiere of Balfé's tuneful "Bohemian Girl," at Her Majesty's Theatre, Drury Lane, London, on November 27, 1843, and in spite of the critics having railed continuously at its musical and popular of all serious works written to an English text and launched on the fateful operatic seas. Its first performance outside of London was in New York on November 25, 1844, when it was "the operatic success of the period" and which only proves conclusively that "The world loves a return."

## Antidotes for Unnecessary Platform Fear

By the Famous Mexican Piano Virtuoso

ERNESTO BERÚMEN

HOWEVER beautifully the musician can play in a room by himself, he will be tremendously handicapped in following a pianistic career unless he can play with equal facility and effectiveness before others. A person may spend years in acquiring a technique adequate for the interpretation of master works. For what? So he may reveal their beauties to others. But when he comes before these others he may find himself seized with a sort of palsy and be unable to do his art or himself justice.

A peculiar situation this—that a musician should be capable of playing infinitely well alone but not in public. What evildoer demon appears the moment he steps upon a stage and sets about to rob him of powers rightfully his? Let us see if we can track this demon to his lair, have a look at him and send him scurrying so that he will trouble us no more. In other words, let us find out just what this disease is and how it can be combated.

But first let us ascertain who is susceptible to the microbe of "nerves" or stage fright and who is immune. Does it strike only just a few victims or does it cause an epidemic which attacks practically everyone who essays to appear in public? Having discovered the symptoms we can better diagnose them and find a remedy.

From a rather extensive acquaintance among artists and from an investigation pursued for some years, the writer has yet to find one person who has not been afflicted with this malady in some form or other, either in a mild or advanced stage. In fact, if a performer does not experience a touch of nervousness or excitation before appearing in public, it is safe to assume that he is of a cold or phlegmatic nature, and such a person is totally unfitted for an artistic career. If a performer can walk out on a stage and play for an assembled audience without a single tremor it is fairly certain that he will not move his auditors to any wild state of ecstasy. One possessed of the artistic temperament is usually sensitive and keenly attuned to beauty. He must feel deeply in order to deliver music fearfully. If he had not experienced nervousness before making an appearance there would be cause for concern. The important point, however, is to have the feeling under his control and not permit it to control him.

## Notable Examples

LET US have a look at some notable figures from out of the past who have been so afflicted. Sophie Menter, one of the great pianists of the last century, was said to be literally sick before every concert. The mighty Rubinstein would pace up and down excitedly before making his appearance and was usually extremely nervous during his opening number. When he made his tour of America he played two hundred and fifty concerts, giving sometimes as many as two in a day. But he claimed that the giving of so many concerts, while it allayed nervousness, made an automaton of him; and after his last concert he quit America—never to return.

Adolf Henselt, one of the greatest pianists of his time, suffered from this malady. Before Hans von Bülow went on the stage he would rub his hands vigorously and feverishly together. If someone asked him a question while thus

engaged he would either repulse him or turn his back upon the offender and continue to rub his hands briskly. Before "going on" Godowsky usually sits and tears up pieces of paper into fine bits to calm his nerves.

The stage manager of the Metropolitan Opera House has said that all the artists have some stage fright. Caruso used to pace nervously up and down in the wings back stage before making his appearance. During this interim, being very superstitious, he did not wish to be spoken to. At the various music halls in New York where young artists make their debut, the stage managers admit that stage fright is one of the commonest ailments with which they have to deal. The evidence, then, is that the disease is very prevalent. But, though fear is a wholesome stimulant, stiffening the sinews, quickening the blood, brightening the eye and kindling a communicating fire, it is well for the pianist to remember that it should be conquered shortly after he begins to perform in order that it should offer no interference either in bounding his fingers or in causing him to forget his piece.

## Audience Consciousness

A COMMON misconception exists that a person who is afflicted with stage fright becomes self-conscious before an audience. Actually the reverse is true. Instead of being conscious of self the victim becomes conscious of the audience. Up to six or seven years of age the child has no fear of appearing in public, and this is because he is conscious only of himself. But there comes a day when he becomes conscious of others about him. Then doubts and fears arise, and, if they are encouraged, multiply. If the child, by careful guidance, can be conducted safely over this transition period, he may never know what acute stage fright is.

It is important, in dealing with young children, never to mention fear, fright, nervousness or any of these attendant ills and to see that none of the child's associates mention them. Instead, positive thoughts should be constantly affirmed before the child. Children who are exposed to wholesome influences grow up without a full appreciation of the malady and without having it afflict them in a noticeable way. But if they are exposed to the thought of

fear, they grow to harbor it in their minds and actually to experience it. It has been definitely demonstrated that a newly born baby has only two fears, the fear of falling and the fear caused by a sudden loud noise. All the other fears are acquired. Hence, a child will not have a fear of audiences if he does not acquire it.

Nervousness is a contagious disease—a condition brought about by the mind. "Losing one's nerve" is one way of expressing it. In the final analysis it is a loss of "morale," which usually brings the will entirely within the power of the imagination, as was the case with Lady Macbeth. Nor is it a sense of sudden bashfulness worked up upon facing an audience. It is a state of mind induced by the thought of facing an audience.

The victim first imagines an audience gathered together to hear him play. He things it will probably be a very critical one. What if he should make mistakes! This is a common fear—the fear of making mistakes. He would experience very few tremors at giving a recital before an audience of South Sea Islanders, since they know very little about music and would recognize few mistakes if he did make them. But to give a recital before a group of intelligent people, some of whom know more about music than he does—that is another matter! Hence the fear arises of making mistakes that will be recognized. Just here it is well for him to remember that if he *does* make mistakes, very few will be recognized unless the people who hear him have studied minutely the numbers played—a very unlikely circumstance since the average member of the audience knows the pieces played only casually if at all. In the face of this situation such fears become imaginary and groundless.

## A Field of Cabbages

THERE WILL probably be a number of personal friends in the audience—another disconcerting thought. It is frequently easier to play before an audience made up entirely of strangers. Or sheer numbers may disconcert. The idea of hundreds of eyes centered upon the performer is also a beginning of nerves. "Think of them as a field of cabbages," a teacher once said. "Remember they are just the sort of people who pass you the salt," admonished another. Not very helpful suggestions these, because they are not the kind of thoughts which can combat the more powerful force of imagination.

Then again there is the fear of forgetting, one of the potent fears with which the victim has to deal. Let us examine this fear for a moment. When a piece is committed to memory it is in the realm of the sub-conscious mind and should not be disturbed by the conscious will. It is similar to a sound-reproducing record which plays itself automatically if left alone. But if one attempts to guide the needle along its groove, one will encounter difficulties. Similarly if the player begins to think of his notes, to wonder what note is coming here, what note there, he is interfering with unconscious habits and will surely end in confusion. The sub-conscious mind never forgets. It is the conscious will that brings about difficulties. Therefore he should not think about the notes themselves, once they are learned. He should think instead of the beauty which he is



ERNESTO BERÚMEN











on the altar of superstition, the only compensation of the wretched creatures being that they would become the "Brides of the Gods," a poor substitute indeed for life.

Isis, the Mother and wife of Osiris, was regarded as the female symbol of Creation. In her Temples were the veiled priestesses who chanted before the shrines on which was written, "I am all that has been, and is, and shall be, and my veil no man has ever removed." It was the symbol of the eternal mystery of life and birth. Here vowed offerings were placed and the Temple-dancers performed daily in honor of the presiding Goddess. Isis was also symbolical of the eight forms of Water, Fire, Sacrifice, Sun, Moon, Ether, Air and Earth which were worshipped by the old Egyptians.

Anis, Hems, Typhon, Bes, Anubis and other Deities represented the forces of Nature and the three attributes of Creation, Preservation and Destruction, the tripartite upon which other nations founded their own conceptions.

#### Outer Influences

THE EGYPTIANS, first conquered by Cambyses, have since suffered from the yokes of many invaders and oppressors. Beginning with the Dynasties of the Ptolemies, there was a gradual decadence of art and learning in the land, so that the music data, which would have been invaluable to students, was destroyed. It is said that Sotor, Philadelphus and Euergetes, the first three Ptolemies, were patrons of music and encouraged its study and practice in their day. About the middle of the Ptolemy the Third the influence of Greek music began to be felt; and at various festivals were employed bands of Greek musicians and singers who introduced their new forms of music into Egypt.

According to history, Ctesibius, the Alexandrian, invented the "Hydraulicon" or water-organ which had eight pipes placed on a round pedestal. A system of pumping water into the pipes produced the sounds, the instrument having no visible keys. Hence the exact manner in which it was played is not known, but it is doubtless related to the pipe-organ and the calloph in common use today.

Athenians state that in the reign of the Seventh Ptolemy, the people of Alexandria had reached a high degree of musical perfection, and "the most wretched peasant or day-laborer among them was usually able to play upon the lyre but was likewise a perfect master of the flute."

Auletes, the father of Cleopatra, was called "the flute-player," because of his great fondness for that instrument. The harp was also a favored instrument of that period, and some of us may be familiar with a painting of Egypt's Immortal Queen, in which she is depicted as reclining at ease while a musician kneels before her and plays on a great harp.

After the meteoric reign of Cleopatra had come to a tragic end, Egypt fell into the hands of the Romans and an altogether new element entered into her arts and music. Herodotus writes at about 400 B. C. that, when he was in Egypt, one of the most wonderful things that he heard was the song of Linus (Maneros) whose dirge had been sung from ancient days. Plato, who lived thirteen years in Egypt and who studied music while there, became very fond of the Egyptian mode and wrote of the great progress of the people along musical lines.

Diodorus (60 B. C.) writes that on the occasion of the death of a King in Egypt the temples were closed for a period of mourning extending through seventy-two days, when the people walked through the streets and sang mournful dirges in honor of the Royal Dead.

#### Ancient Metrical Song

ACCORDING to Dr. Birch, one of the oldest metrical songs of Egypt was called "The Song of the Thrasher" which he translated from hieroglyphics for the British Museum.

*Thrash ye for yourselves,  
Thrash ye for yourselves, O corn,  
Thrash ye for yourselves,  
The straw which is yours,  
The corn which is your masters'.*

This was evidently a folk-song used by agriculturists, judging by its utter simplicity. The early folk-song was graphic, simple and rhythmic, whether in song or dance, and was of an elementary character, sufficiently easy to appeal to the untutored tastes of a primitive and natural people.

In the seventh century, when Egypt was again conquered, this time by the Mohammedans, the call to Allah gradually took the place of the chants to the Gods, the Koran supplanted the Book of the Dead, the cry of the muezzin from the minarets, calling the Faithful to prayer, was heard in the land, and the precepts of the Mohammedans drowned out the conflicting drone of the Priests of Isis, Horus or Osiris. In time, too, the mighty temples disintegrated and were buried in the sands, and the pagantry of the Egyptian Ptolemies and all the mystic rites of priest-craft and their dominion over the people vanished forever save as a memory. But still those stupendous credits of Egypt's glories and her crudities rise as eloquent memorials to a magnificent if barbarous past.

Modern Egypt is inhabited by the Muslim and the Arab of mixed descent, and their music is dominated by the influence of several races who brought new music into the country. The original scale of old Egypt was built upon the one and one-third interval and was in favor with the more cultured element. The popular scales were built on the minor forms with the flattened seventh and, sometimes, the augmented sixth. Today the music of Egypt may be roughly divided under two heads, the religious and secular, with their various sub-divisions. Under the head of religious music come the chants of the Priests, the "sacred music" of festivals, the music of the Derwish Dancers, the

Muslim music of the great Mohammedan "passionate merrymen" and the sword-dances at the Feast of the New Moon and the Ramadan.

#### Secular Music

THE SECULAR music is much the same as always and includes the songs, dances and ceremonial music of the public festivals, the pastoral music of the herdsmen, the songs of the boatmen and the songs of the soldiers, the minstrelsy of wandering bards and the traditional music of male and female dancers. It is only in the Mousiqas of the Prophet. Nevertheless, the Muslims are not lacking in music of their own, since Mohammed's mandates are not strictly observed by a people whose natural love of music has to an extent overcome their religious scruples.

In almost every "moungrel part" of Egypt today the visitor may enjoy a variety of primitive music. At Port Said one hears the chant-like songs of the coal-heavers who with their grimy loads to the ships. The Somali, Swahili, Nubian, Arab, dabbled Fellahs and the hangers-on at the various ports, all sing as they work.

The Nile boatmen have a special song for every phase of their work and sing in unison, with alternating solo and chorus, to lessen the tedium of their toil as they row in rhythm with their music. In Cairo one hears almost every kind of music from the songs of the camel and donkey boys to the crude singing of the dancing-girls in low-class dancing-halls and coffee-houses.

In the country-side the folk-songs are more clearly defined and more melodious. The men sing as they work their fields of sugar-cane or cotton and the women as they bring water from the wells and canals. One is especially struck with the pictures and the throbs of the drum-like music, which seem to be the more cultured element. The popular scales were built on the minor forms with the flattened seventh and, sometimes, the augmented sixth. Today the music of Egypt may be roughly divided under two heads, the religious and secular, with their various sub-divisions. Under the head of religious music come the chants of the Priests, the "sacred music" of festivals, the music of the Derwish Dancers, the

Sometimes we hear the plaintive little tune of an Arab shepherd boy tending his brown flock along the wayside, and it seems

to have the wistful and even mournful quality that is common to the folk-music of Africa. Perhaps this is due to the nature of the scale forms used by the people—curiously minor, lacking cadence or tonality.

#### Singing Girls and Dancers

IN EGYPT there are bands of professional dancers, male and female. They are called the "Ala Teyyal" and the "Al-Mim," the latter term being used to designate the singing-girl rather than the dancer. The average singing-girl adapts her songs to the tastes of her audience. She sings of love, war, intrigue or whatever subject might appeal to the mood of the listener. She is usually accompanied by a male orchestra composed of drums, flutes, cymbals, tambourines and the clappings of hands which accent the rhythm of her music.

In the mixed dances there are several old traditions, the principal one being the "Hes," a conventional dance which starts with three couples who whirl away to the beat of stamping feet, while the dancers, exhausted by the quick tempo of the music, fall out to be replaced by fresh couples. Another famous dance is called the "Herti Bridal Dance" which is performed on the occasion of wedding ceremonies to the accompaniment of muffled drums.

In the more remote districts where tribal music and dances still remain unchanged, whole bands sometimes join in wild folk-dances celebrating some special event. There are the primitive songs of the Desert Raiders swooping down on their swift camels, upon some lonely little caravan or camp. There are the gladsome songs of the waterdwellers, where tired and thirsty men and beasts are refreshed by life-giving wells. From the camps of the veiled Tawres come the thin tones of the serenade-pipes and the throbs of the drum-like music, which seem to be the more cultured element. The popular scales were built on the minor forms with the flattened seventh and, sometimes, the augmented sixth. Today the music of Egypt may be roughly divided under two heads, the religious and secular, with their various sub-divisions. Under the head of religious music come the chants of the Priests, the "sacred music" of festivals, the music of the Derwish Dancers, the

From the black felt tents of the nomads come music of a gypsy nature, as the dancing-girls whirl and prance in the red light of camp-fires. From the wandering caravans, where Arabs muffled in the white folds of long cloaks sway rhythmically along the sands on their "desert-ships," come the minor cadences of wistful melody, born of desire or longing. By the final camp-fire or in the golden light of the desert moon a dancing-girl of Biskra wears a theme in flashing feet, swaying her body lightly as she taps a tambourine.

From the oasis of the Ouled-Nail come the professional dancing-girls, famed throughout Egypt. Since they are trained from earliest childhood in the traditional music of her calling and dedicated wholly to the business of dancing. Her moral life is about on a par with that of the Naute-girl, but her services as a dancer are constantly in demand. Her costume is one of particular elaborateness, as she wears many jewels and a feathered head-dress quite different from that of the ordinary dancer.

#### Derwish Dancers

THE MOST spectacular dancers in Egypt, however, are the Derwish or "Zikris" whose wild and fantastic dances border on insanity. These men become self-hypnotized by the intoxication of their own dances, and work themselves up to a frenzied climax, often inflicting knives wounds upon their bodies. They call themselves "religious dancers" and are to be found in the vicinity of Mosques on Festival days. They are now performing before a private audience if the "backstage" (in French, however, there is a certain instrument called

## First Year Ear Training

By HELEN DALLAM

Helen Dallam is a native of Illinois and has received all her training in the state of her birth. Her talent and aptitude for composition became apparent before she had attained her teens, and long before she became of age she had written in many of the large forms, including string ensemble and symphonic works.

Miss Dallam received the Arthur Olaf Anderson medal for composition and the Master of Music degree at the American Conservatory of Music at Chicago; at present she is teaching musical theory in all its branches at this institution.

MANY students of music, launching upon the study of musical theory, do so with the thought in mind that theory is a mere subsidiary subject to be taken in doses like so much medicine. A great many of these people do not even connect properly this most important subject with the study in which they are majoring, such as voice, violin, organ or piano. They feel that theory is nothing but rules and that it is to be worked out mechanically like an arithmetic problem. No wonder they are bored to death! If one does not connect beauty of sound with the necessary application of rules then one might just as well leave the subject alone entirely, for all the enjoyment or lasting benefit derived from it.

