Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957 | John R. Dover Memorial Library

1-1-1929

Volume 47, Number 01 (January 1929)

James Francis Cooke

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

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

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 47, No. 01. Philadelphia: Theodore Presser Company, January 1929. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. https://digitalcommons.gardner-webb.edu/etude/763

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

The Journal of the Musical Home Everywhere

THE ETUDE

Music Magazine

MUSICAL RESOLUTIONS

PRICE 25 CENTS

JANUARY 1929

$2.00 A YEAR

After exposure—avoid **Sore Throat**

LISTERINE

Checks it quickly because powerful against germs

Sore throat is a danger signal of oncoming trouble—a cold or worse.

It usually develops after sudden changes in temperature or exposure to others in overheated offices, germ-ridden railway trains, street cars and buses. Wet feet also encourage it.

The moment your throat feels irritated, gargle with Listerine full strength. Sore throat is usually caused by germs—and Listerine full strength kills germs.

For example, it kills even the virulent B. Typhosus (typhoid) and M. Aureus (pus)-germs in 15 seconds, as shown by repeated laboratory tests. Yet it may be used full strength in any cavity of the body. Indeed, the safe antiseptic.

The moment Listerine enters the mouth it attacks the disease-producing bacteria that cause you trouble. And unless your sore throat is a symptom of some more serious disease, calling for the services of a physician, Listerine will check it in an amazingly short time.

For your own protection, keep a bottle in home and office. It's an investment in health. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

To escape a cold use Listerine this way:

You can materially lessen the risk of catching colds by rinsing the hands with Listerine before each meal, the way physicians do. The reason for this is obvious: Listerine attacks the germs of cold on the hands, thus rendering them harmless when they enter the mouth on food which hands have carried. Isn't this quick precaution worth taking?

"GREAT!"

men say. They're enthusiastic about Listerine Shaving Cream. You will be also when you try it. So cool! So soothing!

Music Teaching

IS SUCCESSFUL WHEN THE TEACHER KEEPS ACQUAINTED WITH ALL RESULT PRODUCING MATERIALS AND SELECTS THE BEST FOR USE

Music Play for Every Day

THE GATEWAY TO PIANO PLAYING

An Irresistible Very First Piano Book for Young Children

THE immediate and sensational success of this volume, that so delightfully acquaints children with the piano keyboard, is due to the use of the best and latest approved practical juvenile methods of instruction. It was written by a staff of famous musical education experts, whose other successful works have been demanded by hundreds of thousands. Every day the mail is bringing letters from teachers and parents, telling of its amazing appeal to little children and the wonderful progress these little children make at the piano with this book. It is lavishly illustrated, contains little tales of great musicians with cut-out pictures to accompany them and each step of instruction is virtually a game-like "playtime." An attractive keyboard chart and an appealing full-page picture in four colors accompany each book. Music Play is different because it so thoroughly considers the child's instinctive love of play and joy-bringing powers of imagination. It is a complete first instructor in itself, which may be used as an admirable introduction to any system or course of piano instruction.

Complete, Price, $1.25 - - Also Published in Four Books for Class Use, Price, 40 cents each—or in Twenty Playtimes Price, 25 cents each Playtime

First Year at the Piano

By JOHN M. WILLIAMS

THIS book which thousands of teachers have found unsurpassed for individual instruction of students beyond the primary and kindergarten stages, and which many have used successfully for class instruction, is now published in four parts. Any piano teacher or school supervisor wishing to give students a good start in class piano study will find this work ideal.

Complete, Price, $1.00 Class Edition, in Four Parts, each 35c

Standard Graded Course

OF STUDIES FOR THE PIANOFORTE

For Over a Generation the Leader in American Piano Educational Works—Always Up-to-Date Through Constant Revision

ANY mention of the best available piano instruction material would not be complete without reference to this world-famous Graded Course of Studies. This course of studies, originally compiled by W. S. B. Mathews and Theodore Presser, utilizes the best available study material from all the standard and classical writers for the pianoforte, presenting this material in a logical, progressive manner with copious notes and suggestions for any supplementary material deemed necessary to aid the pupil's progress. This work is so practical that teachers may take up its use in any grade.

Published in Ten Grades (Ten Volumes), Price, $1.00 each

Beginner's Book

SCHOOL FOR THE PIANOFORTE—VOLUME ONE

By THEODORE PRESSER

THIS is a veritable first reader for piano students. It utilizes the most attractive kind of study material and for years it has been the preference of teachers specializing with beginners. It is the first volume of a School for Pianoforte, which has as volumes two and three, **Student's Book and Player's Book.**

Price, $1.00

Playtime Book

For the Pianoforte

By MILDRED ADAIR

SOME teachers would use this as a very first book for "Kindergarten," others would deem it more helpful used as a supplementary book to the average instructor for young beginners. There are over 40 little pieces that aid the young beginner to get the fingers of each hand in action at the keyboard, starting with a very simple piece and from the beginning utilizing both the treble and the bass clef and then progressing gradually with little pieces that give the easier time signatures, the value of various notes and rests, the slur, legato, staccato, phrasing, crossing hands, the use of the pedals and grace notes. This sounds like a lot for the young beginner, but the pieces are quite simple with unusually tuneful and rhythmic interest. Practically every piece is preceded by a little illustration that helps the child to find real delight in each page.

Price, 75 cents

PIANO TEACHING PIECES THAT SEVERAL OUTSTANDING PEDAGOGS RECOMMENDED IN THEIR NORMALS FOR PIANO TEACHERS GIVEN IN LEADING CITIES THIS YEAR

Cat. No.	Title	Composer	Price
	GRADE I		
19860	Circling Round	N. Louise Wright	$0.25
6572	Playful Kittens	Paul Lawson	.25
23667	Gipsies	Rita Ketterer	.30
12052	Old Mother Hubbard	James H. Rogers	.25
24011	Let's March	Robert Nolan Kerr	.25
16036	In the Swing	Effie Levering	.25
23950	Priscilla on Sunday	Mathilde Bilbro	.30
23978	Jolly Little Fisherman	H. D. Hewitt	.25
	GRADE II½		
12050	Mary, Mary, Quite Contrary	James H. Rogers	.25
	GRADE II		
2400	The Juggler	H. Engelmann	.25
16504	Little Jack Horner	Geo. F. Hamer	.25
12053	Little Jack Horner	James H. Rogers	.25
12051	Little Miss Muffet	James H. Rogers	.25
6755	Fairy Footsteps	Frederick Emerson Farrar	.30
5003	Jolly Darkies	Karl Bechter	.30
	GRADES II-III		
23889	Little Hunting Song	Ella Ketterer	.30
	GRADE III½		
11162	Gay and Festive	Stella Sewell	.35
9744	The Elf's Story	W. D. Armstrong	.35
19855	The Knave of Hearts	Mari Paldi	.25
19850	The King of Hearts	Mari Paldi	.25
19854	The Mock Turtle	Mari Paldi	.25
19849	The Cheshire Cat	Mari Paldi	.35
19859	The Gryphon	Mari Paldi	.25
19852	The Lobster Quadrille	Mari Paldi	.25
19857	The March Hare	Mari Paldi	.25
24125	Valse Petite	Ella Ketterer	.35
4914	The Dream Fairy	W. C. E. Seeboeck	.30
6918	The American School March	H. Engelmann	.40
4366	Welcome	Carl Ganschalk	.30
9744	The Elf's Story	W. D. Armstrong	.35
16391	The Owl	G. F. Hamer	.25
15107	Sound the Bugles	Bert R. Anthony	.35
15465	On Patrol	Mattilee Loeb-Evans	.40
8186	Vesper Chimes	Emil Sebring	.25
8279	Good-Night, Little Girl	H. L. Cramm	.30
17542	The Cuckoo	George P. Hamer	.20
18410	Cabin Dance	William Baines	.25
18411	Tripping the Meadows	William Baines	.25
18412	The Rabbit	William Baines	.25
	GRADE III		
23692	Hark! Vesper Bells	Wallace A. Johnson	.25
19504	Ivy	L. Renk	.25
11938	A Dream Song	R. R. Forman	.30
3901	Sirens	James H. Rogers	.35
23020	Priscilla	Paul Bliss	.30
11499	Down the Stream	Thurlow Lieurance	.40
	GRADE III½		
19617	In the Cave	Cedric W. Lemont	.35
19786	An Old Portrait	James Francis Cooke	.35
23048	Sea Gardens	James Francis Cooke	.50
	GRADE IV		
22928	Reflets	Clarence Cameron White	.30
23205	Tangled Vines	Paul Bliss	.35
22885	Melodie	Georg Eggeling	.25
23201	Gavotte Moderne	Carl Meyer	.35
4821	Gondoliera	Sig. Stojowski	.35
8743	Forest Voices	James Francis Cooke	.40
16737	Moon Dawn	Rudolf Friml	.30
19616	The Waterfall	Cedric W. Lemont	.30
23718	Beautiful Isle	James Francis Cooke	.40
19339	Shadow Dance	N. Louise Wright	.35
	GRADE IV½		
7014	Hungary	Carl Koelling	.50
23719	Fire Dance	James Francis Cooke	.40

Theodore Presser Co.