Many times the impression has been erroneously conceived that musical theory bears close relationship to actual practice. This subject has often been misjudged. But these are sounded figures, not mute ones as in arithmetic. They mean something to the emotions of the listener and are not so many correct or incorrect figures as dealt with in the sciences. In other words, they are human, talking figures, rather than dead and dumb ones.

As each lesson in this series is introduced, the pupil should be guided not only in the visual, written phase of the new work but also in the keyboard or aural aspect of the question. Most individuals are much better able to write chords and progressions than they are to find them on the piano. This is because the keyboard harmony and ear training, in most cases, have been neglected or sacrificed, while the written work has been greatly emphasized.

In reality, these two requirements should go hand in hand. Necessarily the pupil cannot cover as much ground if he stops to develop his ears simultaneously with his eyes. But what does haste avail if he cannot apply practically what he has learned theoretically?

Rules are soon forgotten, but the sounds produced by these rules are never forgotten.

#### Sound before-Sense

HOW SHOULD ear-training be taught? Let us suppose that we are dealing with the average student of piano. This student probably studies all the classics of such masters as Bach, Beethoven, Brahms, Liszt and Chopin, as well as other model composers as required in most schools of music. He plays all sorts of chords (altered and otherwise) transitions and modulations but does he know what it is all means as he fingers them? He is fingered mechanically, depending upon the feel of the keys under his fingers to tell him when he is right and when he is wrong. Such a student, if of analytic understanding is a depraved characteristic only too prevalent among students.

The mission of the pedagogy is to teach the names and duties of chords, their correct voicings, inner voices (in four-part writing especially), good doublings



HELEN DALLAM

and combinations. In short, the teacher should point out the grammatical construction of each sentence (theory being the grammar of music).

The student comes for his first lesson. He has played scales all his life, but possibly he has never listened to them nor derived into the reasons for certain whole and half step progressions. These are merely taken for granted. He has probably never heard of the tetrachord system, a Greek contribution to the scales as we use today. This tetrachord idea is the basis, as he soon learns, of the circles of fourths and fifths (flat and sharp scales) and of the diatonic major and of the harmonic and melodic minor scales.

Granting that he has played these scales, he must now write them, not stopping at seven flats and seven sharps but continuing through the double flat and double sharp scales—those enharmonic to the ones already written. In this way and only in this way will he be capable of following mentally the turnings and twistings of the composition he is studying. The following shows, as an example of the addition of the double flat and sharp scales, the

She has been the recipient of a number of prizes for her works, and her published compositions include songs, choruses, orchestration, chamber music, such as quartets and quintets for strings, and teaching material for piano and for violin and piano.

Her compositions for piano, violin and piano and for two violins and piano are all familiar to ETUDE readers and are widely used by many prominent teachers. She belongs to the rapidly growing group of feminine composers who are contributing a distinctive element to contemporary composition, in a style that is especially distinguished for elegance and grace.

gest brightness and high pitch. Flats appeal to the imagination as sombre and of low pitch.

After the scales are well in mind, then should the intervals, plain, inverted and enharmonic, be essayed. First are learned their names as to quality and measurement by writing them in all keys. Next, these intervals are to be played. The instructor requests the pupil to turn his back or close his eyes while intervals are played at first in the middle register of the piano (this range being the easiest for the average untrained ear to distinguish), then in the extremely high and low registers of the instrument. Needless to say, both upward and downward measurements must be practiced in writing and playing. Intervals are usually more abstract of definition than are triads and seventh chords, as the latter are so much more definite, in intent.

The following example shows (A) the upward measurement of the intervals in C major and (B) the downward measurement in C major:

Ex. 3  
C Major  
Perfect Augmented Major Minor Augmented  
Prime Prime 2d 2d 2d 2d

Maj.3rd Min.3rd Dim.3rd Per.4th Aug.4th Dim.4th

Per.5th Aug.5th Dim.5th Maj.6th Min.6th Aug.6th

Maj.7th Min.7th Dim.7th Per.oct. Dim.oct.

C Major  
Perfect Augmented Minor Major Augmented  
Prime Prime 2d 2d 2d 2d

Min.3rd Maj.3rd Dim.3rd Per.4th Dim.4th Aug.4th

Per.5th Dim.5th Aug.5th Min.6th Maj.6th Aug.6th

Min.7th Maj.7th Dim.7th Per.oct. Dim.oct.

It will be noted that the last double flat to be added corresponds in spelling with the last or fifth flat to be added in D flat major. This is true, naturally, of all the enharmonic flat scales.

In the scale of B sharp major (enharmonic to C major), it will be noted that the last double sharp to be added corresponds in spelling with the last or fifth sharp to be added in B major. This is true, naturally, of all the enharmonic sharp scales.

The student should endeavor to hear these scales, not in their enharmonic as he is studying. They are to be heard (as he is studying) in their own right (major and harmonic minor) before the pupil attempts to play them in all keys.

## Can You Tell?

GROUP  
No. 18

1. Which composer is known as "The Musician's Musician"?
2. How is a major triad changed to minor?
3. Who composed the opera "Madame Butterfly"?
4. When G is the leading-tone, what is the key-signature?
5. What is an octave?
6. What is the name of the organ or desk containing the keyboard of an organ?
7. What was the first American choral work to be performed at the great English musical festivals?
8. What is the meaning of the French word *noël*?
9. Make a note that will have one and three-fourths beats in  $\frac{3}{4}$  measure.
10. How many strings has a violin?

TURN TO PAGE 875 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in this ETUDE Music Magazine month after month, and you will have the most important material when you are best of a group of music lovers. Teachers can make a scrap book of them for the use of their pupils and those who act by the

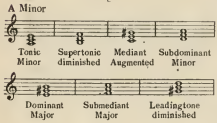


The following examples in C-major and A-minor give a working knowledge of the triads in fundamental position:

Ex. 4  
C Major

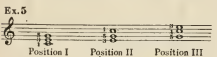


A Minor



It will be noted in the minor key that the raised seventh tone must be taken into consideration. This is one of the points in which a teacher has to be most persistent, as it often seems to slip the mind of the pupil.

The three positions of the triads in major and minor keys should be produced only after the first or fundamental positions are well assimilated. By position is meant the fifth, root or third in the melody. These should be written and played by the pupil in all keys, thus:

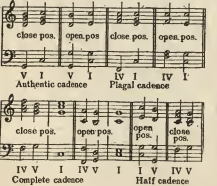


The teacher should play the first, second and third positions of major, minor, augmented and diminished triads. Observation shows that in the beginning only the first position of a triad seems definite to the ear. The second and third positions are at first a little baffling to the beginner because he is apt to lose track of the thirds, hearing the fourth intervals in the latter two positions.

Next come the Authentic, Plagal, Complete and Half Cadences in four-part writing with the accompanying rules as to voice motion. Also, here must be explained the difference between open and close positions in four-part writing.

These cadences should be written in all keys, major and minor, flat and sharp, open and close positions. The same work should be done at the keyboard without any aid from the written page, just as have been the preceding lessons. The following example shows the method of procedure for the cadences:

Ex. 6  
C Major



Now we are ready for the dominant seventh chord. The importance of this chord must be impressed upon the pupil, as it is one of the primary seventh chords. Its reliance upon the tonic triad is taken

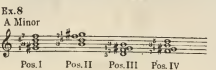
up with the rules governing its progression to the tonic. The first named in root position and later in its three inversions, that is, with the third in the bass (first inversion), fifth in the bass (second inversion), and seventh in the bass (third inversion). Any seventh chord necessarily has four positions, because it contains four tones. The following is an example of the four positions and three inversions of the dominant seventh, the latter resolving correctly to tonic:

Ex. 7  
C Major



From now on we introduce each chord in turn, doing exactly the same things but each time adding a new chord to our repertoire. Of course, heads dealing with these chords separately, we are at the same time writing exercises of eight or more measures showing the effects of various combinations and preceding and succeeding harmonies.

In this way, we proceed with the secondary triads in major and minor (II, III, VI, V), and the secondary seventh chords in major and minor (II<sub>7</sub>, I<sub>7</sub>, III<sub>7</sub>, VI<sub>7</sub>, IV<sub>7</sub>, V<sub>7</sub>). The diminished seventh chord which is found on the seventh degree of the minor scale is a primary seventh and is almost as useful as the dominant seventh chord. It should be drilled in all minor keys as follows:



In like manner the following chords should be practiced: II<sub>7</sub> to V<sub>7</sub>; I<sub>7</sub> to IV<sub>7</sub>; VI<sub>7</sub> to II<sub>7</sub>; III<sub>7</sub> to VI<sub>7</sub>; V<sub>7</sub> to I<sub>7</sub>; IV<sub>7</sub> to III<sub>7</sub>. After these natural progressions are easily heard, other combinations should be practiced. In other words, the pupil should explore and experiment. He should be shown that there is no limit to the combinations of triads, seventh chords and ninth chords by using different positions and inversions.

It is understood, of course, that each seventh chord has its regular, natural resolution, in which case it follows the same general rule as the dominant seventh to the tonic triad. Each seventh chord also has many irregular progressions which do not follow any certain rule but which emanate quite naturally.

It will be found that the dominant ninth may be quite easily introduced after the seventh chords have been practiced. This is a very useful chord. The following examples (to be practiced also in close position in all major and minor keys) show some of its best possibilities:

(Continued on page 865)

## THE ETUDE

### 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 regularly here. Correspondence relating to this column should be addressed to The Etude, Dept. of Reproduced Music.

NOVEMBER nineteenth is the hundredth anniversary of Schubert's unfortunate death. Schubert, unquestionably the most popular of all the great music-masters, has in this time tributary admiration from all the world. But this is as it should be, since there is in his melodic music a type of cosmical beauty which has linked the peoples of many nationalities together on a common ground of appreciation and enjoyment.

Columbia, the intrepid sponsors of the Schubert Centenary, is issuing many fine and notable recorded sets of his works. Recently our attention was drawn to two albums of songs which have been brought out. Of the two, the one containing twelve choice songs from the "Winterreise Cycle" seems to us the better album, because of its uniform fineness of interpretation. These songs are sung by Richard Tauber, one of the most justly popular tenor singers in Germany at the present time. Tauber renders his emotions in a very commendable manner and with appropriate understanding for their sentiment.

These songs were part of Schubert's creative work during the year of 1827, and, according to one writer, may be counted among the happiest years of his life and progress. "Inspired with a lofty consciousness of his mission as a great artist, he put forth more exalted efforts." The instruments, which were written in February, 1827, The last twelve were composed after one of the few real pleasure trips that Schubert experienced in his brief existence. It was in September of that year that he and his friend Jenger went to Graz, the capital of Styria, to visit some friends. It proved to be a momentous three weeks' holiday for him with picnic-excursions, musical soires, dances and outdoor games, such as he probably never before enjoyed. No wonder he embodied so much poetical beauty in these songs! After this visit to Graz, he sold six of the equivalent of this transaction is impossible to believe. Most of this cycle is conceived in a minor key, since the words express poet's sadness and depression. It is interesting to know that the first half of these songs were the last music which Schubert saw before he died. Five days previous to his end he corrected and revised the publisher's proofs.

Toward the album of the "Selected Songs" that Columbia has released, the writer feels less favorably disposed. It contains seven songs chosen from "Schwanengesang," "Winterreise" and "Beliebte Lieder." Elsa Alsen, the dramatic soprano, sings *Du bist die Ruh*, *Maria*, *Charles Hansen*, and *Ave tenor*, sings in English, the *American Serenade* and *Who Is Sylvia?* The popular Broadway offers a symphony orchestra and orchestra, and further titled, "The Life and Adventures of Melody." The concerto is in one movement. The principal theme of such considerable is made, it is heard at once by the woodwinds, the piano first playing as a harmonic background. Not until the second half of the first record does this instrument take up the

Alsen sings with impeccable diction and a pleasant tone quality. Miss Braslau and Mr. Hackett seem to the present writer less desirably suited to their tasks, as neither offers a truly distinctive interpretation of his or her chosen numbers. With both albums Columbia includes a booklet containing some excellent translations, most of which were culled from *Heinrich Heine's* publisher, "Schubert's Songs, Translated" by the Oxford University Press. Singers who wish to render Schubert's songs in a truly singular English translation should procure this book, as it is an excellent one. The inclusion of these translations should help to stimulate a wider and more universal interest in these albums.

### A Distinctive Symphony Set

THE LEBLANC Symphony recording Rachmaninoff's "Second Symphony, E minor." As an album set it is unquestionably one of the finest that has been offered to the public to date. Nola Sokoloff, the conductor, gives a performance of this work. His reading displays a poetical appreciation not alone for a friend's work but also, one might say, for the work of a friend. For the conclusion of this work, Sokoloff, the conductor, gives a performance of this work. His reading displays a poetical appreciation not alone for a friend's work but also, one might say, for the work of a friend. For the conclusion of this work, Sokoloff, the conductor, gives a performance of this work. His reading displays a poetical appreciation not alone for a friend's work but also, one might say, for the work of a friend.

The first movement presents a blending of introspection and optimism. It begins in a minor key and culminates in the minor high school with a full symphony orchestra. Two major types of instrumental work are recognized: the band and the orchestra. From a purely musical standpoint the orchestra is most desirable, but it takes years and talent to master the strings, which are the predominant orchestral instruments. The band, with its more learnable instrumentation, makes possible at an early stage the feeling of achievement or satisfaction, on which most good pedagogical rests.

At present the band is crude, musically; it falls after continued hearing and has not the variety, finish and flexibility of the orchestra. It has many unreal possibilities, effects at which the orchestra can only hint—resonance out-of-doors and sustained organ-like richness or *pianissimo* Port's Wandering Thoughts." The tone movement is divided between guitar and a hymnal reverberation of mood.

This is the first complete major work of Rachmaninoff's to be recorded. It should be universally welcomed since he is a creator of great melody and tonal beauty. It is interesting to know that Rachmaninoff has adopted as his own this country in which he has so favorably received and revered.

### A New Piano Concerto

ONE OF the foremost piano concertos recording, which has been issued to date is Liszt's "Second Concerto in A major," recently released by Odeon, on their discs numbered 5147-49. Professor Josef Schreyer of Berlin plays the solo instrument with fine artistry, while the orchestra is under the direction of that able musician, Dr. Weissmann.

(Continued on page 891)

## THE ETUDE

### ALL EDUCATORS place music high on the list of valued subjects in the high school; its aesthetic, moral, social, health and recreational values are extremely important, but its place in the curriculum as a vocational subject is grossly underestimated. More people in the United States make their living by music than any other work save one. That is why it seems strange that music is the stepchild of the school, with pitiful financial backing, after school rehearsals and general lack of organization. Truly, for the little that the schools have put into music, they have reaped a marvelous harvest.

Vocal music—note reading and chorus work—is the traditional phase of school music. So poorly is it adapted to the needs of all children that for more than a century the whole field has been static. We are now in a marvelous period of transition: appreciation, creative music and instrumental music all share the stage. None of these is more far-reaching and worthy than the instrumental.

### Instrumental Music

IN SOME localities instrumental music begins in the kindergarten with a rhyming band and culminates in the senior high school with a full symphony orchestra. Two major types of instrumental work are recognized: the band and the orchestra. From a purely musical standpoint the orchestra is most desirable, but it takes years and talent to master the strings, which are the predominant orchestral instruments. The band, with its more learnable instrumentation, makes possible at an early stage the feeling of achievement or satisfaction, on which most good pedagogical rests.

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Orchestras should be developed in each school where a nucleus of playing students exists—in other words, in all the schools. The same benefits that the band brings to the masses, the orchestra brings to those slightly above the average. The great majority of musical masterpieces were composed for orchestra; the orchestra creates higher musical ideals more quickly than the band.

The high school orchestra should approach symphonic balance and proportion as soon as possible. An otherwise average high school in Indiana, with four hundred students, has had for years a symphony orchestra of eighty pieces. It takes time to create an organization of this kind, but how great it pays! Most players have to be taught everything from the very fundamentals; class instruction is needed in the beginning stages and is an invaluable supplement to advanced private lessons.

## DEPARTMENT OF BANDS AND ORCHESTRAS

Conducted Monthly By VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

## Some Practical Aspects of School Instrumental Music

By ARTHUR RICH

### Organizing an Orchestra

THE MOST effective way to get started where instrumental music is new is to give a series of demonstrations. These should consist of short talks, preferably in the classrooms. The speaker should have the principal instruments about him while he talks, so that the students can see them and hear them played.

If the speaker cannot play the instruments let him get local teachers and performers to help. If approached tactfully the musicians of the community invariably are glad to help. Talk briefly, to the point. Explain the special characteristics of each instrument. Leave the impression that orchestra work is men work, not frivolous; and that the work will really be fun. Have the children write on slips of paper their name, address, age, musical experience, whether or not they can afford to buy an instrument and their preference of instrument. Collect, sort the slips; interview the promising and apparently eager children individually. See that they procure instruments fitting their needs, as well as those which will go to make a good ensemble.