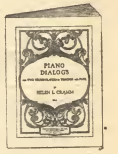
DIRECT MAIL SERVICE ON EVERYTHING IN MUSIC PUBLICATIONS

1712-1714 CHESTNUT STREET - - PHILADELPHIA, PA.

Piano Dialogs

For Two Young Pupils or Teacher and Pupil

By HELEN L. CRAMM



THESE little piano duets are so easy that they may be used to develop the notation knowledge of young students. Every teacher knows the sight reading, ear training and rhythmic value of duet playing for pupils in all grades and it is a boon to piano teachers that such an excellent work as this is available for the very first lessons.

Price, 75 cents

Twenty-five Primary Pieces

For the Pianoforte

By N. LOUISE WRIGHT

JUST about as the young student is nearing the completion of the average first instructor a work of this character is very acceptable. The little numbers are attractive and so well written as to cause the little pianist to feel that he is playing worthwhile pieces. Incidentally these little pieces strengthen the juvenile's confidence and elementary technical ability at the keyboard, accomplishing all this without presenting any difficulties for which the student is not ready. Those who have used Miss Wright's *Very First Pieces* Played at the Keyboard will be delighted to know that the *Twenty-five Primary Pieces* are ideal to follow it.

Price 75 cents

Keyboard Adventures

Ten Study Pieces for the Pianoforte

By A. LOUIS SCARMOLIN

THIS is a modest little book that serves a big purpose in bridging between much of the first grade material and second grade material upon which teachers depend. There are ten pieces, each a good page in length, and they are keyboard adventures that make acquaintance with the white keys only, the black keys only, chromatics, playing with the left hand alone, repeated notes and crossing of hands.

Price, 60 cents

Album of Cross-Hand Pieces

Price, 75 cents

THE twenty-one compositions in this album bring to the student considerable pleasure in piano playing and at the same time aid in developing a smoothness and accuracy in the valuable technical adjunct, crossing of the hands. Most of these compositions are in Grade 3 with one or two going just a little bit beyond and several of the first numbers being of the type that pupils well along in the second grade could successfully essay. This is the sixth and latest addition to the very much used series of "Albums of Study Pieces for Special Purposes." The other albums in the series are *Album of Trills, Album of Scales, Album of Arpegios, Album of Octaves* and *Album of Thirds and Sixths.* Each is priced at 75 cents.

Getting Acquainted with Music for Your Needs

IT would take volumes to bring to attention all of the publications that teachers and active music workers have come to know as being helpful in their work through the service of the Theodore Presser Co. There is no need to wonder just what can be found for any specific teaching or other musical needs when the Theodore Presser Co. will send suggested material for examination. All that is necessary is to write, stating your needs and requesting that a selection of suitable material to fill these needs be sent. This includes anything from a supply of teaching material for any class of musical students on through the realm of choruses, sacred music, cantatas, musical plays, etc. Write us today on any help we can give you.

WHEN THERE IS NO WELL-STOCKED MUSIC STORE IN YOUR COMMUNITY JUST USE THE UNITED STATES FAST MAIL TO BRING THE UNSURPASSED SERVICE OF THE WORLD'S LARGEST MUSIC PUBLISHERS AND DEALERS TO YOUR VERY DOOR

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL FOR SALE or WANTED

SITUATION—Teaching piano and voice in private school. Willing to be substitute. Massachusetts preferably. Four years teaching experience. Recent study at teacher's summer school. New York School of Music. Write—D. E. S. care of Etude.

MUSIC TEACHERS AWANTED to represent large music and instrument house. Substantial commission. Send details. E. Pergament & Sons, 1665-B Second Ave., New York, N. Y.

FOR SALE—Three used A. K. Virgil claviers. Good condition. Oak cases. Price $50.00 each. Address J. Y. B., care of Etude.

ANNOUNCEMENTS

CORRESPONDENCE SINGING COURSE. Small Monthly Payments.
Dr. Wooler, Cleveland Ave., Buffalo, N. Y.

MUSIC COMPOSED to your words—Melodies Harmonized—Manuscripts corrected and prepared for publication. R. M. Stults, composer "Sweetest Story Ever Told" and 600 other works, Ridley Park, Pa.

PAPERS on musical subjects prepared for club use. Programs arranged. George A. Brown, Lansdowne, Pa.

ART OF CONDUCTING (12,000 words). Method illustrated! 75c postpaid. W. F. Cooper, Musical Director, 23 Beech Avenue, Blackpool, England.

NEW SHORT Kindergarten Course, Price complete, $10. Lillian Courtright Card, 116 Edna Ave., Bridgeport, Conn.

If You Teach Piano Ask Us to Send You Without Charge Some of these Helpful Catalogs

DESCRIPTIVE CATALOG OF PIANO MUSIC—Solo and Ensemble. Nearly 800 pieces from the easiest grades to the most difficult are given individual descriptions in this 72-page pocket size catalog.

THEMATIC CATALOG OF PIANOFORTE COMPOSITIONS—Grades one to three. Portions of well over 200 meritorious piano solo teaching numbers are given in this catalog, showing the teacher just what is being ordered.

ELEGANT PIANO COMPOSITIONS BY PROMINENT COMPOSERS. Thematic excerpts of almost 100 pieces in the upper medium and difficult grades are shown in this catalog.

SAMPLE BOOK OF PRACTICE PROMOTING PIECES. Shows full-page portions of 48 outstanding piano compositions in the first three grades, excellent teaching and recreation material.

CATALOG OF JUVENILE MUSICAL PUBLICATIONS. Every teacher of child music students and director of children's entertainments should have this catalog, which covers piano works for the entertainment and instruction of the young, action songs, juvenile plays, musical games, etc.

MONTHLY ANNOUNCEMENT OF NEW SHEET MUSIC PUBLICATIONS. This bulletin is an invaluable aid to music teachers who are particularly desirous of securing the very latest publications in our catalog.

ADVANCE OF PUBLICATION SPECIAL OFFERS ON NEW MUSIC WORKS. Each month this folder is issued for the purpose of acquainting music teachers with new works which can be obtained in advance of publication at remarkably low prices. *We will gladly place your name to receive either of the above folders each month upon receiving your postcard request.*

A GUIDE, A PRICE LIST AND CONVENIENT ORDER FORM. For Piano Teachers seeking the best in Methods, Studies and Albums of Composition in All Grades—A most convenient order blank for the teacher desiring immediate and unerring service. Similar folders on Violin, Voice, Organ, Choir and Chorus publications sent on request.

THEODORE PRESSER CO.
1712-1714 Chestnut St. PHILA., PA.

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883
"Music for Everybody"

Contents for January, 1929

Questions and Answers	*A. de Guichard*	7
Can You Tell?		8
Filling Sheet Music	*W. E. Despard*	8
World of Music		9
Musical Home Reading Table	*A. S. Garbett*	10
Musical Education in the Home	*M. W. Ross*	11
Editorials		13
Venice, the City of Dreams	*J. F. Cooke*	15
J. P. Rameau (Painting)	*Chardin*	16
Phrasing—A Key to Technical Problems	*J. Chiapusso*	17
Practicing Double Thirds	*D. Faraday*	18
What Is a Prelude?	*E. A. Barrell*	19
Drills in Sharps and Flats	*L. Belden*	20
Meddlesome Neighbors	*R. K. Buckland*	20
Deceptive Accidentals	*H. Holzman*	20
Musical Menus	*A. H. McKenny*	20
Why Music Always Pays	*C. A. Ruckmick*	21
What Children Love	*H. H. Davidson*	22
Turning Failure into Fortune	*V. Spencer*	23
A Rhythmic Problem	*C. Kuetzger*	24
An Appreciation of Schubert	*H. L. Mencken*	25
A Musical Story	*A. E. Campbell*	26
Master Discs	*P. H. Reed*	26
Band and Orchestra Department	*V. J. Grabel*	27
School Music Department	*G. L. Lindsay*	28
Music for Sub-Normal Children	*W. van de Wall*	28
Teachers' Round Table	*C. G. Hamilton*	29
Bugle Calls for Technic	*A. A. Schwarz*	30
Better Use of Pedals	*E. Haas*	30
Three Effective Exercises	*W. A. Henson*	30
To Mothers of Music Pupils	*F. E. Shelby*	30
Educational Study Notes	*E. A. Barrell*	47
Singer's Etude		48
Improving the Head Tones	*L. Rimmer*	48
Organist's Etude		50
One-Man Recitals	*A. Weller*	50
Organ Questions and Answers	*H. S. Fry*	52
Violinist's Etude	*R. Braine*	54
A Successful Late Start	*R. Braine*	54
Violin Questions Answered	*R. Braine*	56
To Calm Fluttering Fingers	*M. Waters*	57
A Wrist Exercise	*S. Weinstein*	57
Self-Made Note Books	*B. Pickering*	58
Pattern of "Old Folks at Home"	*L. D. Hopkins*	58
Business-like Teacher	*W. F. Gates*	58
Beat in Whistling	*N. B. Smart*	58
Minor Key Signature	*H. W. Austin*	58
Accenting the Arpeggio	*O. C. Moore*	59
Sight-Reading at Lessons	*E. W. Thornley*	60
Ounce of Prevention	*A. S. West*	60
Letters from Etude Friends		60
A Different Recital	*V. Roper*	61
Orchestral Conducting for Children	*G. M. Stein*	62
Touch System at Keyboard	*D. A. Dawson*	62
Letters from Etude Friends		62
Junior Etude	*E. A. Gest*	67
Stage Deportment	*G. M. Stein*	69
For the Serious Student	*W. L. Clark*	69
Musical Books Reviewed		76
"Old Dobbin" Gives a Hint	*E. W. Pearson*	76

MUSIC

Fascinating Pieces for the Musical Home

Confetti	*Jay Media*	3
Orchids	*C. van Rees*	4
Boat Song	*V. L. Bishop*	5
Midnight Lagoon	*Th. Lierance*	6

Classic, Modern and Contemporary Master Works

Romance	*P. Tschaikowsky*	31
Morris Dance, from "Henry VIII"	*E. German*	33
Gavotte	*J. S. Bach*	35
Tarantelle	*S. Heller*	36

Outstanding Vocal and Instrumental Novelties

Dear Miss Rose (Vocal)	*E. A. Barrell, Jr.*	39
God Heareth Me (Vocal)	*W. Diekmont*	40
Souvenir Romantique (Organ)	*G. B. Nevin*	41
Shooting Stars (Four Hands)	*W. Rolfe*	42
The Song of the Katydid (Four Hands)	*C. W. Kern*	44
Reve d'Amour (Violin and Piano)	*D. Dupré*	46

Delightful Pieces for Junior Etude Readers

Music of the Breeze	*M. Bilbro*	75
Tommy's New Drum	*M. L. Preston*	75
Sunday	*R. J. Pitcher*	76
Hungarian Dance Tune	*F. Liest*	77
Chatterbox	*M. Paldi*	77
Daffodils Waltz (Rhythmic Orch.)	*F. A. Franklin*	78

Please mention THE ETUDE when addressing our advertisers

Professional Directory

EASTERN

ALBERT CARL ALBERT, VIOLIN INSTRUCTION. 139 West 95th Street, New York City. Telephone 1820 Riverside

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

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

DUNNING SYSTEM. Improved Music Study for beginners. Normal Training Classes Call or Write Dunning, 5 W. 65th, N.Y.

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

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

NEW YORK School of Music and Arts. Hallie Leech Werner, Director. 26 West 86th Street.

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

RIESBERG PIANO & ORGAN. F. W. Piano and Organ Instruction based on personal instruction by Reinecke, Scharwenka & Liszt. N. Y. School of Music and Arts. Tel. Circle 0160. 26 West 86th St. New York, N. Y.

SUTOR SCHOOL OF MUSIC. Visuola. Demonstrations. Normal Classes. Frederick Schlieder, Creative, Musical Expression. Philadelphia, Pa.: 1719 Chestnut Street, Phone, Spruce 4906. Lansdowne, Pa.: 245 W. Athenaeum Ave., Phone, Lansdowne 5171.

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

VIRGIL Mrs. A. K. VIRGIL SCHOOL OF MUSIC. 511 West End Ave., New York

YOCUM BERTHA. Leschetizky exponent. New York, Paris, Vienna. Piano, Harmony, Analysis and Teachers' Course. Leschetizky Principles Applied to Material for all Grades. College and Normal endorsements. Personal instruction and correspondence. 310 Baker Bldg., 1520 Chestnut St., Philadelphia. By appointment. Telephone Woodland 4460-W.

SOUTHERN

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

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

WESTERN

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

BOYD ANNA TOMLINSON (pupil of Leschetizky). Book of Forty Normal Lessons for Piano. Hand Development and Teaching Beginners, $5.75. Complete Rôle of Music to develop each musical step, analyzed technically and interpretively. Teachers' Summer Normal. 6967 Stewart Ave., Berwyn, Ill. (Suburb of Chicago.)

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

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

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

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

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

1929 EUROPEAN MUSIC TOUR
A Tour For Music and Art.
DR. LEROY B. CAMPBELL
HEAR Concerts, Operas, Organ Recitals, Great Orchestras and Artists. Paris, Rome, Berlin, Munich.
SEE England, Germany, Austria, France, Italy, Switzerland. Prices to suit all.
Send for Booklet. LeRoy B. Campbell, Warren, Pa.

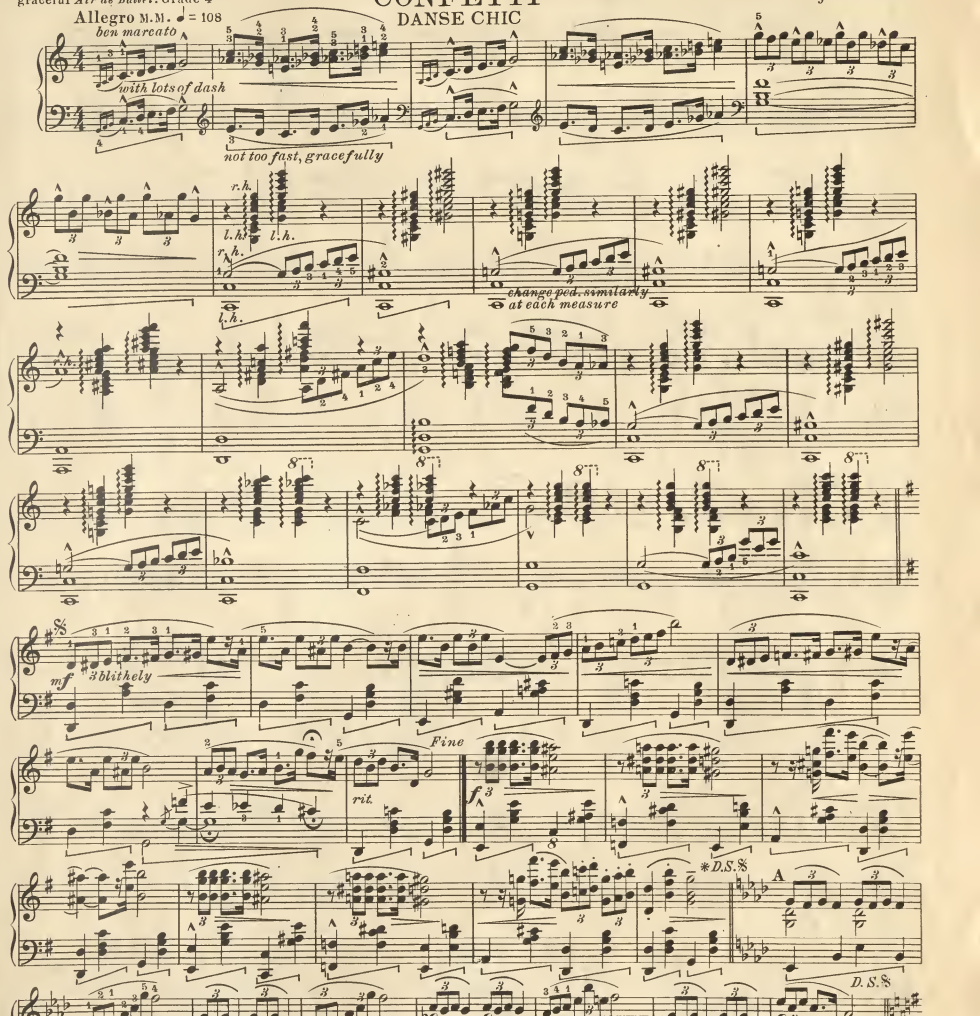
A $1000.00 Grand Piano
You may win this prize—no cost or obligation!
See Page 10

FASCINATING PIECES FOR THE MUSICAL HOME

Aptly named. A very piquant and graceful *Air de Ballet*. Grade 4

CONFETTI
DANSE CHIC

JAY MEDIA



Copyright 1928 by Theodore Presser Co. ✱ From here go back to % and play to *Fine* then go to A