### The Right Instrument for Each Child

MOST of the children will come with some preconceived idea or preference of instrument. The instrument which made the most favorable impression in the demonstration or was already somewhat familiar to them. It requires careful manipulation to change children from saxophones, cornets and drums, the preference of ninety per cent of children. Often they pick out some instrument which is physically impossible for them to manipulate.

A good sense of pitch is the string for the oboe, bassoon, French horn

and tympani. It is desirable that all members of the orchestra have good pitch sense: the instruments calling for less ability of this kind are the drums (bass and snare), cymbals, triangle, tambourine, the piano and other keyed instruments.

Rhythmic sense is needed by all players. Children must get the habit of counting or the group will never amount to much. The rhythm is particularly needed in the percussion instruments—drums and so forth.

Dynamic sense usually has to be cultivated and a start should be made at the very first rehearsal. The brass winds, especially trumpets, trombones and drums, are apt to be too loud most of the time and, occasionally, the tuba, and the flute or piccolo in the high registers. The strings sometimes play *mezzo forte* for a while rehearsal without any shading, unless the instructor is on the lookout.

### Mental and Physical Characteristics

THE QUICKER thinkers should be put on the instruments which have rapid passage work and important melodic parts: violin, viola, flute, oboe, clarinet, alto trumpet and trombone. Other things being equal, the slower mentalities will be successful on the percussion, lower brasses, lower reeds and lower strings. All orchestra players must be capable of developing power to concentrate on what they are doing.

Teachers are good for string bass, tuba, bassoon, cello, bass

Rehearsals should be held in the auditorium if possible. The size of the hall will make the sound better; fewer teachers will be disturbed, and the children, becoming used to playing on the stage, will be less nervous at first performances. It is well to hold rehearsals in school time. After-school or evening rehearsals have the effect of punishing students for wanting to study music. No other department is relegated to after school hours. Then why should music be? With the support of the school program maker, rehearsals can be had at some period with many double classes—most of the needed students can fit in it somehow.

(Continued on page 865)

mouthpieces are on the market for brass wind players with uneven jaws. Sharp, broken or decayed teeth are painful and may cut the lips in playing any brass or reed instrument.

Thin lips are necessary for trumpet and flute; slightly thicker lips serve well on the French and alto horns, oboe, clarinet; moderately thick lips are best for trombone and euphonium, and very thick lips for tuba or bassoon.

### Instrumentation

IN ORGANIZING a band or an orchestra any child who seems intelligent and willing to work and has any instrument that can be made to play in time with the others can be used. "Starters" (those any instrument serves as a stepping-stone to a better one. Once there is a definite aim as to instrumentation it will be merely a matter of time and effort to attain it. Remember that balance of total masses is more important than number of instruments. It is a good plan to use each family of instruments in the proportion used in professional symphony orchestras—even if there are but twenty pieces. Ultimately one should have a full representation of the string, reed, brass and percussion choirs in about this proportion: 70 per cent strings, 13 per cent wood-wind, 12 per cent brass and 5 per cent percussion. In the band there should be about twice as many reeds as brass.

It is well to avoid the excessively melodious combination of piano, violin, cornet and saxophone—which one may run into if the children's and parents' inclinations are followed. There is little to be gained getting too much bass or too much middle harmony. Melody parts sound far finer when adequately supported with bass and inner parts.

### Seating

PLAYERS should be arranged in a manner similar to that used by professional orchestras, but modified to meet particular needs. Violins and violas are near the director, wood-wind on the center of the stage, and brass and the string bass in the rear and around the sides. The arrangement may be varied from time to time, the weaker ones being placed where they may be given most attention. There should be at least one stand for every two players, for when half a dozen are around one stand discipline suffers and the musical effect is ruined.

Rehearsals should be held in the auditorium if possible. The size of the hall will make the sound better; fewer teachers will be disturbed, and the children, becoming used to playing on the stage, will be less nervous at first performances. It is well to hold rehearsals in school time. After-school or evening rehearsals have the effect of punishing students for wanting to study music. No other department is relegated to after school hours. Then why should music be? With the support of the school program maker, rehearsals can be had at some period with many double classes—most of the needed students can fit in it somehow.

It is fully to attempt to maintain a band or orchestra without at least one meeting a week in which every member is present. Administrators sometimes get the notion that the band can jog along with scattered sessions or with individual practice at



A TAORMINA ORCHESTRA OF SOUTHERN ITALY







# A Master Lesson on "The Lark," a Song by Glinka

Transcribed for the Piano by Balakirew  
By the Eminent Russian Piano Virtuoso

MARK HAMBOURG

This is the Thirty-ninth Master Lesson to Appear in The Etude Music Magazine During the Last Few Years. The Full Text of the Composition will be Found in the Music Section

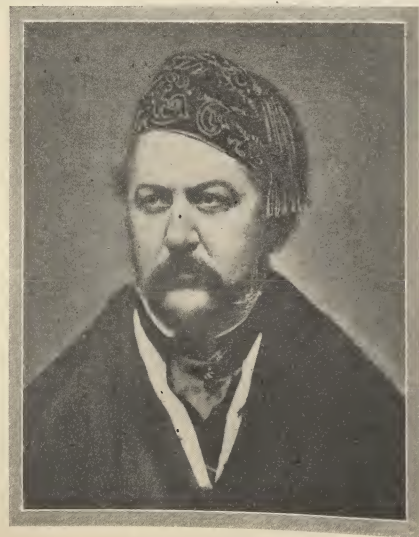
**M**ICHAEL IVANOVICH GLINKA was born on June 2nd, according to the Russian Calendar, March 20th according to ours. He received his early musical education more or less in a desultory fashion in Russia, and he did not at first contemplate taking up music as a profession. His talent, however, and his artistic nature prevailed over any ideas he might have had as to a different career, and he eventually settled for a year in Milan to study music seriously. Later on he went to Berlin, where he studied with Dohn, who was afterwards celebrated as the teacher of Rubinstein. During the time of study Glinka was possessed by the idea of creating some kind of music that would be entirely Russian and national. His desire was to be considered above all things a Russian artist and to get his musical inspiration from his own race and Fatherland.

His two operatic masterpieces, "A Life for the Czar," and "Russian and Lendmilla" were for many years popular successes in the repertoires of the Russian opera companies; though they both contained evidence of Italian influence, still Glinka shows in them a distinct originality and creative power. His claim to be ranked amongst the immortals must be in his having been able to coordinate the experience gained from earlier and less gifted composers, and to succeed thereby in the great aim of his life, that of establishing Russian musical nationality as a definite entity.

In this number of THE ETUDE is an arrangement by Balakirew of a song of Glinka's called *The Lark*. This song is inspired by the influence of Donizetti whom Glinka met in Milan, and the melody bears a distinct resemblance to one of the famous arias in "La Sonnambula." Donizetti's well-known opera. Mily Alexievich Balakirew who is responsible for the transcription of our piece was himself not only a very remarkable composer but also a pianist of great ability. Born in 1837, he was almost a contemporary of Glinka and was certainly a disciple and apostle of the latter's national ideals in music. This arrangement of *The Lark* shows the influence of Liszt and Thalberg in its graceful virtuosity. It is an elegant "Salon" transcription and must be rendered smoothly and with suave sentiment.

## Whimsical Introduction

**T**HE FIRST twelve measures, which form a kind of introduction, must be played whimsically and with rubato, almost in the manner of a recitative, as is suggested by the title, *Andante quasi recitativo*. The first measure opens in mezzo voce tone, and the initial phrase should end lightly and gracefully on the fermata in the second measure. In measure three the first phrase should be given slowly and the second one repeated an octave higher rather more quickly. The third phrase given still an octave beyond, in the beginning of measure 4, should be slower again and pianissimo, like a faint echo of the



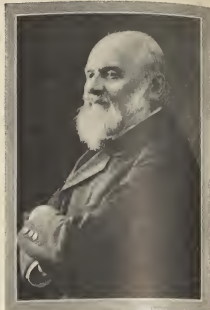
MICHAEL IVANOVICH GLINKA

first one, with some insistence on the last three sixteenth-notes. The top note of the two broken chords in the bass in measure three is taken with the right hand to facilitate execution and also the top note of similar chord on the first beat of measure four. The fingering in the right hand is as I have indicated it in the music. Measures 5, 6, 7 and 8 are played similarly to the first four measures. Measures 9 and 10 should have a reflective character, and 11 and 12 be as measures 7 and 8, with a little *ritardando* and stressing of the last three semi-quavers in measure 12. I take the two upper notes of each of the broken chords in the bass in measures 11 and 12 with the right hand. At the thirteenth measure marked *Andante*, a running accompaniment is introduced in the bass in preparation for the principal theme which makes its entry on the first beat of measure 14. I play the double eighth notes in the bass of measure thirteen with the right hand and take with the left hand only the two staccato B-flat eighth notes on the first and third beats, giving these staccato B-flats a special significance of delivery.

## The Floating Melody

**T**HE *Floating Melody* now enters in measure 14 and should float above the accompaniment which must support it with rhythmic elasticity. The sound in the melody must be full and round, and the pedal should be changed on each of the quarter notes. In measure 15, there should be a slight crescendo in the bass accompaniment of chords, with a special accent on the culminating B flat of the highest chord in the measure. In order to do this elegantly I take the B flat in question with the right hand. The same device obtains in measure 17.

In measure 20 there is a high A flat on the last eighth note beat in the bass which I again take with the right hand to improve the smoothness of the rendering. I also make a slight *ritardando* here, returning to Tempo in measure 21. In measure 22 I use the right hand for the top eighth note of the accompaniment figure in the treble clef, namely D flat; on both the second half of the second beat, and the second half of the fourth beat, and I do the same in measure 23 with the high B flat eighth note on the first half of the third beat in



M. A. BALAKIREW

the Bass. I use the right hand at similar places in measures 24 and 25 whilst I hold the B flat quarter note in the treble on the third beat of measure 24 a little over its proper value, as if loth to leave it. Measure 26 is mezzo-piano. Again in measure 28 I take the high B flat eighth notes in the accompaniment on the second half of the second and third beats with the right hand. Measure 30 echoes in piano tone, the phrase of measure 26.

In measure 32, the first note of the trill in the treble should be held a little, before starting to shake, and the whole of measure 32 should be slightly retarded to prepare for the brilliant *Andante* which follows the long shake. This *Andante* should rise and fall in piano tone until it reaches its highest point, E flat, at the top of the keyboard. This E flat should be accented. The passage should then descend *Allegretto* to C natural which also has an accent. Then, proceeding, the notes should slow down in speed to the next octave, after which they should roll on, getting faster and faster again till they arrive at the lowest point of the *Andante*, namely, F below the first line in the bass.

Here a slight halt should be made, as if to gather breath, after which the new ascending figure should dash off very quickly and brilliantly into the final run of the *Andante*. This run reaches its zenith on high F in the treble, and then dies away in pianissimo, with *ritardando*, into the *fermatato* on E natural. In measure 34, there begins a brilliant variation on the original melody which should not be played too quickly. On the second half of the third beat in this measure 34, where the left hand is marked to play the D flat eighth note in the treble clef, while the right hand is given the B flat sixteenth note just below it, I reverse the order of these two notes, and take the D flat with the right hand, making it the sixteenth note. I then play the B flat sixteenth note with the left hand, making it the eighth note. I do this same reversing of the position of these two notes in measures 38 and 40, where the music is the same. The following illustrates measure 34 written in the way I play it.



(Continued on page 873)

## CANZONETTA

MAX MEYER-OLBERSLEBEN

Op. 115, No. 1

In Schumannesque style. Grade 3½.  
Moderato M. M. ♩=60

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Other Music Sections in this issue on pages 815, 851, 883

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Conbravura

Bring out melody but the accom. must sound as well pompously

A slight pause on G flat

*strepitoso*

Accent on first note of each group

Long pause

Wait on first note of Cadenza

commence slow

*accelerate*

*quasi subito*

*pp poco a poco ritard.*

as many notes as possible

*Poco meno mosso*

*espressivo*

*ad lib.*

*Slower*

*rit.*

*poco accel.*

\* Release pedal on 2nd quarter of this measure

commence trill slowly and get faster.

*Slow*

*Faster*

*Faster*

*rit.*

*poco a poco*

*Tempo I.*

*mo - ren - do -*

*al - c. - Fine*

*Faster*

*Slower*

*Slow*

*ppp*

*very lightly*

## FUGHETTA

A Joyous scherzo, with a touch of modern polyphony. Grade 4.

Allegretto con anima

JAMES H. ROGERS

*mp leggiero*

*mf*

*p*

*crescendo*

*mf*

*p subito*

*cresc. molto*

*f*

*p*

*sempre p*

*pp*



## PAN'S REVELS

R.S. STOUGHTON

Colorful and characteristic. Let the right hand part shimmer over the baritone melody of the left hand.  
Grade. 5

Congrazia

*mp* *f* *molto languido* *rall.* *a tempo*

Last time to Coda

*mf* *p più mosso* *rall.* *a tempo* *f più agitato* *rall.* *a tempo* *meno mosso* *mf* *pp* *molto sostenuto* *poco a poco rit. e dim.* *molto rit.* *ppp* *molto accet*



MOUNTAIN DAWN  
SONG WITHOUT WORDS

A fine study in the singing tone. Grade 4.

GEORGE ROBERTS, Op. 10 No. 1

Andante espressivo tempo rubato

Andante espressivo tempo rubato

L.h.

espr.

rit.

più animato

Fino

rit.

molto rit.

## OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

HEAR THE GOOD NEWS

Traditional Negro Spiritual  
Arr. by C. C. WHITE

Arr. by C. C. WHITE

Andante moderato

Andante moderato *mp* *mp cresc.*

1. He is call-in', call-in', call-in', Hear the good news! And the mer-cy drops are fall-in', Hear the good news! Oh, lay down this world And take up your cross, And comes with me to glo-ry, Hear the good news! 2. Oh, this world is full of sor-row, Hear the good news! But there's joy and rest to-mor-row, Hear the good news! I'll lay down this world And take up my cross, And see my King in glo-ry, Hal-le-lu-jah!

*mp* *mp cresc.* *con anima* *pp* *mf* *a tempo* *a tempo* *più lento* *a tempo* *cresc. più* *a tempo* *pp* *espress* *mp ten.* *a tempo* *a tempo* *a tempo cresc.* *cresc.* *3* *poco rit.* *ten.* *mp* *mp* *mf* *mp* *sostenuto* *cresc. rit. molto* *rit.* *molto* *mp*

good news! Oh, lay down this world And take up your cross, And comes with me to glo-ry, Hear the good news! 2. Oh, this world is full of sor-row, Hear the good news! But there's joy and rest to-mor-row, Hear the good news! I'll lay down this world And take up my cross, And see my King in glo-ry, Hal-le-lu-jah!

For sal-va-tion crowns the win-ner, Hear the good news! Oh, lay down this world, And take up your cross, And go with us to glo-ry, Hear the good news!



## SHEILA\*

Words by A.F.K.

ARTHUR F. KELLOGG

Con moto

1 You have a soul so pure and rare, Sheil-a,  
2 Come, close your lit-tle eyes in sleep, Sheil-a.

You have a life so free from care, Sheil-a,  
An-gels a-bove their watch will keep, Sheil-a.

You are a child of God, my dear,  
Just send a lit-tle pray'r on High,

He will pro-tect you, do not fear,  
Then off to dreamland you will fly;  
You've nev-er cause for sigh or tear, Sheil-a,  
Kiss me goodnight but not good-by, Sheil-a.

3 Then, when the gen-tle night is past, Sheil-a.

And when the dawn comes up at last, Sheil-a,  
You will be-hold with wak-ing eyes The

glo-ri-ous tint of the east-ern skies; Then will you see the sun a-rise, Sheil-a, Sheil-a.

Sheil - a.

accel molto

SAUCY SUE  
MUSICAL RECITATIONWords and Music by  
HELEN WING

Moderato

In my grand-moth-er's gar-den, A  
Now my grand-moth-er told me, (And

Brown-eyed Su-san grew true.  
what she said is true.) And right there be-side her was a bache-lor but-ton true. But—  
That each day this lov-er more pale and fad-ed grew. But—

she was a vam-pire a cold and heart-less thing. And she on-ly laughed at him with scorn, when-  
still he bent towards her with ev-ry pass-ing breeze. And when he was too weak to stand he

ev-er he would sing. knees. Sau-cy Sue I've got my eyes on you. With that  
sang on bend-ed

wick-ed twink-le in your eyes of brown, You just make my heart go bump-ing up and down, Oh Sau-cy

Sue no mat-ter what I do You have got me where you want me (and you know it too!) You Sau-cy Sue. D.C.

rall. a tempo



## GOD CARETH FOR ME

L. EMOGENE DURLAND MOORE

MILTONA MOORE

**Moderato** *p molto espress.*

1. I know that God cares for the spar - row that falls, And the  
 2. I know that God's king - dom on earth is to come, His  
 3. He cares for His own and His own we all are; His will

li - ly whose beau - ty we see. His love is so bound - less it reach - es us all, So I  
 will must be done by us all. need each day He is sure to sup - ply, He will  
 guide us where - ev - er we roam. His life is our life, and His love is our love, And where -

know that He car - eth for me. No mat - ter how heav - y the bur - den I bear, Or if I from a sin would be  
 hear us be - fore we may call. His cre - a - tion is won - drous - ly good, we are told, His law is the on - ly de -  
 ev - er God dwells in our home. So the bur - den is drop - ped, and the sin is for - giv - en, From the pain and the want I am

free. No mat - ter what pain fills my thought for to - day, I know that He car - eth for me.  
 free. There fore if I trust and a - bide in His word, I'll know He is car - ing for me.  
 free. I'm sure of His truth, and I'm sure of His love, I'm sure that God car - eth for me.