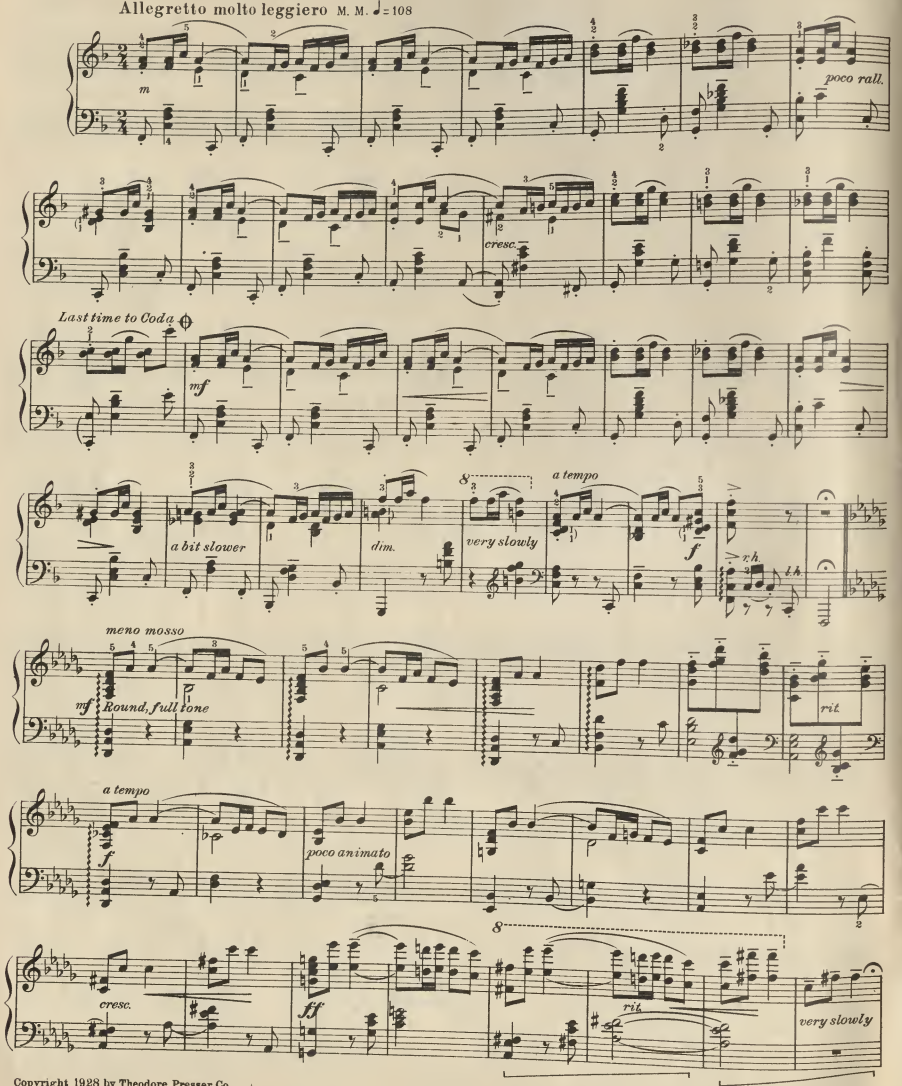
British Copyright secured

Other Music Sections in this issue on pages 31, 39, 75

ORCHIDS

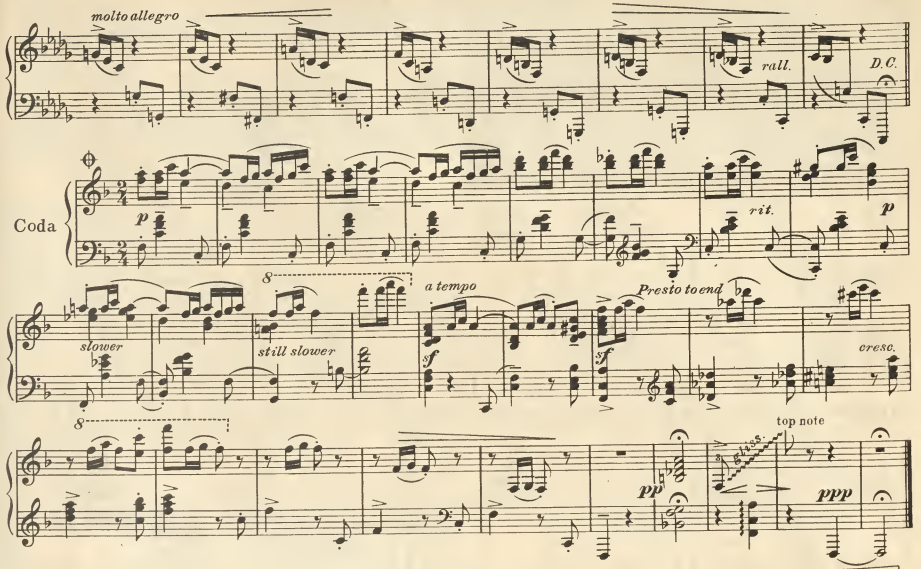
Dainty and alluring. In modern style. Grade 4.

CORNELIUS VAN REES



Copyright 1928 by Theodore Presser Co.

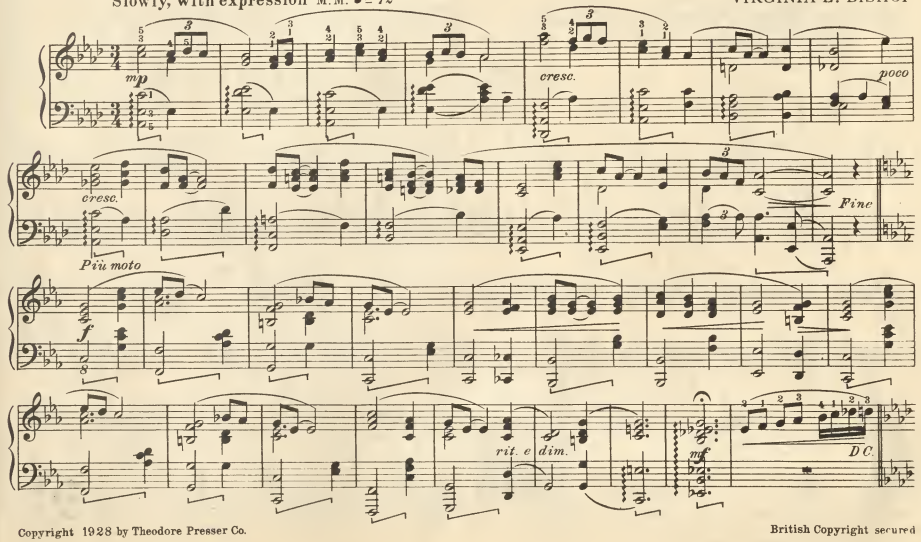
British Copyright secured



BOAT SONG

Fluent and graceful. A good *legato* study. Grade 3.

VIRGINIA L. BISHOP



Copyright 1928 by Theodore Presser Co.

British Copyright secured

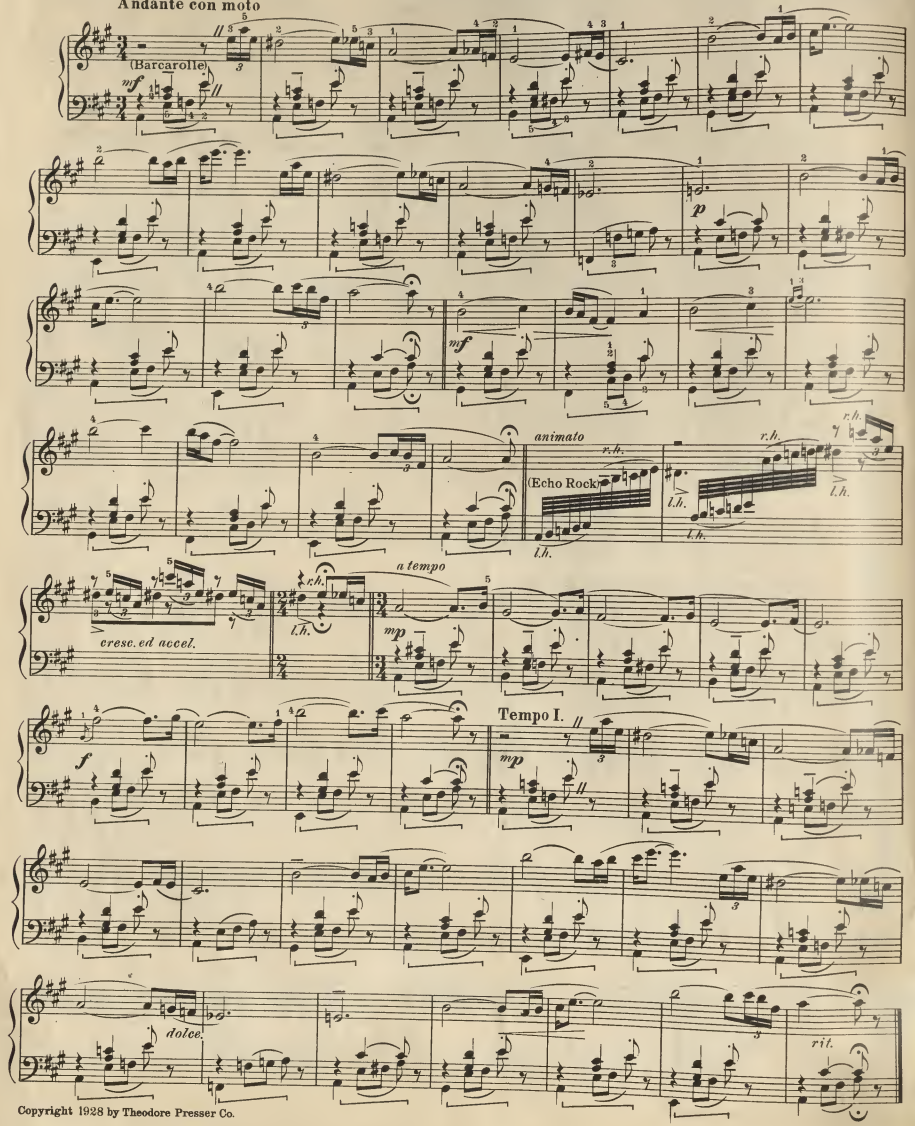
A delightful companion piece to the popular *Romance in A*, by the same composer. Grade 4.