*mf rit. a tempo D.C.*

*mf rit. a tempo D.C.*

*mf rit. a tempo D.C.*

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A popular piano number which in the transcription becomes real violin music.

## CAPTIVATION

WALTZ

British Copyright secured

G.N. BENSON

Transcribed for Violin and Piano  
by ROB ROY PEERY

**Moderato**

Violin *p*

Piano *p*

*f* *rit.* *f* *rit.* *f*

**Piu mosso**  
(2d time *Sua* higher.)

*mf* *Sul G* *rit.* *a tempo*

*Fine* *mf* *rit.* *a tempo*

*Sul D* *V* *1 2* *f* *rit.* *a tempo* *D.C.*

**TRIO** **Meno mosso**

*p* *mf* *mf*

*f* *rit. e dim.* *mf* *a tempo*

*f* *mf* *D.C.*

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



# MARQUINETTE

## GAVOTTE

SECONDO

A. W. LANSING

Congrazia M. M.  $\text{♩} = 108$ 

\* From here go back to the beginning and play to *Fine*; then play *Trio*.  
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# MARQUINETTE

## GAVOTTE

PRIMO

A. W. LANSING

Congrazia M. M.  $\text{♩} = 108$ 

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



# IDYLLE

CHARLES E. OVERHOLT

**Allegretto moderato**

Manual: Sw. Gt.

Pedal: a tempo poco rit. a tempo Coda

Ch. Melodia 8' Sw. add Oboc 8'

D.S. 8'

Sw. off Viol Celeste p Gt. off Viol II Orchestra

**Fin**

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## THE ETUDE

## THE ETUDE

### EDUCATIONAL STUDY NOTES ON MUSIC

IN THIS ETUDE

By EDGAR ALDEN BARRELL

**Shadow Land, by Frank H. Grey.**  
Mr. Grey was born in Philadelphia in 1883. He attended Harvard College during the years 1901-1905, and while there he studied music under John Knowles Paine, Jr. Mr. Grey's work in the large and small forms, but few of his works are more immediately appealing than his master piano pieces. These have won for him an enviable position. Mr. Grey resides at present in New York City.  
Notice how well proportioned this little sketch is—how the various sections balance each other in length. Every piece of construction, be it a house or a bit of sculpture or a musical composition, must have been played rubato as marked. The right hand alone in the 10 measure section is simple enough if you will only finger them in the right way.  
Frank H. Grey is one of our most skillful melodists.  
Scherzoso means "playfully" or "jokingly."

**España, by Carl Wilhelm Kern.**  
Espana, meaning "Spain," are all the fine qualities one has come to associate with Mr. Kern's style: brilliant, flowing melody; rhythmic vitality; skillful harmonization; and so forth.  
This piece is subtitled "Nocturno." This word is pronounced *Nocturno*, with the accent on the second syllable. The *Nocturno* is a Spanish dance in 3/4 time, with brisk and well-marked rhythm.  
For the first measure twice, play eight thirty-second notes on the first beat and nine on the second beat—the ending on G, the note on which the trill starts.  
This *Nocturno* means more than anything else, a quiet occasion; do not play it with same touch and in the same mood as you might employ for a *Mazurka* or *Prayer*, for instance.

**A Breath of Lavender, by M. L. Preston.**  
This is a very pretty title for Mr. Preston's melodic and well-constructed composition, which recalls the fact that picking out the title for a piece often causes composers much mental agonizing.  
Here is an analysis of *A Breath of Lavender* which should be of help in studying the piece. You should make similar analyses of all compositions you study.  
Section B: 2 measures in 1/4 note minor.  
Section C: 1 measure in 1/4 note (melody of first section transposed up two octaves).  
Section D: 4 measures.

If you are bothered by the occasional examples of "three against two" which are to be found in this composition, please your teacher until he has given you careful and complete instruction in the matter of cross rhythms.  
We realize great popularity for *A Breath of Lavender*.

**Mazurka of Bravura, by Richard Krentzlin.**

You must all know, surely, by this time what a *Mazurka* is. The expression of *bravura* means "in showy style." The old Indian *bravura* were filled with runs and trills which made them the delight of singers who desired to display their technical prowess.  
For the second section we find ourselves in B-flat. If you can play your flat scales up to time—say, eight to eight—you will have few worrisome moments in this piece. Scales should be practiced every day without fail, for they lie at the basis of all successful piano playing. Neither should they always be played fast; the slow scales are decidedly beneficial in studying the action of the individual fingers.  
In this piece, practically all the compositions—*mazurkas*, *polonaises*, *Krakowiaks* (*Canciones*)—the tempo should be judiciously varied in the rubato manner.

**Shells, by Arthur F. Kellogg.**  
This is quite evidently a "big" song, and as such it deserves most intelligent study. Notice that the composer wishes the lady's name to be pronounced *SHELL-ah*, with the accent on the first syllable.

This song is neither of the "durchkomponiert" nor the strophic type. The first two stanzas are alike, but at the beginning of the third we find ourselves in E minor. Notice the intensity of the last seven measures of the voice part—a real test of the singer's interpretative powers.  
This is a song that will inevitably "set into your system" and stay there. It is beautifully written, and the words are wonderfully tender.

**The Lark, by Glinka, arranged by Balakirev.**

See the remarkable Master Lesson on this piece by Mark Hambourg, which appears elsewhere in this issue.  
Glinka was, for the practical purposes of the first Russian pianist, the first Russian composer of importance. Balakirev, the famous five Neo-Russians—one of the hand called the "Koshchei"—who, during the closing years of the last century and the opening years of this, strove to M. A. BALAKIREV

write music of a definitely national character based on folk-song material.  
**Fughetta, by James H. Rogers.**  
A fughetta is a short fugue. In case you do not know what a fugue is, it would be well to consult your library. The subject of the fugue is introduced in the first four measures of the present composition; we have what is known as the "subject." In measure five the so-called "answer" to the subject is introduced; and, in the last part of the fifth measure and the first part of the sixth, the right hand plays the "counter subject." What a fine rest there is to this little piece! Hain, as can be, it hangs out its sign: *Only alert, intelligent fingers need apply.*  
Strict time throughout this *Fughetta*, please. Mr. Rogers is too well known to need any introduction.

**Pan's Revels, by R. S. Stoughton.**  
In Greek mythology Pan was the god of flocks and pastures, of forests and their wild life. The original seat of his worship was Arcadia, where he was supposed to wander through the forests playing upon the syrinx, or "Pan's Pipe." The syrinx was thought to be his own invention.  
We thus set the stage, so to speak, for Mr. Stoughton's interesting sketch of the revels of Pan. Mr. Stoughton is one of America's important composers; a clever technician and a good colorist, with plenty of ideas. He lives in Worcester, Massachusetts, but is alert at sleeping mentally to Greece, Egypt, Persia or elsewhere, as well.

Make the right hand thirty-second notes, steady and light. You can "sell" the piece by making them otherwise.  
In the first section there is attractive material in A major and F-sharp minor—the latter being the agitate, more agitated. In the latter, see if you can find the spots where bits of the melodic minor scales are introduced. If you are still unacquainted with the three principal types of minor scales—harmonic, melodic, and mixed—you should ask Dr. Arthur de Groot, of the "Department" for an introduction to them.  
In analyzing this piece, you will notice at once the quantity long note, which, however, is thoroughly *apropos*, that is, fitting.

**Mountain Dawn, by George Roberts.**  
Outstanding among American accompanists, in a class with La Forge, Lamson, and Hageman, is George Roberts of New York City. He is coming into increasing note as a composer of songs and piano pieces which have melodic appeal coupled with real musical worth. Mr. Roberts' *Pierrot* is a piece which has been played in dozens of places everywhere. This *Mountain Dawn* introduces him to your readers, and we hope he will return often to our pages.  
The pupil must decide whether the notes are melody and which are accompaniment; then the former, of course, must be emphasized.  
In the F-sharp minor section notice what is called "imitation": the left hand of measure two imitates the right hand of measure one, and this scheme is followed out through most of this section. Imitation is an important element in music and you should be able to "spot" it whenever it occurs. In this piece you are studying the music of Tchaikovsky, for instance, is filled with examples of this kind of exact, literal imitation called "canon," spelled with one middle s and having nothing to do with exploiting the "canon."

**Heard the Canon News, arranged by Clarence Cameron White.**

The characteristic appeal of the negro melodies, or "spirituals" is unfeeling, and no one has arranged them more skillfully than Clarence Cameron White. Mr. White, a pupil of Coleridge Taylor and other noted teachers, was for many years the President of the National Association of Negro Musicians; he is at present the head of the music department of the Institute of West Virginia.  
As a violinist, pianist, and arranger he is renowned. One of his latest achievements is his compilation of *Forty Negro Spirituals*, arranged for solo voice.

**C. C. WHITE**  
The sentiment of the words of this song is the longing of the Negro to exchange his world of sorrow and trials for a home in Heaven where resides the land of glory.  
It is what is called a "strophic" song—that is, the voice part is the same for each stanza or strophe.

**Canzonetta, by Max Meyer-Obersleben.**  
This *Canzonetta* or "little song" is in C major, with a twelve-measure middle section in E minor. Notice the abbreviated lengths of the three divisions of the piece: section one has ten measures; section two has twelve; and section three has thirteen. Since most music is measured off in eight or sixteen-measure lengths, it is always interesting to note exceptions to this. Schumann was, perhaps, the most skillful of all composers in avoiding the normal measurements of music. See his famous *Fantasien und Arabesken* and *Wien* as an example.  
Max Meyer-Obersleben was born near Wiesbaden, Germany, in 1880, and died at Wiesbaden on December the thirty-first, 1927. He was one of the (Continued on Page 87)



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## The ORGANIST'S ETUDE

Edited for October by

EMINENT SPECIALISTS

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

## Getting the Most Out of a Country Organ

By EUGENE F. MARKS

### PART I

YOU, AN ORGANIST in the country, who hold at your command an organ of limited capacities, and who sit and bemoan your obscurity and position as devoid of opportunities for advancement? No, awake and quit yourself like a musician! For you have a chance equal to any organist who controls a modern municipal organ with all its manifold accessories. For though the latter, with its large equipment, undoubtedly serves you a menu of "ready prepared" combinations or pedal balances designed by the builder, the former, through its very meagerness, demands the full resourcefulness and adroitness of your practical sense and musical understanding, and at the same time possesses the fundamentals of the grandest instrument.

Moreover, the remoteness, far from the noise and bustle of a great metropolis, is advantageous. In just such retreats one is led into a reflective state of mind and is apt to estimate his abilities according to their true evaluation. Do I find myself ambling along in complacent slipshod manner, doing nothing to advance myself? Do I play the same old pieces in the same old way, or do I play them better each time they are repeated? Should I not enlarge my repertoire by adding some new material? Should I not improve myself on all points?

It is from such quiet introspective questioning that the interrogator is likely to realize exactly how much he knows about his art and how little of such knowledge he has really put into actual use. Also, he is quite apt to have his ambition and will power rekindled and inclined to take a definite stand to improve himself. Teachers are valuable at all times to guide the student in the right direction and prevent unnecessary work; yet, in isolated places, far from such benefits, the organist may, in his own way, do much towards a continual and permanent advancement through application to a set routine, even upon a small instrument. "The secret of success is constancy of purpose," says Benjamin Disraeli. In devising a course of action the first thing to be considered is technique, the mechanical means towards true musical rendition.

### Organ Legato

THE STUDENT should try his legato touch by playing the scales in a slow manner; the tone-continuity demanded by the organ in its legato requires of the finger-action a gliding, clinging touch entirely different from the legato of the pianoforte. In the organ there is no damper-pedal to assist the finger in sustaining the tone. Therefore, in order to obtain the organ legato, the fingers must be trained to produce it without any artificial aid. The student must pay close attention to the up and down motion between the different fingers so that no gap occurs in the connection of one tone to another; and then he must develop the ability to substitute quickly one finger for another or one set of fingers for another. For this work the first book of Kull's "Organ School" (edited by the English organist, W. T. Best, who perfected himself in organ playing through self-instruction) is filled largely with exercises of this such. In lieu of these, the Two or Three Part "Inventions" of Bach may well be used, notwithstanding that they were primarily used for the pianoforte.

The student may make such study attractive by using at first the same hand upon each manual in turn, thus accustom-

ing it to the various positions at the different manual-heights. But be careful, however, to make the changes to the several manuals at the end of motives, sections or other phrasal points. Let him test his progress upon *Coprice in Bb*, by Galkman.

### Staccato from the Wrist

THE STUDY of staccato may now be undertaken. Organ-staccato is performed almost exclusively from the wrist. Still, upon a quick, responsive modern organ, the finger touch may be used, if well managed. A charming little piece presenting simple pedal changes and using this touch in varied tones, such as *ri-ta-to* and *rallentando*, is *Prayer*, by Edmond Lemaigre. Finally, the art of thumbing may be practiced. This means that a melody is sustained by the thumb on a lower manual while an accompaniment or other manual plays the fingers on a higher manual. Try Elgar's "Salut d'Amour."

Always sit quietly and erect while playing. Avoid body contortions. Do not slide from end to end on the bench in endeavors to reach distant pedal keys, but rather swing the foot from the knee and make joints. While practicing for pedal mastery do not worry yourself with making many changes in registration. If the pedal tones prove too looming or boisterous in daily practice, couple to the Great

with Diapason tone only, and use no pedal at all.

This furnishes an excellent opportunity for watching the legato of the feet by observing the connection of the keys on the Great.

One of the simplest exercises to gain facility and at the same time obtain an idea of key-location is to play the scale of C slowly throughout the entire keyboard by alternating toe and heel (each foot separately) using each key as a pivotal point. The scale of C is chosen instead of those which interpose sharp keys as it twists the ankle to a greater degree. Also, key-location should be from the knee joint. In order to do this the student should first locate the spaces of the board by beginning at lowest C (of left foot) and lightly running the toe along the front edge of the two sharp keys until it glides into the space between D2 and F2. Then from this space, again glide the toe along the front of the group of three sharp keys until the open space A2 to C3 is placed.

Use the right foot in locating the spaces of the upper half of the pedal board. Practice this and later study the entire pedal board with each foot; then try grasping the distance of the spaces by swinging the foot into the spaces without sliding the toe along the front edge of the keys. All of this is to be practiced without looking at the pedals.

## The "Weakest Link in the Chain"

### PART II

By EDWIN HALL PIERCE

### Right Judging of Tone-Color

ACERTAIN obtuseness to effects of tone color is all the more unfortunate in an organist because the organ is the instrument which undoubtedly surpasses all others in variety and scope. A case in point is that of a certain leading organist who, in rendering a sonata of Beethoven's, on arriving at the little melody intended obviously to be rendered on some solo stop, chose the alce for that purpose, when the character of the melody was such as to undoubtedly call for the flute. No competent orchestral composer or arranger would have thought twice before giving it to the flute. Another equally eminent organist, in accompanying chorals using a high-pressure pedal registration, in a place where there was no special mu-

sical reason for emphasizing the bass. In consequence the tone stuck out above the voices like a sore thumb. Still another organist invariably added a quintadena to the light string-and-flute combination which he used for accompanying a soprano solo, imparting a peculiarly disagreeable mark of his own to the rendition. He seemed so enamored of this combination that he kept it constantly set on one of the pistons.

### Pitch Insensibility

ALONG WITH this insensibility to tone-color goes a frequent insensibility to pitch. Organists hearing solely their own register how badly certain stops are getting out of tune. But others notice the defects, if they don't. It is indeed an expensive job

### Gaining the Sense of Position

AFTER THIS becoming familiar with locating the pedal spaces, apply yourself to locating the other keys. To find D put the toe in space B and C; then glide around front of C and let it descend upon the D. In an opposite direction from the same space, locate A; the key of G may be placed. From the space E to F the key of G may be located. Having located every key, test your knowledge by playing the arpeggios, 1-3-5-8, extending into 10th, 12th and further, from one end of the pedal board to the other with alternate feet, toes only, in different keys. Also, play double notes in thirds, fifths, sixths and octaves. The student may exercise both the toes and feels in this work. To assist in this sort of work he may study Schneider's "Pedal Studies," Dudley Buck's "Pedal Phrasing Studies," Stainer's "The Organ," or some modern work, for more intricate examples.

Having mastered the manipulation of the fingers upon the manual and acquired dexterity upon the pedals with the feet, it now becomes obligatory to combine these acquisitions simultaneously for the purpose of gaining independence in each part. As a starter, take up the study of thirds which may be mentioned the "Twelve Easy Triads" by Rheinberger and twelve triads by Albrechtsberger. It is followed by four of Merkel and the trio sonatas by Bach. It is in this study that a contrast in tone color may enter into the registration. Prepare the organ thus:

Great Organ—8 ft. flute tones.  
Swell Organ—Oboe or 8 ft. string tones.  
Pedal Organ—Blond or 16 ft. couplet to Great.

These trios may be varied by playing, first, with the left hand on the Great Organ and the right hand on the Swell Organ (to which a 4 ft. Flute may be added at intervals), and second, with the left hand on Swell Organ and the right hand on Great Organ. This will accustom the organist to play with the hand in different positions and heights. This work may be tested by playing a hymn-tune with the soprano as a solo with the right hand, with the feet, and the tenor and alto with the other manual with contrasting yet softer stops.

Part II of this interesting article will appear in THE ETUDE for December.

## THE ETUDE

## THE ETUDE



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## The Swell "Pumper"

By HENRY HACKETT, F. R. C. O.

PRESENT day organs have so many of their pipes placed in a swell box that the correct use of the swell pedal is one of the means by which a really good performer is known.

How many of us have not come across the man on the stop who thinks that the swell pedal is a convenient vehicle for the exercise of his right foot and who treats his listeners to a continual pumping of the swell shutters.

The late Sir John Stainer puts on record the case of an indifferent performer who presided at an organ of which the swell shutters were plainly visible and who continued his pumping even when playing on

the uncoupled choir organ—which was uncoupled!

The first point to notice with regard to the correct use of the swell pedal is the fact that the first opening of a few inches produces the greatest crescendo. This should therefore be made slowly, and afterwards the speed of opening should be accelerated considerably, due to the fact that the crescendo then is not so great.

The reverse process should of course be employed with the decrescendo—a swift closing until one arrives at the last two or three inches, after which time the shutters should be allowed to close slowly.

—Musical Opinion.

## "Weakest Link in the Chain"

(Continued from page 862)

what difference there might be between a 32-ft. and a 32-ft. "resultant" with which he had more previous experience. In half a minute he discovered a curious state of affairs: the lowest D sounded E and the lowest E sounded D! In short, two of the pipes were transposed. The result, no doubt, lay in some blunder in the cable wiring, as it is scarcely probable that two such immense pipes could have been bodily lifted out and put back in the wrong places. When the organist returned, his attention was called to it. But, although he had been playing that organ over his years, he had never noticed it. Indeed, the writer had the greatest difficulty in convincing him that anything was the matter.

The old custom of playing an interlude between the verses of a hymn is now practically obsolete. But in the use of certain organs, there remains—doubtless as a sort of "hang-over" from the old interlude—a custom of inserting two or three meaningless chords between one verse and the next and of playing the opening chord piecewise on the pedal up. Even when done well, this is quite unnecessary, as a moment of silence followed by a clean and clear attack is far preferable. But, when done badly, as is so often the case, it becomes a clumsy and inartistic mannerism. What would be thought of an orchestra if the players should begin to sound the first notes of a symphony, one at a time, beginning with the double-basses and should continue their haphazard fiddling and blowing until the moment when the conductor's baton started them off on their orderly performance?

### The Source of Mannerisms

NOW WHENCE do all these little objectionable mannerisms arise among a class of musicians (organists) whose musical education has been at least as sound as that of those who specialise on other instruments?

It arises from the detached nature of an organist's position as regards other musical activities. Even in the matter of church organ playing itself, he is occupied with the duties of his own position. Sunday after Sunday he pursues his work, and only on rare occasions does he hear how music has grown to include much beauty others play the service. Yet frequent comparison is necessary if he is to take a broader and more objective view of the matter. For if, in hearing others, he does not observe excellences which he might im-

tate, he at least observes faults which he might endeavor to avoid.

Above all, the organist should embrace every possible opportunity for listening to good orchestras, good string-orchestras, and chamber-music of all descriptions, as well as solo violinists and violoncellists of high standing. If he can play some instrument in a fairly good amateur orchestra, under a really competent professional leader, the experience will be most enlightening. If, as a pianist, he can arrange for frequent practice of sonatas with some competent violinist, or, better still, of trios for violin, violoncello and piano, the result upon his organ playing will, after a few months be of a most gratifying character.

### Hobnobbing with Musicians

MERELY To associate socially with other musicians is not without some benefit, but an organist must not hope for much direct criticism from them. Violinists, pianists and other instrumentalists do not themselves play the organ have a profound respect for the man who can read and execute three staves at once and manage all the stops, pistons and swell pedals. Thus, disagreeably conscious though they may be of the organist's musical shortcomings in the matter of phrasing and rhythm, they are timid about expressing their opinion for fear of revealing their ignorance in regard to the more technical points of organ playing.

The organist should frequent, to some extent, vaudeville and burlesque shows, provided only that they are excellent of their kind. True, the music he will hear is often beneath contempt as musical composition, but he may well benefit by observing how, under the direction of a competent conductor, even the threadbare and banal tunes are made graceful, spirited and effective. I would have him also observe the quick pick-up of one number after another, the splendid attacks, the general spirit of tense wakefulness on the part of the performers compared to which the ordinary state of church musicians on their jobs is that of a summer-afternoon siesta.

John Wesley (or was it his brother, Charles?) once remarked that it was "too bad the Devil had all the best tunes." That remark has somewhat lost its force at the present day, as the Devil has been banished with popular appeal. One might be so bold as to revise good Wesley's remark to read, "Too bad the Devil should have all the best attack, phrasing and rhythm!"

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## 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."

## Making the New Teaching Season Profitable

By EDITH LYNWOOD WINN

THE SUMMER vacation is long. Why not devote some portion of it to the study and selection of new works both for the teacher's repertoire and the student's? Even if one cannot visit the music stores, there is a possibility of securing "On Sale" music. The writer spent the summer of 1914 in London. Here, as in all foreign cities of any size, it was possible to get an excellent output of works for study.

Having found a good accompanist the writer looked over perhaps fifty or sixty works. These she catalogued and graded, adding such as appeared to her for her course of study for the next season. She then discarded some works which she had taught too long for genuine interest and added the fresh list. Among these were the unknown *Purell Sonatas*, three in number, although the *Golden Sonata* had been played in Boston the previous season by twenty violins, several cellos and piano—an admirable way of treating such works as a fitting ensemble for the future.

A logical course of study, fresh and up-to-date, requires some study and preparation on the part of the teacher. What better time is there than in the summer to prepare this material for use? In the busy winter season the teacher cannot go to the music stores frequently. Before the new season starts the writer usually goes over her book of three hundred or more works and grades them, dropping the works that have outworn her interest and that of the pupils. All this is absolutely necessary to a successful season and is a material help in making programs when the concert season arrives. It will help to make notes in a book, something like this: I. Good for study, not for public use (The Handel *G minor Sonata*). (The sonatas for flute and violin or two violins and piano, Bach.) 2. Used too much in recitals and on the radio. 3. Valuable in teaching: A. Staccato, B. Spicicato, C. teaching: D. Rhythm, F. Tone. These pieces are to be graded carefully.

### Well Defined List

IT IS of the greatest importance that the young teacher have a well-defined list of studies and pieces for the year's work. The use of wrong exercises may do a good deal of harm, and the selection of pieces out of the pupil's grade may cause dissatisfaction and lack of interest. Pieces should be selected according to the pupil's environment. For instance, it would not be well to use the *Sonatina* of Schubert in the case of a pupil who is not musical or whose parents and general environment are not musical. Pieces should be within the mental as well as the physical grasp of the pupil. The question of environment should be considered. No pupil should be made to study classical works too early for mental comprehension.

There was a time when the *Berens* by Godard, the *Concerto* from the *Concetti Romaniche*, the *Svensen Romance* and the *Ries Suites* . . . were taught constantly by all of us. To-day we add other works to the repertoire. Few enter the studio was a time when the average pupil in a small town could not hear the intervals found in works such as this and the *Meditation* from *Thaïs*. What would they have thought of the Ketten and Chabrier works or the transcription of the present day Russian literature?

The radio and the sound-recording machine have put us on our mettle. We

are bound to recognize that we must be constantly adding to our repertoire for future use. Everyone hears the violin to-day. Everyone knows the average recital. The best of us are sick to death of merely pleasing works.

### Radio Depression

PUPILS BECOME discouraged, after the first enthusiasm of the radio output, because they cannot play the same works as well as our young artists who respond to the introduction of the announcer. There should be some works not too difficult for every pupil to play to the friends. Though these should be the great works the pupil at the same time should be practicing one or two really difficult works in order that there may be added to a pupil's public repertoire because it is being studied. Some teachers make a fatal mistake in allowing pupils to play works that are not yet ripe for public performance. The studio recital is the proper time for the trying out of works studied during the year.

A few works of the salon type (included in good folios) may be found to pupils every season. Sonatas and concertos studied may be played at frequent studio recitals. A good piano teacher recently told the writer that he almost never taught concertos now. "The pupils will not study them," he said, "because they are determined to play only what pleases them. Piano study is growing more and more to be a pleasant diversion. Few enter the field as teachers or concert performers."

However this may be, the violin con-

certos are absolutely necessary for the foundation of technique and tone and style. In school we study the classics. Why not in music? How few of our pupils ever grasp the content of the Bach *Sonatas*. They fail because of lack of knowledge of harmony and theory, sound musicianship and real interest.

### Preparation for Pleasure

A YOUNG man who had studied voice for three years came to a city teacher for advice. The teacher found that the applicant had never sung any works but the lightest type of ballads. It was time that the classics should be studied. The Old English songs, the Brahms and Franz songs, the best English ballads, and some of the older Italian songs. The oratorio and a few operatic arias might be included. Time is precious in the vocal world. Why let weeks disappear without absorbing the real literature of the voice?

The education of this student had just begun. He seemed to learn to read and sing, to hear more music, to study long and hard. For though the voice was a good one, the price of success would be a long apprenticeship. "Would you think of graduating from college with such a meagre knowledge of the classics?" said the teacher. The answer was, "No."

The world of music for pleasure has become a fetish. The violin, even if played only "for pleasure," means hard years of preparation. Youth is wasting its hours in desultory study. Even at the risk of losing pupils teachers of good standing should rise to the occasion and insist on the study of good literature. Private teachers and conservatory teachers should write for the upholding of musical standards.

### Change in Pitch

By ROBERT BRAINE

REFERRING to the article on "Correct Pitch" in the July number of the *Violinist's Etude*, Mr. William C. Stonaker, Vice-President of the National Association of Piano Tuners, Inc., sends an interesting communication stating that "Universal Pitch" 440 A, which is a shade higher than "International Pitch" 435 A, is coming into wide use in the United States and Canada. Mr. Stonaker's letter follows:

TO THE ETUDE: Concerning Mr. Robert Braine's article, "Correct Pitch" in the July issue, I want to say that for the next two years or more all first class tuners have been using the "Universal Pitch" which is 440 A. Moreover, at the present time, I believe that practically all manufacturers of musical in-

struments use 440 A as their standard. An exception must be made in the case of French horns, however, since they still use the so-called French Diapason A 435.

All theaters in the metropolitan district keep their organs and pianos up to the 440 fork and all recital pianos as well as are tuned to that pitch. Having covered practically every large city in the United States and Canada in the past few years I know that the 440 A is the only pitch used in the theaters.

However, I find pianos in private homes, including those of teachers, that are in low pitch. Too much stress cannot be laid on the question of pitch. It is deplorable to think of violin and singing teachers and

their pupils using instruments in such poor condition. The Manufacturers Association and the National Association of Piano Tuners recommend at least four tunings a year, but it is hard to get the message into the homes.

Mr. Braine's article is fine in every respect.

WILLIAM C. STONAKER. A small volume which has taken place in it during the past two hundred years. It seems as if the matter is never allowed to rest. Mr. Stonaker's letter, giving the latest developments, will be of the greatest interest to violinists and musicians generally.

Dr. Theo. Baker, Ph.D., in writing of the changes of pitch, says: "The French pitch, universally adopted in France in 1859, gives the tone A 435 (double) vibrations a second, C having 522. Formerly there was no recognized standard, the pitch varying in different instruments (organs) and localities, by as much as a fourth. The inconveniences resulting led to the establishment, early in the 17th century, of a mean pitch (A averaging about 420 vibrations) which held its own for some two hundred years. This has been called the classical pitch, having obtained throughout the period of classical composition. After this the growing tendency to force the pitch upwards led to numerous deliberations by scientists and musicians."

The German congress at Stuttgart adopted the pitch A 440, but the French had previously mentioned it, in part of the only real standard, and, since its formal adoption by the Vienna Congress in November, 1887, it is frequently termed "international pitch." It is called "low pitch" as opposed to the "high pitch" (concert pitch) in vogue formerly.

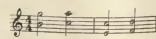
Since the new "Universal Pitch" (A 440) is coming into general use, it would be wise if violin students and musicians generally would instruct their tuners to tune their pianos to A 440.

### Left Finger String Crossing

By E. A. SANDERSON

CROSS quickly, cross noiselessly. This we take as the ever-ruling precept for the fingers or right hand in going from string to string. But, though exercises without number are given for manipulating the bow in its cross-string movement, scarcely a one is to be found to train the left fingers to brisk, smooth movements from one string to another.

Measures such as this, then:



(to be played in the first position) are invaluable as practice material, in their insistence on the instantaneous passage of the second finger from the E-string to the A-string.

"Do your best, your utmost at all times whether there is money in it or not. Bring out your talents by the sweat of your brow. A poor policy. A great talent makes you a poor man. Therefore, be princely in your gifts."

—Musical News and Herald.

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"HAKKERT" has sold "HAKKERT" Violin Songs, "HAKKERT" Viola Songs, "HAKKERT" Cello Songs, "HAKKERT" Bass Songs, "HAKKERT" Piano Songs, "HAKKERT" Guitar Songs, "HAKKERT" Mandolin Songs, "HAKKERT" Banjo Songs, "HAKKERT" Ukulele Songs, "HAKKERT" Harmonica Songs, "HAKKERT" Accordion Songs, "HAKKERT" Organ Songs, "HAKKERT" Trombone Songs, "HAKKERT" Trumpet Songs, "HAKKERT" Saxophone Songs, "HAKKERT" Clarinet Songs, "HAKKERT" Flute Songs, "HAKKERT" Piccolo Songs, "HAKKERT" Oboe Songs, "HAKKERT" Bassoon Songs, "HAKKERT" Tenor Songs, "HAKKERT" Alto Songs, "HAKKERT" Soprano Songs, "HAKKERT" Contralto Songs, "HAKKERT" Contrabass Songs, "HAKKERT" Double Bass Songs, "HAKKERT" Double Contrabass Songs, "HAKKERT" Double Bassoon Songs, "HAKKERT" Double Oboe Songs, "HAKKERT" Double Flute Songs, "HAKKERT" Double Piccolo Songs, "HAKKERT" Double Clarinet Songs, "HAKKERT" Double Saxophone Songs, "HAKKERT" Double Trombone Songs, "HAKKERT" Double Trumpet Songs, "HAKKERT" Double Harmonica Songs, "HAKKERT" 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## Evolution of Piano Playing

(Continued from page 829)

extraordinary brilliancy. Leschetizky (1830-1915) and his school are also to be mentioned. This master, whose teachings has had such wide effects, had two phases in his pedagogical life. The first extended from 1852 to 1878, at St. Petersburg, where he was the protagonist of the most severe and simply classic style, based on the study of Bach and the classics.

The second phase lasted from 1878 to 1915, when he became, in Vienna, the propagator of a style more lovely, more effective. He was extremely fortunate in having for a pupil one of the most perfect and greatest artists of our day—Paderewski (1869). It is needless to speak of the virtuosity, the bravura, the certainty in execution of this master. It is needless to say that under his fingers the tone of the piano is transformed as if by magic, that it has the charm and persuasive accent of the voice. In that fact alone is nothing very rare. What is rare is this intense spontaneity of expression, this colorful, irresistible—there is no doubt about it. Paderewski also has written compositions which deserve to be found more often on the programs of the virtuosi.

Two of his pupils have acquired great reputation—Harold Bauer and Ernest Schelling. The ardent virility of style and the magnificent virtuosity of the former, the charming and captivating talent of the latter, are well known.

The name of Vladimir de Pachmann

(1848) cannot be forgotten. He is a pianist of extraordinary temperament, despite eccentricities of style and manner. Arthur Friedheim is a virtuoso of high rank, an admirable interpreter of the music of his master, Liszt.