MIDNIGHT LAGOON

A CREOLE ROMANCE

THURLOW LIEURANCE

Andante con moto



Copyright 1928 by Theodore Presser Co.

QUESTION AND ANSWER DEPARTMENT

Conducted By ARTHUR DE GUICHARD

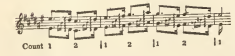
NO QUESTIONS WILL BE ANSWERED IN "THE ETUDE" UNLESS ACCOMPANIED BY THE FULL NAME AND AD-

DRESS OF THE INQUIRER. ONLY INITIALS, OR PSEUDONYM GIVEN, WILL BE PUBLISHED WITH QUESTION

"Doppio movimento" (Nocturne in F♯, Op. 15, No. 2). F. Chopin.

Q. Please tell me the proper way to practice the Doppio movimento from Chopin's "Nocturne," Op. 15, No. 2, in order to get it even and in good connection, particularly in the first six measures. Is there any special way to count it in order to get that smooth connection and bring out the melody notes?—R. M. M., Newark, New Jersey.

A. "Doppio movimento" (double movement or motion) is a direction for the speed to be doubled, *i. e.*, played twice as fast. The first 24 measures have the metronome time marked as ♩ = 40. It will facilitate the later change of speed, if the initial time is counted in four eighth-notes to the measure at the speed of ♪ = 80; so that the same beat-speed will be continued, but with *only two quarter-note* (♩) *beats* to the measure, and at the same speed of 80 for the beat. Practice this many times with right hand alone, until it can be played almost automatically, hearing in mind that each beat has five sixteenth notes played as three and two ( ). The left-hand should play as two and three ( ) also practiced alone. When the practice of each hand separately has been satisfactorily accomplished, the two hands may be played together. Of course, a method could be evolved mathematically by which the exact place for the bass accompanying notes might be determined, but it seldom works out well and is always more or less uncertain in performance; therefore it is not recommended. It should be noted that a *quintuplet*, as in the right hand part, really consists of 3-2 or of 2-3, that is to say, a triplet and a doublet, or a doublet and a triplet, which are so accented: or . The following:



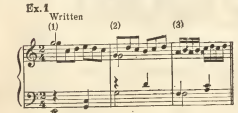
gives the right hand melody as it should in reality be played.

Notes Double and Sustained.

"A. M. R., St. Louis. By an oversight, the answer to your query, which appeared in the August issue of THE ETUDE, was not given in its complete form. The question and its complete solution are as follows:

Q. In the accompanying measures:

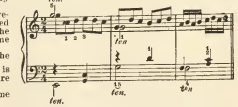
Ex. 1



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

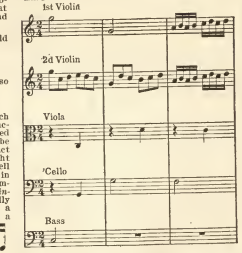
A. *Measure 1:* the two "Gs" in the right-hand are played together (as one note) by the fifth finger, which holds the note down for the entire measure while the accompanying triplets continue their progression. *Measure 2* is played similarly, the G being struck with the thumb of the right-hand and held down for the entire measure. In *measure 3, bass*, the two "F's" in the left-hand are played together (as one note) by the fifth finger, which holds the note down for the entire measure while the middle finger and thumb play the "C" and "A" on the second beat, thus:

Ex. 2



The explanation is very simple. The excerpt is a short score of parts for different instruments, say, two violins, viola, 'cello and bass, which, in open score, would be:

Ex. 3



It has been suggested that the parts might be taken by four voices, soprano, alto, tenor and bass, making the soprano and tenor sing the two "G's" of the first beat. This is an impossibility since that G is the G above the tenor high C, actual pitch, and the only G the tenor could sound for it would be the G on the second line of the treble, thereby producing with the soprano an octave instead of a unison. (It is to be borne in mind that the pitch of the male voice is an octave lower than the soprano.) Again it is suggested that the alto divide into two parts on the second beat of the first measure, for the first alto to sing "B," the second alto, "G." Not only are these notes not to be found in the first measure, but if they are meant to refer to that second beat in the bass of measure 1, the alto could not sing at that pitch, it being much too low. Whenever two notes are found placed closely together, touching each other, they are played as one, and each note is held for the time indicated.

Good Technic: the Fourth and Fifth Fingers.

Q. I am a piano student, very anxious to develop good technic, but with rather weak fourth and fifth fingers. Will you please recommend some exercises to correct the weakness and indicate some good books on technic?—S. W., Saluda, North Carolina.

A. An excellent work for your purpose, as good as any and better than most, is the "Complete School of Technic for the Pianoforte," by Isidor Philipp. The pages from 6 to 18 inclusive are well adapted to your needs, while the exercises for strengthening the fourth and fifth fingers, on pages 19, 20 and 21, are just what you require. But do not practice them quickly all at once. Begin each exercise slowly and *gradually* increase the speed as you acquire greater freedom. Don't forget the good old English dictum, "Hasten slowly." Did I say "English?" Why, it is to be found in nearly every language in the world. It is universal. In addition, you would do well to practice a slow trill with the weak fingers, taking care to strike with the finger tips, to play evenly, with equal pressure in each different style of touch, to avoid all manner of stiffness in favor of complete flexibility and independence of finger action.

(*Continued on page 61*)

Melody Way Teachers Are More Popular!

—and make more money!

TEACHERS of Melody Way to Play Piano are unusually popular for several reasons. First, pupils, enthused by fascinating lessons and rapid progress, are quick to praise their teacher. Second, rapid progress of children invokes admiration of parents. Third, Melody Way pupils, accustomed to group playing, are easily prepared for little concerts for entertainments, Sunday school, etc. These exhibitions give the entire community convincing proof of your ability as a teacher. All these things make you more popular in your community. The result is more pupils and increased income. Teaching an entire class at once lowers the cost per pupil, a big factor in interesting more parents in music lessons for their children. Get full details on Melody Way and learn how it enables you to make more money per hour. Mail the coupon today.

Melody Way to Play Violin

Mr. W. Otto Miessner, author of Melody Way to Play Piano, has applied the same principles to violin instruction. Ask for details on Melody Way to Play Violin. For class or individual instruction.

Miessner Institute of Music

441 Broadway, Milwaukee, Wis.

Miessner Institute of Music,
441 Broadway, Milwaukee, Wis. E-1-29
Gentlemen: Send me details on:
☐Melody Way to Play Piano
☐Melody Way to Play Violin

Name .....

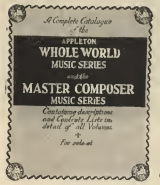
Address .....

City .....State .....

I teach privately ☐, or in public schools ☐.

Please mention THE ETUDE when addressing our advertisers

WRITE US TO-DAY FOR THIS NEW FREE 1929 "WHOLE WORLD" CATALOG



Just off the press, this booklet will be of infinite service to you in the selection of music collections. One of the most attractive catalogues ever issued of standard music for piano, voice, violin, organ and other instruments. Every book illustrated, and described, together with its complete contents. If you are a teacher, student or lover of music, be sure to write us today—a postcard brings it. (Not sent to Canada or European countries.)

THIS NEW FREE CATALOGUE CONTAINS DESCRIPTIONS AND CONTENTS OF ALL THESE BOOKS

FOR THE PIANIST

Piano Pieces	$1.25
Modern Piano Pieces	1.25
Light Piano Pieces	1.25
Recital Piano Pieces	1.25
Concert Piano Pieces (Paper)	2.00
Concert Piano Pieces (Cloth)	5.00
Schubert at Home	1.50
Tschaikowsky at Home	1.50
Piano Duets	1.25
Dance Music	1.25

FOR THE VIOLINIST

Violin Pieces	$2.00
Modern Violin Pieces	2.00
Light Violin Pieces	2.00
Violinist's Book of Songs	2.00
Concert Violin Solos	3.00
Standard Violin Concertos	3.00
Operatic Violin Pieces	2.00
Encyclopedia of the Violin	5.00

FOR THE OPERA LOVER

Grand Opera at Home	$1.25
Light Opera at Home	1.25
Modern Opera Selections	1.25
Gilbert & Sullivan at Home	1.25

FOR THE HOME VOCALIST

Ballads Whole World Sings	$1.25
Love Songs Whole World Sings	1.25
Songs Whole World Sings	1.25
Sacred Music	1.25

FOR YOUNG PEOPLE

Children's Piano Pieces	$1.25
Children's Songs	1.25

MISCELLANEOUS BOOKS

Standard Organ Pieces (Paper)	$3.00
Standard Organ Pieces (Cloth)	5.00
Saxophone Pieces	2.00
American Home Album	5.00

For Sale at all Music Stores (except in Canada) or sent direct on receipt of marked prices

D. APPLETON & COMPANY 35 W. 32nd Street New York City

Teachers!

Let us send to you without cost Booklets and Lists giving information upon the

MOST EXTENSIVELY USED TEACHING MATERIALS

Every Teacher will find this information Valuable and Helpful

Just ask us for our "booklets and lists giving information upon the most extensively used teaching materials" and if there are any particular teaching problems now confronting you do not hesitate to ask for our suggestions solving those problems. Always remember that the Theodore Presser Co. stands ready to give the teacher every possible service.

We also carry the World's largest stock of music publications and our direct-by-mail service is unequaled

THEODORE PRESSER CO.
1712-1714 Chestnut Street Philadelphia, Pa.

A JOLLY TRIP TO MUSIC LAND
BY LESLIE FAIRCHILD

A CHILD'S VERY FIRST PIANO BOOK

"HOLDS A CHILD'S BREATHLESS INTEREST FROM THE FIRST TO THE LAST PAGE"

PRICE $1.00

UNIQUE AND CHARMING ILLUSTRATIONS

FORSTER MUSIC PUBLISHER INC. 218 SOUTH WABASH AVE. CHICAGO, ILL.

Please mention THE ETUDE when addressing our advertisers

Can You Tell?

Group No. 20

1. When was Verdi's "Aida" first performed?
2. Name the tones of the Harmonic Scale of E-minor descending.
3. What American musician has been called "The Father of American Composers," and why?
4. What is the meaning of *Sforzando* (Sfortsahn-do), usually abbreviated as *sf*?
5. Who wrote a famous *Wedding March* for Shakespeare's "A Midsummer Night's Dream?"
6. What is a *Liederkranz*?
7. Make whole, half, quarter, eighth and sixteenth rests.
8. What is the meaning of *Fine* (Feé-nay)?
9. Name another note with the same pitch as E-sharp.
10. Who has been sometimes called "The most American of composers?"

TURN TO PAGE 70 AND CHECK UP YOUR ANSWERS.

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

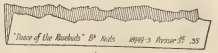
Filing Sheet Music

By Wilfred E. Despard

Busy teachers should waste no time at the lessons looking for mislaid music. They should know where to find any desired piece at a moment's notice.

Get a supply of manilla folders such as those used in the stores to keep music from being soiled. They may be purchased from the publishers of this magazine for the seventy-five cents a hundred. These are slightly larger than sheet music and made of heavy, yellow paper.

If you want to file a selection entitled *Dance of the Rosebuds* by Keats, write along the folded edge as follows:



From left to right, we have the title, key, composer, edition number, grade, publisher, list price with cost price, and selling price to pupils.

All pieces used regularly during the teaching season should be filed the same way. Have a separate shelf in your music cabinet for each grade and file in alphabetical order according to composers. Keep two copies of the same piece in each folder, and, when empty, send to the music store and have it refilled.

In rural districts where there are no music stores, weekly orders should be sent in to a mail-order house, the list being made up from empty folders that have accumulated during the week.

"The basis of all music is rhythm and everyone can have rhythm in his soul, on his tongue and in his feet. No one is born so devoid of rhythm that he cannot attain it so that it will be a life possession. A young man who had never felt rhythm from ears to toes was in the army for a few months with the drill master ever after him, and for sixty years afterwards that man was never out of step with anyone, would not walk with There are city schools that have all children six-year-old masters of rhythm."—A. E. Winship.

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

Editor JAMES FRANCIS COOKE
Ass't Editor EDWARD ELLSWORTH HIPSHER

Vol. XLVII. No. 1 JANUARY, 1929

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

Single copy, Price 25 cents.

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

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

Entered as second-class matter January 16, 1888, at the P. O. at Phila., Pa., under the Act of March 3, 1879.

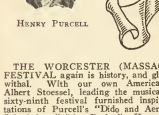
Copyright, 1928, by Theodore Presser Co., for U. S. A. and Great Britain.

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

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

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

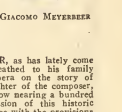
PRINTED IN THE UNITED STATES OF AMERICA PUBLISHED BY THEODORE PRESSER CO., 1712-1714 CHESTNUT STREET, PHILADELPHIA, PA.



Henry Purcell

THE WORLD OF MUSIC

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



Giacomo Meyerbeer

THE WORCESTER (MASSACHUSETTS) FESTIVAL again is history, and glorious history withal. With our own American conductor, Albert Stoessel, leading the musical forces, this sixty-ninth festival furnished inspiring interpretations of Purcell's "Dido and Aeneas," Florent Schmitt's "47th Psalm," Honegger's "King David," Beethoven's "Choral Symphony," and finally Saint-Saëns's "Samson and Delila." Leading soloists, who supplemented the fine choral work, were Margarete Matzenauer, Gina Pinnera, Mina Hager, Merle Alcock, Paul Althouse and William Gustavson.

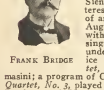
"MANABOZO," an American opera on an Indian theme, with the libretto by Francis Neilsen and the musical score by William Lester of Chicago, is reported to have been accepted for production by several European operatic organizations. It is the first of a trilogy of similar works contemplated by its creators.

"AMERICA," the symphonic rhapsody by Ernest Bloch, which last June was awarded the Three Thousand Dollar Prize offered by Musical America, had its premiere performances simultaneously, on December 20th, by the New York Philharmonic-Symphony Orchestra under Walter Damrosch, the Philadelphia Orchestra under Leopold Stokowski, the Chicago Symphony Orchestra under Frederick Stock, the Boston Symphony Orchestra under Serge Koussevitsky and the San Francisco Symphony Orchestra under Alfred Hertz. These five conductors constituted the board of judges which awarded the prize.

"THE LEGEND OF THE PIPER," an opera in one act, by Eleanor Everest Freer, had its première professional performance when it was produced by the American Opera Company, at Chicago, on October 20, which was followed by three other presentations on the 22nd and 24th. Let encouragement to our American composers for the musical stage continue!

DR. ALBERT SCHWEITZER, of Frankfort-on-Main, the eminent organist and biographer of John Sebastian Bach, has been awarded the "Goethe Prize" given each year by the municipality, on the "Faust" anniversary.

DUDLEY PEELE, of Hazleton, Pennsylvania, has been awarded the Prize of One Hundred Dollars in a contest for a setting of Sir Walter Scott's poem. "Harp of the North, Farewell!" The prize was offered by the Swift and Company Male Chorus of Chicago.



Frank Bridge

THE INTERNATIONAL SOCIETY OF CONTEMPORARY MUSIC this year held its annual festival amid the romantic charms of rare old Sienna, Italy. Among the interesting offerings were concerts of ancient Italian music, by the Augusteo Orchestra of Rome, with Molinari conducting; the singing of the Roman Choir under Mgr. Casimiri; the Venice quartet playing the *Quartet, No. 2* of Vincenzo Tommasini; a program of Czech music by Frank Bridge's *Quartet, No. 3*, played by the Brosa Quartet from London; and Manuel de Falla playing his own *Harpsichord Concerto*.

THE HART HOUSE STRING QUARTET is making a tour of the maritime provinces of Canada for the fourth time in four years.

THE ROYAL BELGIAN BAND is announced for a tour of the United States, beginning in March. The tournee is under the immediate patronage of King Albert of Belgium and the Belgian Ambassador at Washington. This band is one of the oldest of the musical organizations of Europe, having been formed in 1831 as a unit of the famous Regiment of Guides stationed at Brussels as a special guard of honor to the King.

THE PHILADELPHIA GRAND OPERA COMPANY, with William C. Hammer as general manager, opened its season at the Academy of Music, with a brilliant performance of "La Gioconda," on the evening of October 15th. On November 15th the same organization gave a revival of Leoni's tragic "L'Oracolo," a one-act music-drama of the Chinese quarter of San Francisco, which had been given a "Quaker City" performance some years ago by the Scotti Opera Company. It was followed by the première of a grand ballet on "Salome," founded on the poem of Oscar Wilde, and in which Catherine Littlefield interpreted the title rôle.

THE ENGLISH SINGERS renewed acquaintance with their American friends, when they appeared for their first concert of this their fourth season, at the Town Hall, of New York, on the evening of October 21st, with the same personnel as on their previous visits.

THE ROTH STRING QUARTET, first heard in this country, at the Pittsfield Festival, sponsored by Mrs. Elizabeth Sprague Coolidge, will return for a second American season, in October of 1929.

THE BRITISH WOMEN'S SYMPHONY ORCHESTRA, with Dr. Malcolm Sargent as conductor, gave in London, on the twenty-seventh of November, the first of the three concerts announced for the series by this organization.