Returning to Leschetizky, and his pupils, mention should be made of that delicious pianist, Annette Essipov, who turned all heads; of Ossip Gabrilowitch, possessing technique and musicianship of the first order; of others—Mark Hambourg, Schnabel, Ethel Leginska, Katharine Goodson.

Other pedagogues also must be mentioned as having made a reputation. Vasily Safonov (1852-1918) had great influence in Russia and left pedagogical writings.

Louis Kohler (1820-1886) was a celebrated teacher. His works are universally known and are excellent, ranging from easy to difficult. An anthology of his works may be found in Paris, at Costallat's (5 volumes). His most remarkable pupil was Rehsenauer.

## SELF-TEST QUESTIONS ON M. PHILIPPS' ARTICLE

1. For what qualities was Rubinstein particularly noted?

2. What American composer has taken a place among the great world-musicians, and for what qualities?

3. What are the outstanding qualities which give Paderewski first rank among living pianists?

## EDUCATIONAL STUDY NOTES

(Continued from page 839)

really outstanding teachers, conductors, and composers of his time.

In the ninth and tenth measures of the first section a trill is effective, though not indicated.

Saucy Sue, by Helen Wing.

Richard Wagner once said of the waltzes of Johann Strauss, Jr.: "While they are not deep, they are so strong, and more real musical charm, more delicacy and more real musical feeling, than the waltzes of any other composer. They are the waltzes of the future, and will be the waltzes of the future."

In a somewhat similar way, we may say that the score songs by Helen Wing are greatly superior to many more pretentious compositions of the supposedly "new song" type. Miss Wing herself wrote the poem of the present song, and the melody with which she dressed it is as easily harmonized as the words themselves.

The effect of Saucy Sue will be greatly heightened if you can add a little action, such as rolling your eyes when you sing, "I get my eyes on you, my darling, your hands over your heart when the word 'heart' occurs."

God Careth for Me, by Miltona Moore.

This is one of the most eloquent sacred songs in a simple way, which has come to our notice for a long time. What wonderful confidence in the goodness of the Creator it expresses!

Be careful not to slide from note to note. This piece, "vocally known," sometimes "carrying the voice" is occasionally excellent. But make it your own. Do not let the voice move directly from note to note without sounding the breath of the intermediate notes.

Captivation (Waltz), by G. N. Benson, arranged by Rob Roy Perry.

Mr. Benson's delightful piano compositions are well known to the readers of this magazine. This transcription is the work of Rob Roy Perry, a biography of whom appeared on page 699 of the September, 1928, issue.

Play this capriciously, which means rather rapidly. Observe the syncopations in measures 1 and 3.

The second theme gives the G string a chance to display its delicate beauty of tone.

How many can tell who is known as "The Viking"? Values by him and other members of his family who are also composers once caused a furor throughout Europe.

Marquiesette, by A. W. Lansing.

Here we have a sonnet for four hands, which can be truthfully described as "faking." Mr. Lansing is a resident of Albany, New York, and has to his credit a large number of fine and practical organ pieces, piano pieces, anthems, and other compositions in the smaller forms.

When the Primo has a sonnet for four hands, things are easy enough; but in the Trio, which is in D-flat, is excellent.

As usual the Primo gets the best of the deal. The title, by the way, means "The Little Marquiesette."

In those poor, deluded days when the groveto was popular, gracefulness had a considerable part in dancing.

Idylle, by Charles E. Overholt.

Mr. Overholt is a resident of Bushville, Illinois. He has composed considerable excellent music in the smaller forms.

In Idylle (the French for which is "Idylle" as the title) is a description of a garden as the scene of a love life; and though we do not know which the composer is portraying, we must admit the picture is a pleasant one.

It is most necessary to phrase this piece as marked. Careless phrasing may be compared to poor lighting to which a painting is subjected either case much of the intrinsic loveliness vanishes, with the result that the spectator (in music, the listener) is little to admire. The essential outlines have been laid.

The composer has indicated a pleasing registration.

## A Rustic Blow

By OSCAR H. ROESNER

A BACKWOODS boy left to attend an academy in a small town. He had never seen a piano played but understood the mechanism of the organ and knew air was pumped into it with the foot pedals to make it play. Upon attending a concert at the academy a young lady performed upon the piano. Supposing it to work upon the same principle as the organ, he

was greatly astonished to note how rarely she touched the small pedals with her foot. After the concert he furnished his roommate, a sophisticated young man, theme for constant jest thereafter when he remarked in all seriousness, "Say, it don't take much wind to keep a piano pumped up, does it?"

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## Master Lesson—"The Lark"

(Continued from page 842)

During this part of the piece the scales  
in measure 36 should sound like cascades  
of water, all crisp and pearly. In the 37th  
measure, well-marked accents should be  
given on the first notes of each group of  
thirty-second and note figures in the right hand  
and the descending figure, which should  
also be somewhat accelerated and diminish  
in sound towards the end of the measure.  
But when measure 38 is reached, the tempo  
should resume its normal pace. In mea-  
sure 39, I make a little ritardando towards  
the end of the measure, but return to  
tempo in the beginning of measure 40.

In this measure there appear the same  
cascade-like scales as in measure 36, with  
a crescendo and a decrescendo on the fifth  
and highest group of sixteenth notes.  
Measure 40 is similar to measure 37, but in  
the 41st measure the sixteenth note figures in  
the right hand should be played more  
slowly and heavily, especially the second  
and fourth groups. I continue thus in the  
43rd measure, but in measure 44 return  
to tempo again. In measure 46 accents  
should be given on E flat and D flat, the  
two upper notes of the two broken chords  
in the bass.

In measure 48 there is another brilliant  
scale in the right hand where an accent  
should be given on C on the first beat, and  
also on the top note of the scale, namely  
F in the high octave. Coming to mea-  
sure 49, there should be a crescendo and  
diminuendo on the first half of the measure  
and on the second half, another crescendo,  
working up again to the *Con Bravura* in  
measure 50. Here the melody must be  
well brought out, but the accompaniment  
must also sound pompously and grandilo-  
quently.

In the beginning of measure 52, a ritardando  
must be made, but should last only  
until the third beat of the measure when  
after a slight pause on G flat, the tempo  
should be resumed with an accent on the  
high F in the treble. From thence the pas-  
sage should rush down to the *fornato* on  
the deep Bass F, after which there should  
be a long pause. The rising arpeggios  
which open the *Cadenza* in measure 54,  
should start slowly, with accents on the  
first notes of each group of five, and gradu-  
ally accelerate until, where the music is  
marked *quadrillato*, as many notes as pos-  
sible can be speeded into the trill. At the  
end of this *Cadenza* there are four dotted  
eighth notes on F, and here the performer  
can play in as many notes as pleases his  
fancy, making first a crescendo and then a  
decrescendo.

In measure 55, marked *poco meno mosso*,

where the principal melody returns, I take  
the high F in the bass with the right hand,  
and, in measure 58, the upper E flat in the  
treble with the left hand. There should be  
a ritardando at the end of the 58th mea-  
sure and the arpeggios in the beginning of  
measure 59 should start in tempo again,  
with an accent on the first D flat in the  
treble. The rest of the measure may be  
played *ad libitum*, and the pace should slow  
down in measure 60 where the lower notes  
of the sixteenth note octaves in the treble,  
D flat and E flat, and the ensuing F, a  
dotted quarter note, may be taken with the  
left hand to ensure smoothness.

As the Trill of a Bird  
MEASURE 61 should be played a little  
more slowly, measure 62 a little more quickly  
and piano and measure 63 more  
slowly again. The trill in this measure  
should commence slowly and get faster and  
faster, imitating the trill of a bird. The  
*Cadenza* in measure 64 must start with  
an accent on the first high E flat in the  
treble. I take each of the first notes of  
the groups of ascending thirty-second notes  
with the left hand, namely E flat, G flat, B  
flat, D flat, in order from first to last  
of execution, and also give an accent on  
the culminating high F of the ascent.

Descending from this F, the first arpeggio  
starts slowly again and then proceeds  
faster and faster as it gathers momentum.  
In measure 65 a return is made to *tempo  
primo*, and, in the last six measures, the  
whole piece dies away, the ultimate two  
staccato chords in measures 69 and 70 being  
played very lightly. In measure 67 I play  
the high E flat quarter note in the bass on  
the second beat with the right hand, and,  
in measure 68, I make the group of notes  
on the second beat a little faster, those on  
the third beat, slower, and those on the  
fourth beat, slower still, giving the effect  
of the song just dying away, as the lark  
soars up into the sky and disappears with  
the last sounds of the two gossamer-like  
chords at the end.

## SELF-HELP QUESTIONS ON MR. HAMBOURG'S ARTICLE

1. What was Glinka's great life purpose?
2. What effect should be striven for in playing the Introduction?
3. How may the melody be made to "float" above the accompaniment?
4. To what was the scales in measure 36 be likened?
5. What is the reason for the ritardando in measure 68?

## The Beethoven "Scherzo"

By G. A. SAUNDERS

"BEETHOVEN'S genius reined him from  
the degrading power of the commonplace  
in everyday life, even when it pressed  
upon him most heavily." Paul Bekker re-  
minds us in his recently published life  
of the composer, "It is customary to over-  
look this aspect of his life; yet the pic-  
ture of Beethoven, as man and musician,  
is incomplete without it. Resentful of the  
high tragedy of his dreams, from high  
intellectual tension, from ecstatic visions,  
took the form, not of pleasant, ordinary  
light-heartedness, but of resounding, al-  
most hysterical outbursts of laughter;  
moods of super-sensitiveness gave place  
suddenly to explosive demonic humors."

As a pianist, Beethoven had a knack  
of breaking in upon the lush which fol-  
lowed his imaginative interpretations with  
peals of harsh laughter, bringing his hear-  
ers back from supernatural regions to earth  
with brutal suddenness; and he did the same  
thing as a composer.  
"He abolished the quiet elegance, the  
cheerfulness and grace of the old music,  
substituting a terrific natural force, freed  
from narrow rhythmic conventions, rest-  
less, sometimes darkly passionate, some-  
times full of wild joy, sometimes showing  
the reverse side of things, with quiet  
humor, sometimes resolving deep paths in  
lightly swinging dance-rhythms. It comes  
to be a dance of polite society, formal and  
conventional, and becomes a dance of  
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several cuts and bruises. I had a treph-  
in operation, spinal puncture, etc., staying in  
the hospital seven weeks, facing a future  
clouded by insanity or catatony.

But I was a T. C. U. member and had  
the best of everything in the finest hospi-  
tal 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.

A check every month for 12 months!  
And such courteous, sympathetic letters!  
What friend could do more?  
I believe the T. C. U. saved my reason,  
my intellect, my sanity.

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you are eligible to membership in the  
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tional organization of teachers which will  
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your financial losses when you are sick  
or quarantined, or when you are acci-  
dentally injured. It will also pay you Opera-  
tion and Hospital Benefits.

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Suppose you suffered an Accident to-  
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unable to do your work for a few weeks  
or months—

Will you get a check from the T. C. U.  
to help pay the Doctor, the Nurse and the  
Board Bill?  
Just fill out and mail the coupon. We  
will then send you full particulars as to  
how we protect teachers. Please do it  
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It identifies you as one in touch with the higher ideals of art and life.













## JUNIOR ETUDE—Continued

### Mother Goose Party

(Continued from page 879)

Our party is just about ready to start,  
So step up, Boy Blue, and give us  
your part.

**Little Boy Blue:**  
Oh, kind Mother Goose, I am sorry to  
say,

My lute was left in the haystack one  
day;  
But on the piano, if you do not mind,  
Some music I'll give of a different  
kind.

(Boy Blue plays a piece.)

**Mother Goose:**  
That was well done, my Little Boy  
Blue;

Come, Jack and Jill, for you must  
play too.

**Jack and Jill:**  
Oh, Jack and Jill went up the hill,  
But not for any water;

The music teacher moved up there,  
And so they followed after.

(Jack and Jill play a duet.)

**Mother Goose:**  
And who shall play now?

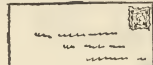
**Jack Be Nimble:**  
Oh, dear Miss Mary Quite Contrary,  
Won't you play for us? You know  
A piece with trills and little trills,  
Of sixteenth notes all in a row.



**Mary Quite:**  
I don't want to play,  
**Miss Muffet:**  
Please do, Mary.

**Mary:**  
I can't play very well.

**Jack Horner:**  
Just wants to be coaxed.



**DEAR JUNIOR ETUDE:**  
My oldest sister plays piano and my  
youngest sister is starting lessons. I like  
to read the JUNIOR ETUDE very much. My  
three brothers and I sing male quartet  
when we are home. My oldest brother  
plays slide trombone and another one can  
play drums and banjo, but he is studying  
pipe organ now. I hope I can sing tenor  
when I grow up.

From your friend,  
PHILLIPS ELLIOTT NICHOLS (Age 8),  
New York.

I have not been taking piano lessons  
long, but intend to keep it up until I take  
my L. T. C. M. at the Toronto Conservatory  
of Music. I am now making a  
serap book in which I write about the  
lives of the great composers; and I find  
THE ETUDE very helpful.

From your friend,  
AMY PATTERSON (Age 17),  
1047 Queen St.,  
Medicine Hat, Alberta,  
Canada.

**DEAR JUNIOR ETUDE:**  
I am twelve years old and have studied  
piano more than four years. I practice at  
least an hour and a half each day. I also  
study harmony and have begun counter-  
point which I find very interesting. Last  
year I gave a recital at my teacher's house,  
all by myself; and my program included a  
sonata by Beethoven and some pieces by  
Bach, Mozart and Chopin. When I grow  
up I hope to be a fine musician.

From your friend,  
HILDA FENYO (Age 12), New York.

**DEAR JUNIOR ETUDE:**  
My musical ambition this year is to  
select a passage from an article in the  
ETUDE each month and memorize it.

From your friend,  
VIOLET CHALKLIN,  
Wisconsin.

N. B. This is an original idea and  
would be a good one for other Juniors  
to follow. Perhaps your teacher will help  
you to select a passage (not too long);  
and be sure that it contains something  
worth while for your own case.

From your friend,  
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1047 Queen St.,  
Medicine Hat, Alberta,  
Canada.

### Little Biographies for Club Meetings

No. 13

Clementi, Czerny and Heller

All juniors (and seniors as well) spend  
many hours of practice on the studies of  
Clementi, Czerny and Heller; so it is well  
to know something of the composers who  
wrote these famous studies.

The piano, as we know it today, was  
developed from its ancestors, the clavi-  
chord, spinet and harpsichord. When the  
modern piano was developed and came into  
use, a new manner of playing it had to be  
developed, as the action was stiffer and  
heavier. Also its tone was capable of being  
more sustained, because the tone was  
produced by a different method of construction.

Clementi (born in Rome in 1752, died  
in 1832) was one of the first to realize the  
possibilities of the new type of instrument.

Besides being a teacher and composer, he  
became connected with a firm for manu-  
facturing these new instruments and then  
taught all over Europe as a pianist, to  
exhibit them, to "show them off" as it  
were.

"Tom play, the Piper's Son,  
You're the last remaining one,  
So come and play a pretty piece,  
Because our concert soon will cease.  
(Tom plays a piece.)

**Mother Goose:**  
And now the Old Woman Who Lives  
in a Shoe,  
Whose good children practice so  
long;

We'll see if she will not play for us,  
Or may be she'll give us a song.

**Old Woman:**  
I am the Old Woman Who Lives in  
a Shoe,  
With all of my children I know  
what to do;

Each one get a partner before I count  
three,  
And now mind the music, keep rhythm  
with me.

(Old woman plays and children all dance  
Mother Goose sits in her chair. At the end  
of the dance all join hands, bow, and exit.)

**DEAR JUNIOR ETUDE:**  
My oldest sister plays piano and my  
youngest sister is starting lessons. I like  
to read the JUNIOR ETUDE very much. My  
three brothers and I sing male quartet  
when we are home. My oldest brother  
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play drums and banjo, but he is studying  
pipe organ now. I hope I can sing tenor  
when I grow up.

From your friend,  
PHILLIPS ELLIOTT NICHOLS (Age 8),  
New York.

I have not been taking piano lessons  
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## THE ETUDE



## THE ETUDE



### JUNIOR ETUDE—Continued

### JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three  
prizes each month for the best and  
most original stories or essays and an-  
swers to the questions.

Subject for story or essay this month—  
"Playing for Father." Must contain not  
over one hundred and fifty words.

Put your name and age on upper left  
hand corner of paper, and address on upper  
right hand corner of paper. If your con-  
tribution takes more than one piece of pa-  
per do this on each piece.

Do not use typewriters.  
Competitors who do not comply with  
ALL of the above conditions will not be  
considered.

### "Studying Harmony"

#### PRIZE WINNER

The study of harmony has opened to me  
great secrets of music which otherwise  
I would have never known.

To play or hear some music without any  
knowledge of harmony resembles reading  
an unknown language.

I was fascinated with the first rule my  
harmony teacher taught. It was, "You  
must hear with your eyes and see with  
your ears!"