THEOPHIL WENDT made his début as conductor of the People's Symphony Orchestra of Boston, at a concert on November 4th. Mr. Wendt was born in London and was educated mostly in the Royal Academy of Music of that city. For many years he was a leader in the musical life of South Africa, especially as conductor of the symphony orchestra of Cape Town; and we are glad to welcome him to "The States."

FRANK VAN DER STUCKEN, American conductor, who has done great service to American musical art, especially by his long leadership of the great Cincinnati Musical Festival and by his introduction of many American compositions to European audiences, has been honored by a bronze memorial tablet placed on the house where he was born seventy years ago, in Fredericksburg, Texas, on October 15, 1858.

SIX AND A HALF MILLION DOLLARS is now being spent annually for municipal music, by three hundred and fifty of our leading American cities.

THE PRIZE-WINNING "SCHUBERT" SYMPHONY, by Kurt Atterberg, was first heard in England when it was performed on November 8th, by both the Hallé Orchestra of Manchester, under Sir Hamilton Harty, and by the Queen's Hall Orchestra under Sir Thomas Beecham.

A "SEA MUSIC FESTIVAL" of four days is announced for Vancouver, British Columbia, from January twenty-third to twenty-sixth. The revival of the old "Chanteys" will be a feature of the occasion.

TOKYO, JAPAN, has had a notable celebration of the centenary of Schubert's death, thus emphasizing the interest of "The Chrysanthemum Kingdom" in all that leads to advancement and culture of the world.

GABRIELE d'ANNUNZIO has written two compositions for the violin and violincello which are to be included in programs at the Vittoriale of Verona.

THE OPERA OF PARIS, by a recent count decision, will receive from the public treasury a subsidy of 2,400,000 francs, while the Opéra Comique will benefit to the amount of 1,000,000 francs.

VINCENT WILLIS, one of the greatest of voicers and inventors in the organ-making world, passed away on September 14th, at his home in Chiswick, England. He was a son of the famous "Father Willis" and some of his finest flue voicing was done on the great Albert Hall organ. Notable examples of his revolutionary inventions adapted to instruments for use in enormous halls, are to be found in the Great Organ No. 1 diapasons of the organs in Liverpool Cathedral and in Westminster Cathedral, London.

TWO FRENCH WOMEN MUSICIANS—Mme. Marie Delna, a leading singer of the Opéra and the Opéra-Comique; and Mlle. Magda Tagliaferro, the eminent pianist, are among those recently decorated with the order of Chevalier of the Legion of Honor. Mlle. Tagliaferro has the distinction of being the youngest woman to have received this award.

TOSCANINI will in the spring conduct, for the first time, a performance of "Parsifal" at La Scala. It is reported that this may be his last season in connection with the theater and that henceforth he will devote himself to the leading of symphonic concerts.

THE MUSICAL ENTERPRISE, our worthy contemporary devoted to the interests of the band and orchestra, has celebrated on October fifteenth its "fortieth birthday." Our most hearty felicitations!

OPERA IN ENGLISH has had another "inning." On the Steel Pier of Atlantic City, a series of the standard operas was given on Sunday evenings throughout the summer, for which the audiences were both large and enthusiastic.

THE "ARIADNE AUF NAXÓS" of Richard Strauss had its American premiere when given by the Civic Opera Company of Philadelphia, on the evening of November first. The splendid production was due to the enterprise of Mrs. Henry M Tracy, president, and Alexander Smallens, conductor, of the organization. The tunefulness and marvelous orchestration of the score won much favorable comment.

"DEEP HARLEM" is the name of a new opera on a Negro subject, which is reported for an early hearing in New York. It is said to deal with the development of Negro music.

A GUSTAV MAHLER MONUMENT is assured for Vienna. A sufficient fund for the purpose is now on hand, and the city has donated a suitable site. The memorial will be erected on the Schwarzenburg Platz, a beautiful open square. Work will be hurried, and it is hoped that the dedication may take place on May eighteenth of this year, which will be the eighteenth anniversary of the death of the great conductor and composer.

GIACOMO MEYERBEER, as has lately come to public knowledge, bequeathed to his family the score of a Biblical Opera on the story of "Judith," the second daughter of the composer, Baroness Andrain, who is now nearing a hundred years of life, is in possession of this historic manuscript and, in accordance with the provisions of the master's will, she steadfastly refuses to allow the work to be either published or performed.

HISTORIC "LA SCALA" of Milan celebrated, on August 3, 1928, the one hundred and fiftieth anniversary of its dedication to the cause of musical art for the stage. With it are associated the premières of many of the standard works of the operatic repertoire of the world as well as the names of such unforgetable singers as Grisi, Pasta, Malibran, Alboni, Lablache, Rubini and Tamburini.

AN ALL-SCHUBERT PROGRAM marked the opening of the regular season of the Cincinnati Symphony Orchestra, at Emery Auditorium, on October twenty-seventh. The first part of the program included the "Rosamunde" Overture and the "C Major Symphony" of "heavenly lengths." During the intermission conductor Reiner retired to a box; then the men returned and seated themselves in a circle on the stage to play the "Unfinished" Symphony without the aid of a conductor.

RUBINSTEIN'S "THE DEMON" had its first professional performance in America when recently produced in Philadelphia by the Pennsylvania Grand Opera Company of which Francesco Pelosi is Director-general.

MAURICE RAVEL received, on October 23rd, the degree of Doctor of Music at Oxford University. A concert of his works, at the Sheldonian Theater, followed the ceremony.

THE METROPOLITAN OPERA COMPANY of New York opened its season on October 29th with a brilliant performance of Montemezzi's "L'Amore dei Tre Re" with Rosa Ponselle and Giovanni Martinelli in the leading rôles.

O. G. Sonneck

MR. OSCAR G. SONNECK, "one of a small group of scholars whose exhaustive research makes them invaluable in the musical field," joined the musicians of another world on October thirtieth. Born at Jersey City, New Jersey, on October 6, 1873, Mr. Sonneck was educated in the German universities of Heidelberg and Munich. In a long service as chief of the Musical Division of the Library of Congress, he made our country forever his debtor for the great and scholarly work accomplished there. His historical books on early American music are of inestimable value for the annals they so carefully preserve. For the last fifteen years he had stood high in the councils of G. Schirmer, Inc., and as editor of the "Musical Quarterly" has influenced largely the musical thought of the world.

THE GERMAN GRAND OPERA COMPANY will begin, on January fourteenth, a series of performances of the Wagner music-dramas, at the Manhattan Opera House of New York. Mme. Johanna Gadski, who shone in the vocal galaxy of the former Metropolitan productions, will sing the *Brünhilde*.

(Continued on page 65)

MUSIC AXIOM FOR JANUARY — EACH NEW YEAR IS ALWAYS BEST FOR THE ASPIRING ONE — MUSIC STUDY EXALTS LIFE

There Is Still Time To Register
IN THE
PRIZE CONTEST
for New Subscriptions to
The Etude Music Magazine
First Prize
A GRAND TOUR OF EUROPEAN MUSICAL SHRINES
Value $1255.00
Plus $200.00 Spending Money

During a period of nearly eleven weeks, the winner of this marvelous trip will travel many thousands of miles by steamer, train and motor coach through England and seven countries on the Continent. There will be an opportunity to visit the birthplaces of your favorite composers; to revel in the Art Galleries of Florence, Rome, Paris; to see the castled Rhine, the Majestic Alps, London, Paris, Vienna! Think of what this glorious trip will mean to you! Write us at once for complete details of this prize and how you can win it.

Second Prize
A $1000.00 Grand Piano

The Piano may be selected from any make advertised in THE ETUDE MUSIC MAGAZINE. If the Piano selected is less than this in price, the winner will receive the balance in music supplies. If the Piano selected is over $1000, the winner may pay the difference.

Third Prize

A $250.00 Phonograph

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

Fourth Prize

A $250.00 Radio

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

Fifth Prize	*Sixth Prize*	*Seventh Prize*	*Eighth Prize*
$50 Cash	$50 Cash	$50 Cash	$50 Cash

CONTEST OPEN TO EVERYONE

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. This is no lottery and there are no blanks and there is no obligation or cost involved.

REGISTER NOW!

The Contest closes April 27th, 1929. Write us at once therefore, so that we may register you and send complete details and working materials.

The Etude Music Magazine
Theodore Presser Co., Publishers
1712-1714 CHESTNUT STREET, PHILADELPHIA, PA.

THE MUSICAL HOME READING TABLE
Anything and Everything, as long as it is Instructive and Interesting
Conducted by
A. S. GARBETT

The Singing Negro Soldier

JOHN J. NILES, an air pilot with the A. E. F. in France, as well as a musician, has done a real service in collecting original negro songs which he heard "over there." He explains that he began by trying to collect songs of the white soldiers, but found them addicted to Broadway melodies. He tells of better success with the colored troops, some of whom, he says, "were natural born singers, usually from rural districts, who, prompted by hunger, wounds, homesickness and the reactions to so many generations of suppression, sang the legend of the black man to tunes and harmonies they made up as they went along—tunes and harmonies oft-times too subtle for my clumsy fingers and my improvised scorepaper.