Harmony teaches us to read new com-  
positions without an instrument; thus we  
can select pretty pieces without first play-  
ing them.

To take a melody and add three more  
parts is as interesting as a game of solitaire.  
Sometimes it seems almost impossi-  
ble, in which case the old witch wins!

I love to name to myself the chords and  
modulations which our church organist  
plays, and to listen to the different bird  
calls, and to write their notes as I hear  
them.

Oh! there's no end of fun in the study  
of harmony!

BARBARA DILLI SIMMONS (Age 13),  
Arkansas.

### "Studying Harmony"

#### PRIZE WINNER

Studying harmony offers many hidden  
adventures.

A pupil, having studied harmony for  
several years, suddenly notices in his music  
the different cadences, chords and meth-  
ods used to develop the theme. This is  
called analyzing. The capability of ana-  
lyzing almost any piece of music is an  
important result of studying harmony.

One of the ancestors of the modern  
piano, similar in appearance, but hav-  
ing the tone produced somewhat differ-  
ently.

One of the "wood-wind" instruments  
of the orchestra.

One of the "wood-wind" instruments  
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Office, 1712 Chestnut St., Philadelphia, Pa.  
before the tenth of November. Names of  
prize winners and their contributions will  
be published in the issue for February.

Put your name and age on upper left  
hand corner of paper, and address on upper  
right hand corner of paper. If your con-  
tribution takes more than one piece of pa-  
per do this on each piece.

Do not use typewriters.  
Competitors who do not comply with  
ALL of the above conditions will not be  
considered.

### "Studying Harmony"

#### PRIZE WINNER

I think every student who studies music  
should know something of harmony. Har-  
mony is really the grammar of music, and  
for this reason all music students should  
study it.

The leading principles in music are:  
Rhythm, Melody and Harmony. It was not  
until Harmony appeared that music was  
able to claim a position equal to that given  
to the sister arts, such as poetry, painting,  
sculpture and architecture.

Harmony always existed in a limited  
sense, but it did not take on a scientific  
development until the middle ages. It is  
to the musicians of that period, from the  
13th to the 15th centuries, that we must  
give the honor of having taken the germ  
of a science of harmony and of having  
brought it forward to mature development.

As harmony is the greatest principle in  
music, we should therefore (in remem-  
brance of the great masters of music, such  
as Bach, Beethoven, Mozart, Haydn, Handel  
and many others) study it.

Oh! there's no end of fun in the study  
of harmony!

BARBARA DILLI SIMMONS (Age 13),  
Arkansas.

One of the "wood-wind" instruments  
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## Christmas Music

A Few Suggestions to Aid in the Immediate Selection of Anthems  
and Solos for Christmas Services.

A COMPREHENSIVE LIST of ANTHEMS (with solos in each  
specified), VOCAL SOLOS, SACRED CANTATAS, SUNDAY  
SCHOOL SERVICES, CAROL COLLECTIONS, PIPE ORGAN NUM-  
BERS and CHRISTMAS ENTERTAINMENT SUGGESTIONS  
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20737 Angel's Christmas.....Greely.....12

15370 Angel's Message.....Stille.....06

20481 Arise, Shine.....Robert.....06

15668 Behold, I Bring.....Sheppard.....08

10975 Bethlehem.....Morison.....12

6231 Bethlehem's Star.....Spencer.....08

6011 Bethlehem's Star.....Walden.....12

20618 Bethlehem's Star.....Walden.....12

20581 Break Forth Into Joy.....Baizer.....12

6212 Break Forth Into Joy.....Baizer.....12

10581 Break Forth Into Joy.....Baizer.....12

10581 Break Forth Into Joy.....Baizer.....12

10581 Break Forth Into Joy.....Baizer.....12

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10581 Break Forth Into Joy.....Baizer.....12



# Choirmaster's Guide

FOR THE MONTH OF JANUARY, 1929

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

Date	MORNING SERVICE	EVENING SERVICE
S I X T H	<b>PRELUDE</b> Organ: Chapel Bell, Master-Mansfield Piano: Woodland Isl., J. Zecher To Deum in A-flat, W. H. Jones	<b>PRELUDE</b> Organ: Chanson Pastorale ..... Harris Piano: Cradle Song ..... Hauser Magnificat and Nunc Dimittis in F Eubank
	<b>ANTHEMS</b> (a) The White Communion ..... Gavin (Men's voices) (b) O Divine Redeemer ..... Nevin	<b>ANTHEMS</b> (a) Savior, Arise to Thy Dear Name (b) The Lord is My Shepherd ..... Nevin
	<b>OFFERTORY</b> The Heart of God ..... Stoughton (A solo)	<b>OFFERTORY</b> Dear Lord and Master Mine, Berwald (A solo)
	<b>POSTLUDE</b> Organ: Marche Joyeuse ..... Stults Piano: Andante from Symphony in C Schubert	<b>POSTLUDE</b> Organ: Postlude ..... Heller-Mansfield Piano: Church March ..... Garland
	<b>PRELUDE</b> Organ: In the Shadow of the Old Trees Swinnen Piano: Percussion ..... Jarrell	<b>PRELUDE</b> Organ: Moonlight ..... Frysinger Piano: Aeolian Harp ..... Arnold
T H R E E	<b>ANTHEMS</b> (a) O Be Joyful in the Lord, Nornahama (b) Show Us Thy Power ..... Baines	<b>ANTHEMS</b> (a) Now Day is the Lord's ..... Handel (b) Worthy is the Lamb ..... Handel
	<b>OFFERTORY</b> One Sweetly Scented Thought, Arment (Due for S. and A.)	<b>OFFERTORY</b> O Lord, Weigh Your Hearts We're Yearning ..... Engelmann (T. solo)
	<b>POSTLUDE</b> Organ: Military Postlude ..... Schuler Piano: Schero from Sonata Op. 3, No. 5 Beethoven	<b>POSTLUDE</b> Organ: March in C ..... Cummings Piano: Evening Whispers ..... Fulgren
	<b>PRELUDE</b> Organ: Canzone in A-flat ..... Shepard Piano: Longing for Home ..... Jessel	<b>PRELUDE</b> Organ: Cradle Song ..... Gric-Kraft Piano: Romance ..... Schmittiford
	<b>ANTHEMS</b> (a) When Streaming from the Eastern Skies ..... Homer (b) Bless the Lord, O My Soul, Harmer	<b>ANTHEMS</b> (a) Surely, He has borne Our Hand (b) Come, Gracious Spirit ..... June
T W O	<b>OFFERTORY</b> Morning Hymn ..... Henschel	<b>OFFERTORY</b> Like as the Hart ..... Roberts (Due for S. and T.)
	<b>POSTLUDE</b> Organ: Prelude Allegro ..... Schuler Piano: March ..... Rogers (4 hands)	<b>POSTLUDE</b> Organ: Toccata, from "Miniature Suite" ..... Rogers Piano: In Dreamland ..... Armstrong
	<b>PRELUDE</b> Romance ..... Leureaux (Cello, with Organ or Piano)	<b>PRELUDE</b> Organ: Nocturne in G Minor, Chopin Piano: Peace of Evening ..... Foerster
	<b>ANTHEMS</b> (a) Lead Us, O Father, Save Us, Roberts (b) To Thee, O Precious Savior, Roberts	<b>ANTHEMS</b> (a) Lord, I Hear of Showers of Blessing (b) Savior, Breathe an Evening Blessing ..... Stults
	<b>OFFERTORY</b> Crestion's Hymn ..... Beethoven (A solo)	<b>OFFERTORY</b> Chanson Triste ..... Sevizsky (Violon with Organ or Piano)
T W E N T Y - S E V E N	<b>POSTLUDE</b> Organ: Tanhauser March ..... Wagner Piano: A Teer ..... Moussorgsky	<b>POSTLUDE</b> Organ: Retrospect ..... Hagen Piano: O Thou Sublime Sweet Evening Star ..... Wagner

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

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**SINGERS! TEACHERS!** 500 Songs, 10 complete Operas; all for \$39.00. Inquire 1217 E. 5th St., Tucson, Arizona.

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THE ETUDE

EDUCATIONAL STUDY NOTES ON MUSIC  
IN THE JUNIOR ETUDE  
By EDGAR ALDEN BARRELL

**The Happy Darkies**, by Robert Nolan Kerr.

As you play this little piece, picture in your mind the scene in front of a Negro cabin in the South. After the day of hard work in the cotton fields, the "darkies" gather near the "ol' cabin" and forget their troubles amid the delights of singing, laughing and telling stories.

What we call synecdoche

—pronounced *sin-co-fay-zin*—  
—plays an important part in the way this piece is built.  
The accent, or emphasis, is nearly always on the second half of the first beat—not where it would ordinarily be, you see; so we say it is "syncope."  
In the middle part of *The Happy Darksies*, which is in the key of A minor, there are sometimes longer phrases than in the rest of the piece. You can easily find these, for they are marked by long curving lines.  
If you do not know what 126 on the metronome is like, ask your teacher to tell you.


*Song of the Drum, by Anna Priscilla Risher*

The drum is one of the very oldest instruments we have. In fact it is so old that no one can really say when it was first used. What a thrilling song it sings, with its low rasping voice! Don't you get excited when the band comes marching down the street and the drums are roaring?

Miss Risher, who lives in California, has told us a great deal about the drums in this nice composition.

F major and D minor are the keys she uses. How many flats do you suppose there are in F major?

There is another of those "rhythmic orchestration" numbers.



*The Water Sprites*, by Stephen Heller

**In Happy Play.** by Leopold J. Beer.

Usually in four-hand music the Primo player has to work very hard and the Secondo player so little that he can play his part with only half of his mind on the music and the other half on the picnic which will take place on Saturday. But, in this composition by Mr. Beer, it seems to us that the table

**Wild Flowers and Butterflies,** by H. D. Hewitt

Most of this fine march is actually a staccato study—that is, a piece in which the notes are to be played in a short, choppy way. But, watch out! In the third section, called the *Trio*, you must make the right hand play smoothly, even though the left is not playing this way. You will all enjoy this number.

A detailed illustration of a butterfly with patterned wings, perched on a flower. The flower is part of a larger floral arrangement with several other blossoms and leaves. The style is characteristic of early 20th-century book illustrations.

**Rock-a-by, by Ella Ketterer.**

Rock-a-by is a very easy lullaby indeed. It should be played slowly, with plenty of expression. Do you sing the words as you play? Most children find this to be a good thing to do, but you ought not to try it if it makes your fingers forget where they are going.

The last two measures of the lullaby are slower, and



**Music of the Rain, by Anne Mathilde Bilbro.**



All of you must surely remember *Priscilla*, the little Miss Bilbro told us about who was such a model little girl and who was so good care of her dolls. Perhaps some day you'll hear more about *Priscilla*. Just now Miss Bilbro is busy listening very hard to the rain and the hases overed this:

It plays quite a fine smooth on the window-pane sort of tune at all, but instead a quick choppy one—what the grown-ups would call "staccato."

The first part of the piece does not go very quickly, but when you reach the words, "it sounded just like this," you must—on quicker the time.

THE ETUDE

From a new set:  
*There's Music Everywhere*. Grade 2

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

MUSIC OF THE RAIN

MATHILDE BILBRO



One day when I was standing  
Beside the window pane,  
There came a little spatter  
Of softly falling rain.  
A tuneful little patter,  
A jolly chatter-chatter,  
A merry little clatter  
Against the window pane.

The image displays a musical score for the song "The Rain Song" by The Beatles. It is a piano-vocal arrangement in 2/4 time, featuring a key signature of one sharp (F#). The score is divided into three systems, each with a piano (piano) part on the left and a vocal part on the right.

**System 1:** The piano part begins with a *mf* (mezzo-forte) dynamic. The vocal part starts with the lyrics "And it sounded just like this:" and includes a tempo change to *Allegretto*. The piano part has a *mp* (mezzo-piano) dynamic.

**System 2:** The piano part continues with the lyrics "Drip, drip, pit-a-pat, pit-a-pat!" and includes a tempo change to *Allegretto*. The piano part has a *mf* (mezzo-forte) dynamic.

**System 3:** The piano part continues with the lyrics "Drip, drip, drip, drip! Drip!" and includes a tempo change to *Allegretto*. The piano part has a *pp* (pianissimo) dynamic.

The score includes various musical notations such as notes, rests, and fingerings, as well as lyrics and dynamics. The tempo changes are indicated by the words "Moderato" and "Allegretto".

ROCK-A-BY

ELLA KETTERER

A taking "first piece" Grade 1.

Andante

*p* Lit - tle your Ba - by, I eyes love of you, blue, Lit - tle Ba - by, I'm Deed I

do sing - ing. Rock-a-bye, Ba - by, Nev - er fear, near.

Rock-a-bye, Moth - ers

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Other Music Sections in this issue on pages 815, 843, 851

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## WILD FLOWERS AND BUTTERFLIES

A very easy march. Grade 1.

MARCH

H. D. HEWITT

Tempo di Marcia M.M. ♩ = 144.

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## IN HAPPY PLAY

A lively original duet, not an arrangement.

Allegretto M.M. ♩ = 108

SECONDO

LEOPOLD J. BEER, Op. 64, No 5

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## THE WATER SPRITES

One of the most popular Heller Studies. Grade 3.

At Play in the Moonlight

STEPHEN HELLER, Op. 45, No 2

Allegro vivace M.M. ♩ = 144

## IN HAPPY PLAY

Allegretto M.M. ♩ = 108

PRIMO

LEOPOLD J. BEER, Op. 64, No 5

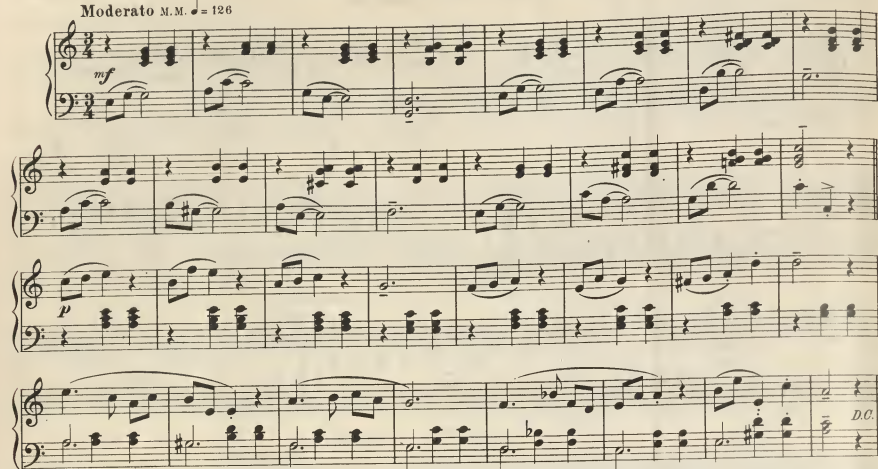


## THE HAPPY DARKIE

ROBERT NOLAN KERR

An interesting bit of syncopation.  
Grade 2.

Moderato M.M. ♩ = 126



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## SONG OF THE DRUM

For Rhythmic Orchestra

ANNA PRISCILLA RISHER

Triangle  
\*Tambourine  
Sand Blocks  
\*\*Rattle  
Cymbals  
Drum



\*  = Shake the Tambourine for 2 beats ending with stroke. \*\*  = Keep the Rattle going for the full time.

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Music Play for Every Day

Play for Every Day

History in the Music Field

**"Music Play for Every Day"**  
Is Making History in the Music Field

As in the astounding case of the radio—immediate, enthusiastic acceptance and adoption has been the fortune of the new piano beginner's book for young children—*"Music Play for Every Day."*

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with the simplest approach to music study and the very gradual progress in the first weeks of instruction, all with the most attractive material and explanations, "Music Play for Every Day" lays such a foundation as to insure continued interest in music, with later progress the most rapid possible. Splendidly adapted for class work as well as for private instruction.

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All of us have seen conditions where an indifferent salesman, after a hasty examination, had no suggestions of any kind whatever and musty left the customer go unsatisfied. The most delightful shopping experience is when one can leisurely examine practically everything available and make a purchase decision upon one's own judgment without being pressed into a decision by anyone.

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Little minds are taxed and subdued by misfortune; but great minds rise above it.

—Washington Irving

## The Musician's Worthwhile Letter

A Bulletin of Interest for All Music Lovers

## "JUST LIKE COMING BACK HOME"

"It was just like coming back home," writes a well-known Western business man who received his first copy of *The Etude Music Magazine* in years, after a long absence from the country. "Welcome, stranger!" was my reply.

A surprisingly large number of folks who used to take *The Etude* but failed to renew and got out of the habit are returning now. They have written us similar enthusiastic letters. We shall appreciate immensely all efforts of our good friends in telling music lovers everywhere of the progressive improvement in *The Etude* month by month. We are surpassing all former records and have planned many features of far-reaching interest, secured new music and new articles.

Our best means of reaching a wider circle is to make *The Etude* so good that you cannot resist telling everyone you meet about it.

## Advance of Publication Offers—November, 1928

Paragraphs in These Forthcoming Publications will be found Under These Notes. These Works are in the course of Preparation and Original Copies will be delivered when ready.

ALGERIAN DANCES—Piano—R. S. STEVENSON—35c  
BASIC RHYTHM—Piano—LILY STEINER—50c  
BOX OF STUDY PIECES FOR PIANO, VIOLIN AND CELLO—25c  
CLASSIC AND MODERN BAND AND ORCHESTRA COLLECTION—Piano—JAMES FRANKS—75c  
WILSON—Piano, RACH—35c  
CONCERT ORCHESTRA POLKA—Piano—15c  
PIANO ACCOMPANIMENT—15c  
CONCERTO NO. 2—Violin—15c  
HOW TO MASTER THE VIOLIN—FRANKS—\$1.00  
HAIN—LARGO—Piano—JAMES FRANKS—75c  
COKE—75c  
AND BASS PARTS—WILLIE H. BRYANT—35c  
LEONARD—Piano—JAMES FRANKS—60c  
NEWSPAPER JINGLES FOR THE PIANO—BLANCHÉ FOR STEPHAN—60c  
ON THE SUBJECT—ALICE STEINER—30c

## ITALIAN LAKES

SUITE FOR THE PIANO

By JAMES FRANCIS COOKE

This is a very unusual piano suite, particularly in the fact that each of the five compositions in it has decided individual merit. Almost any one of these pieces in itself would be sufficient to sell the suite even if the other four were commonplace, but to the immense pleasure of those who will get this suite, a high point of interest both rhythmically and melodically will be found in each number. The best has a poem telling something of the glorious Italian lake country that inspired these compositions. Then, preceding each of the five compositions is a poetic prose description of the scene or the prevailing mood inspired by the surroundings that will give the composer's intended effect. Preceding each composition is a beautiful pen sketch of an Italian lake scene. Students capable of music in grades four and five will be more than delighted with an opportunity to study this suite and the average good pianist will find much pleasure in these numbers for self diversion or home entertainment. Concert pianists will find these numbers such a welcome receive enthusiastic and popular acceptance. Advance of publication, each price is 75 cents a copy, postpaid.

## CLASSIC AND MODERN BAND AND ORCHESTRA COLLECTION

By J. E. MARY AND WILHELM WILSON

We now have in preparation a collection that, we feel sure, will meet with the approval of every school supervisor, orchestra and band leader. Its contents, selected from the works of classic, modern and contemporary writers, are especially well adapted for use as concert and exhibition pieces by the school orchestra or band. The parts will not be difficult, of course, but the ensemble will be full and satisfactory in every respect. Although the contents of the band and orchestra arrangements are different, each piece is practically the same. The parts will not be interchangeable. The compilers of this work are authorities on the organization, conducting and managing of school bands and orchestras and the fruits of their ripe experience are manifest in these useful and attractive arrangements. The instrumentation for each will be that adopted as standard by the leading supervisors of the country.

In advance of publication we will book orders for the various parts, either hand or printed, at 25 cents a copy, postpaid. For the orchestral version a piano accompaniment will be published, the advance price 40 cents.

## CHRISTMAS MUSIC

Although many choir directors and others interested in obtaining suitable music for Christmas have already made their selections for this season, there are still many who have not yet taken any action in that regard; so we are directing special attention to the advisability of making an early choice by means of reliable copies to be sent for examination. Announcements of new Christmas music will be found in our advertising columns, but quite without regard to that it is a simple matter for a choir director to give us a brief outline of what is needed. Any request of this kind will receive immediate attention and if the selection is left to us we will avoid sending any numbers that have not demonstrated their suitability for the occasion.

In this connection, we are simply equipped to supply, not only authentic and part songs for various vocal combinations, but also cantatas suitable for young people or adults. We also publish an effective line of vocal solos and duets, suitable for Christmas, as well as organ numbers appropriate for use at that time. We guarantee every order to be filled in ample time for necessary practice. A Christmas music program lastly arranged is not likely to be altogether satisfactory, or a credit to those responsible for it.

## MUSIC "ON SALE"

Very few teachers have had opportunities to visualize the extent to which our On Sale Department is occupied during the winter months. The great variety in taking care of the almost endless variety of On Sale orders received from teachers of music, and the large quantities of sheet music and music books are distributed, not only at the beginning of each teaching season, but throughout the entire year. The greatest volume of this is during September and October but our On Sale activities continue without a moment's break throughout the entire season, scarcely stopping for breath even in June and July.

Just as the vast amount of our On Sale orders are from teachers who have found it necessary to replenish their supplies and there is a constant flow of fresh new material. For this purpose our monthly packages of New Music are most desirable. These packages usually contain a large number of new and recently re-published pieces of piano music or new violin, or organ music. There is no obligation on purchase of any of our On Sale music received from us. Anything not used is returnable for credit. Teachers who are not now fully supplied with material needed in their work should take advantage of our On Sale plan, or subscribe for New Music to be sent to them at regular intervals. Any teacher with this plan will be informed on request, but it is not necessary to get information in advance, provided we are given an outline of what is needed.

## NECESSARY JINGLES

FOR THE PIANOFORTE

By BLANCHÉ FOX STEINER

This little book is right in line with many other very interesting elementary works that are now being published for young students. This particular volume is intended particularly for the preparation of the student for the end in view, such subjects as Independence of the fingers and thumb crossings are very especially valuable.

The special introductory price in advance of publication is 30c, postpaid.

## THE ETUDE

## SIX STUDY PIECES FOR THE LEFT HAND ALONE

By FRANCISCO BERGER

Francisco Berger is one of the most interesting characters in music today. Over ninety years of age he is still actively engaged in piano teaching in the Guildhall School of Music, London. He was one of the favorite pupils of Moscovitz, who in turn was a pupil of Beethoven. Mr. Berger is a skillful composer and he has published many of his compositions. These six study pieces for the left hand alone are of an intermediate grade and they are well worth studying. Anything which contributes to the development of the left hand is most desirable in these.

The special introductory price in advance of publication is 25c, postpaid.

## PRISCILLA'S WEEK

SEVEN LITTLE PIANO PIECES

By MATTHEW BIERO

The publication in *The Etude* from month to month of the seven little pieces by Matthew Biero, known collectively as *Priscilla's Week*, has been a source of great interest to very many of our young readers. These little pieces published in sheet music form have been given very well indeed in response to a general demand we are now publishing this series complete in book form.

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

## PIANO PIECES FOR BOYS

Every piano teacher who has had experience in instructing boys knows that much of the material which they offer to girls would be rejected by boys, or even worse, come much to become indifferent and even antagonistic to piano study. Especially is this true in the earlier grades where so many piano boys hear adults referring to "dolly" "criddle", etc., words that are positively repugnant to a real boy. And not only are the boys repelled from those instruments that are the source of their pleasure, but the style and rhythm of a piece will often fail to interest these critical young students.

This is a condition we are about to publish will make a decided "hit" with piano teachers. If the numerous requests we daily receive are a criterion of the need for such a book. It will be a compilation of bright, snappy, picturesque compositions beginning in the early second grade and progressing through the third grade. In advance of publication, copies may be ordered at the special price, 35 cents a copy, postpaid.

## STORIES TO SING TO

AN EAR, EFFECTIVE AND INTERESTING METHOD OF DEVELOPING THE SENSE OF PITCH IN YOUNG CHILDREN

By CLAUDE TAYLOR

Through play and narrative and imitation of characteristic sounds this little work develops the subject of pitch. This is an attractive way of introducing young students to this particular department of music study. It is one of the few books which are devoted exclusively to this branch.

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

## ON OUR STREET

FOR THE PIANOFORTE

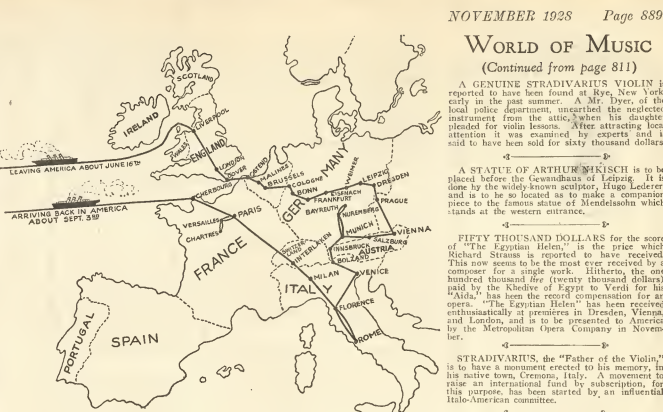
By ALLEN K. BERRY

What an entertaining story it is, this byway of Allen Berry's! Surely the most interesting and instructive of all the books in this series. *On Our Street* is excellent supplementary material to any good instructor, offering as it does, so vital a need, if interest is to be maintained and heightened. The special introductory price in advance of publication is 30c, postpaid.

## SECOND YEAR AT THE PIANO

By JOSEPH M. WILLIAMS

We are pleased to report that this new work is now completely engraved and the proof sheets are in the hands of the author. *Second Year at the Piano* is as well known and so popular that the new work needs scarcely any introduction. It goes right from the point where the first book leaves off, and both from the



## All Aboard!

## THE ETUDE Race Toward Europe

Historical Prize Contest Creates Widespread Interest

THE ETUDE SUBSCRIPTION PRIZE CONTEST is attracting national-wide attention. Here are the prizes in which there are no blanks, no losers:

FIRST PRIZE—A musical tour of Europe taking seven or eight weeks, plus \$200.00 spending money, to the contestant securing the most new annual subscriptions at \$2.00 a year.

SECOND PRIZE—A Grand piano, valued at \$1,000.00, to be selected from those instruments that have been advertised in *The Etude Music Magazine*.

THIRD PRIZE—A \$250 Phonograph.

FOURTH PRIZE—A \$250 Radio—Music selected by Winner.

FIFTH PRIZE—\$50.00 in Cash.

SIXTH PRIZE—\$50.00 in Cash.

SEVENTH PRIZE—\$50.00 in Cash.

EIGHTH PRIZE—\$50.00 in Cash.

But most of all, no contestant can lose anything, because of the fact that those who do not happen to be in the fortunate winner class will nevertheless receive real cash at the rate of 30 cents for every subscription secured. This alone may richly reward you for your initiative and interest.

## THE PIRATE'S UMBRELLA

ORCHESTRA FOR BOYS

By MAX R. R. FORMAN

It is indeed a rare occurrence to find an opera for boys that has the plot-interest, fun, and multitude of good tunes, as in Max R. R. Forman's newest production. You will get more excited than you realize when Sam and Jim are captured by pirates and how you will be thrilled by the mysterious sounds that are heard on the haunted South Sea Island where the two boys are held. Supervisors and teachers of boys don't miss this one. Special advance of publication price 35 cents, postpaid.

## LIGHT ORGA PRODUCTION

FOR SCHOOL AND COMMUNITY

By GWYNNE BURNOS

This new book is decidedly unique, but those who use it will find that it is really indispensable. There are many who attempt operatic and dramatic productions who find that there are all sorts of technical details that must be taken into account. This book attempts to deal with all of them in advance. Every department is fully covered, including musical rehearsals, scenery, costumes, stage craft, stage business, deportment, etc.

The special introductory price in advance of publication is 60c, postpaid.

(Continued on Page 890)

## WORLD OF MUSIC

(Continued from page 811)

A GENUINE STRADIVARIUS VIOLIN is reported to have been found in New York early in the past summer. A Mr. Dyer, of the police department, happened to find the instrument in the attic when his daughter placed a bureau in that room. The instrument was examined by experts and is said to have been sold for fifty thousand dollars.

A STATUE OF ARTHUR SCHNITZ is to be placed before the Gewandhaus of Leipzig. It is the work of the sculptor, Adolf Schall, and it is to be so located as to make a companion to the famous statue of Mendelssohn which stands at the western entrance.

FIFTY THOUSAND DOLLARS for the score of "The Egyptian Helen," is the price which Richard Strauss is reported to have received. This new opera is the most expensive ever composed for a single work. Hitherto, the one hundred thousand (two hundred thousand) paid by the Khedive of Egypt to Verdi for his "Aida," has been the record compensation for an opera.

"The Egyptian Helen" has been received enthusiastically at premieres in Dresden, London, and is to be presented to America by the Metropolitan Opera Company in November.

STRADIVARIUS, the "Father of the Violin," is to have a monument erected to his memory. In his native town of Cremona, Italy, he is to raise an international fund by subscription, for this purpose, has been started by an influential Italo-American committee.

## COMPETITIONS

THE HOLLYWOOD BOWL ASSOCIATION offers a prize of one thousand dollars for a solo symphony orchestra, requiring not more than fifteen minutes in performance. The contest closes February 1, 1929, and any orchestra may have had from the Hollywood Bowl Association, 7046 Hollywood Boulevard, Hollywood, California.

THE LORENZ ANTHEM COMPETITION, which is open to all, is to be held in New York, announced and will close February 1, 1929. Full particulars may be obtained from the Lorenz Publishing Company, Dayton, Ohio.

A ONE HUNDRED DOLLAR PRIZE, in offered for a "State Song" for Florida. The contest closes January 15, 1929, and full particulars may be obtained from the Florida State Capitol Building, Lakeland, Florida.

SIX THOUSAND DOLLARS IN PRIZES for a new National Anthem are now available by Florence Brooks Allen, founder of the Brooks-Burns Anthems, and will close February 1, 1929. Full particulars may be obtained from the Brooks-Burns Anthems, 301 Madison Avenue, New York City.

THE PRIZE OF ONE THOUSAND DOLLARS, offered by Alfred Schuller, 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, 1928. The prize was awarded to a contest by Richard Copley, 10 East 43rd Street, New York City.

\$40,000 IN PRIZES are offered to American composers. \$25,000 will be given for the best composition for orchestra, \$15,000 for the best composition for piano and orchestra, and \$10,000 for the best composition for piano and orchestra. The symphonic contest closes on May 27, 1929, and the piano and orchestra contest on June 1, 1929. Full particulars to be had from the Victor Talking Machine Company, 40 West 57th Street, New York City. This prize, although unprecedented in size in the history of music, was announced as a direct result of the subscription in New York City and was received with great acclaim.

A PRIZE OF \$1,000 is offered by the National Federation of Music Clubs for a composition for piano and orchestra. The contest closes on December 1, 1928. Full particulars may be had from the National Federation of Music Clubs, 1613 Shady Avenue, Pittsburgh, Pennsylvania.

THE ELIZABETH SPRAGUE COOLIDGE PRIZE, for the best composition for piano and orchestra, for flute, oboe, clarinet, bassoon and French horn, or for piano and orchestra, is now open for competition. There are many who attempt operatic and dramatic productions who find that there are all sorts of technical details that must be taken into account. This book attempts to deal with all of them in advance. Every department is fully covered, including musical rehearsals, scenery, costumes, stage craft, stage business, deportment, etc.

The special introductory price in advance of publication is 60c, postpaid.

(Continued on Page 890)



entitled *Blue Ridge Idyls*. This is a set of fourth and fifth grade pieces. The special introductory price in advance of publication is 60c postpaid.

#### TUNES FOR LITTLE FOLKS

By M. L. PRESTON

#### THE PRESSER PERSONNEL

Introducing our patrons to the highly trained members of our staff who serve them daily.

There are many lines needed in the sheet music for Little Folks. Miss Schur endeavors to render it in a simple and easy manner, and to make it a pleasure to read and sing.

The Editorial Department has its problems in a constant search for interesting, helpful and inspiring material. The Editorial Department must see to it that the proper delivery is made to those who subscribe for the magazine.

This involves many details, planning that the proper routine of work be followed, and that the proper delivery be made to those who subscribe for the magazine.

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is a setting of the well known poem by Oliver Wendell Holmes. Single copies may be ordered in advance of publication for 30c, postpaid.

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#### MASTER DISCS

(Continued from page 888)

announcement and the development of thematic material. On side three the piano again assumes the position of an instrumental background while a solo cello sings the melody. The movement of the original melody. This part suggests the regular slow movement of a concerto. Side four opens with a cadenza for piano and then leads into what might be considered the last movement of the work. "From this point onward," writes Mr. Athorp, "the concerto is one unbroken series of kaleidoscopic effects of the most brilliant and ever-changing description: of musical form, of musical coherence, even, there is less and less, it is as if some magician in some huge cave, the walls of which were covered with glistening stalactites and flashing jewels, were revealing his fill of all the wonders of color, brilliancy and dazzling light which his wand could command."

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The *Chilly First Snow in Religious Music*, a Cycle of Songs, by Louise M. Oglevee. Music by Roy William G. Oglevee. Published by the Etude Publishers, Inc., Philadelphia. Price, \$1.00.

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"Ho, yo, to, ho! Ho, yo, to, ho!" . . . They ride like demon women through the skies. Thunders roll from the hoofs madly coursing, and lightnings trace the passage of their shields. . . . Swifter than wind they ride, their pale hair streaming, and their cries ring wildly from the flying clouds. . . . "Ho, yo, to, ho! Hei-ah! Ho, yo!"

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