"In the early summer of 1918," Lieut. Niles continues in the preface to "Singing Soldiers," "I gave up recording the songs of white boys and began to put myself out of the way to find a chance to come in contact with the negro soldier, who, as far as possible, put a little music into everything he did, be it marching, digging, cooking, travelling, unloading ships, or any of the thousand and one jobs soldiers always have to do. The negro soldier not only had the mellow, resonant vocal qualities so necessary in singing, but he had an abandon and an emotional nature which, with his ability to dramatize trivial situations, many times produced the most effective performances.

"Whatever may be said for the negro as a fighting soldier, no one may gainsay him as a singing soldier, nor discount the fact that his music had some part in the success gained by our arms in the past war."

Age, and Loss in Hearing

NOTES high in pitch are gradually lost to us as we grow older, according to careful experiments made by Dr. Carl E. Seashore, the results of which are given in his "Psychology of Musical Talent."

"It is certain that this upper limit varies greatly with age and with individuals the same age," says this author. "Roughly, it may be said that, if the upper limit is 30,000 d. v. (double vibrations) for a person of sixteen, it is quite probable that it will be reduced to 15,000 d. v. by the age of sixty. This decrease with age seems to be quite independent of training and of the use of the ear. It is undoubtedly in accord with the biological law that the most delicate structures are the first to suffer decline with increasing callousness from age. . . .

"The author has had a very interesting experience with this in teaching. In his earlier years he could usually hear as high a tone as any of the students in the room when demonstrating with the Galton whistle before a class; but now he has reached the humiliating stage of hearing nothing while perhaps four-fifths of the class hold hands raised to signify that the tone is heard, this notwithstanding the fact that he has the advantage of sounding the tone near to his ear. The same situation arose . . . .when one of the greatest singers of the country was being tested in the laboratory with her young daughter. The daughter was responding to higher and higher tones, and the mother, not hearing anything, was astonished, and could hardly be made to believe that her comparatively untrained daughter's ear should hear so many high notes which she, the great singer herself, could not hear."

Brahms as Pianist

AS A pianist, Brahms was "capable of the most amazing feats of endurance and digital power," says Jeffrey Pulver in his interesting biography of this composer. "His own compositions for the piano (which he played himself) prove this. But he preferred to relegate that technic to the post of servant to his art. It is doubtful whether he ever played a piece note-perfect; but his interpretation was artistic and in keeping with what may reasonably be taken as having been the composer's intentions. Indeed, his aim always appears to have been to present the composition, not to play the pianoforte. Nor was it his intention ever to become a professional pianist. . . . He was a pianist only so long as the needs of his purse required it. In later years, when his circumstances were easier, he confined himself almost exclusively, when he played the pianoforte in public, to the performance of his own new works.

"His playing varied considerably with his mood. At his best he was highly artistic and possessed a most delicate touch; but when forced to play against his will, or in uncongenial company, he would thump in very crude fashion, with the pedal held down almost peevishly."

The End of a Dream

SCRIABIN was the inventor of a "keyboard of light" by which sound and color are blended. In this invention, observes H. E. Wortham in "A Musical Odyssey," "Scriabin thought he had made a step toward the unification of the arts, 'one of the goals of the Mystery.'

"But the Mystery itself still eluded him. It was to this that in those four years he had been giving his days and nights. He realized the limitation of his art, if not of his vision. He might possess no key to the central enigma of life. The

(*Continued on page 63*)

MUSICAL EDUCATION IN THE HOME
Conducted by
MARGARET WHEELER ROSS

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

Determination at Twenty-One

THE FOLLOWING splendid letter is published for the encouragement of other adult readers of THE ETUDE who may have a secret craving to play the piano for their own gratification:

Dear Madam:

I am coming to you in regard to a matter to which I have given considerable thought. I am a young man twenty-one years of age. During my childhood I did not have the opportunity for a musical education of any sort either privately or in the public schools. I have always been fond of music and have long regretted that I lacked advantages at the proper time. I cannot even say for myself that I have musical talent other than an earnest desire to play an instrument—and that instrument the piano.

And now my question is: Do you consider it feasible for me to attempt to fulfill my ambitions? I know that one who would become a highly accomplished musician must begin early, but my aims are not so far-reaching. Although I would like to play well it would be only for my own pleasure.

Because of other work, I do not think I could devote more than an hour a day to practice for the greater part of the year at present, although, during the summer months, I could increase the length of time and also take two lessons a week. I would be willing to make considerable sacrifice to accomplish my purpose. Perhaps it would be more difficult in some respects to begin at this late age, but I am of sufficient maturity to know my desire in the matter and to hold to my object.

I recently read an article in THE ETUDE for March, 1928, entitled "Taking up Music in Later Life, an Interview with John Erskine," according to which Mr. Erskine advocated the very course I would pursue.

Sincerely yours,
C. M. B.

Special Treatment

YOUR LETTER is pertinent and interesting because it touches a phase of music-study upon which much is now being written and to which teachers are giving special attention. The problem of the adult-beginner is a thing of the past and does not disturb the modern, up-to-date instructor. Special study courses are being published which are adapted to the mental development and the physical handicaps of the adult beginner, and the noble army of beginning music students who have reached maturity is increasing with surprising numbers in every community and is marching on to certain victory. Therefore, with your evident intelligence and keen desire, if you select a teacher who is qualified to instruct the adult beginner, I see no reason why you should not go to work upon the keyboard and get a great deal of pleasure and satisfaction out of it.

Your choice of the piano is wise, notwithstanding this instrument presents great difficulties in its technical mastery and requires a long period of study for demonstrable results. It is by far the best instrument from which to get a good musical foundation. Reading several notes at a time makes more demand upon the intellect than using only a single score. Besides you must coordinate fingers, hands, wrists, arms, feet and eyes—physical requirements which are greater than those present with an instrument using only a few of the body members. The adult mind can get an early understanding of the principles of harmony in working upon the piano, and this feature adds no inconsiderable degree of interest while the technic of the instrument is being acquired.

You must understand at your age the muscles of the fingers are not as flexible as they are in early childhood, nor is the mind so plastic to receive suggestions. Since good piano-playing—that is, facility in keyboard technic—is the result of quick responses from brain to muscles, you cannot expect rapid results, nor a ready technic, with so late a beginning. And you will never be able to play the brilliant, florid, rapid type of music as well as do those who have been familiar with the keyboard since early childhood. However the intellect being more developed and the understanding riper than in childhood gives a decided advantage in mastering the purely scientific phase of the subject.

Look to the Future!

YOU STATE you have an earnest desire to play the piano, and you seem to understand completely your limitations consequent on a late beginning. Therefore I would say you are adequately equipped for the fray. But let me impress this upon you—strive from the very beginning to look to the future. Refuse to see the discouragements of the Now. If, as you say, you can give an hour a day to regular practice for the greater part of the year, that is three-hundred and sixty-five hours. If you can increase it in the vacation period, as you say, it would mean something like four-hundred hours a year. Try to look forward to the end of two years and evaluate what eight hundred hours put into the work with concentration and determination will do. Then visualize yourself at the end of this period of time, constantly dismissing all discouragements that come with dwelling upon the plodding process of the present.

You say you know your desire, can hold to your objective, and would make considerable sacrifice to accomplish your purpose. Such being the case, you cannot fail. I would advise you to begin at once, and I am certain you will satisfy your ambition. In making the effort you will be developing your character and your

(*Continued on page 63*)

MARK HAMBOURG
Renowned Russian Piano Virtuoso
FIRST NEW YORK APPEARANCE

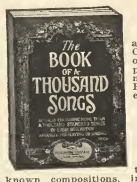
After Many Years of Giant Successes in Europe, South America and Africa

RECITAL
Carnegie Hall
March 10th

Mark Hambourg is one of the most distinctive personages in the music world today. ETUDE readers, who have been delighted with his Analytical Master Lessons appearing in this journal, will doubtless be glad to time their visits to New York in order to attend these momentous performances. During his programs Mr. Hambourg will play some of the Master Works he has analyzed in THE ETUDE. Address money orders for seats to

HAENSEL AND JONES
Steinway Hall New York City

WORLD-FAMOUS COLLECTIONS

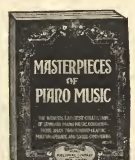


Book of a Thousand Songs

A collection of all the standard songs (words and music) which everybody knows and loves. Contains more than one thousand favorite home, operatic, sacred, patriotic, sentimental, college, plantation and many other kinds of songs. The most complete collection in the world. 536 pages. Beautiful green cloth edition at $3.00. Paper edition at $2.00.

Masterpieces of Piano Music

A collection of more than two hundred well-known compositions, including classic, modern, light operatic and sacred numbers. Ideal for the average player, as it contains all the music which could be played in years. 536 pages. Beautiful red-cloth binding at $3.00. Paper binding $2.00.



The Child's Own Music Book

The most complete child's music book published, containing nursery rhymes, songs, games and a series of piano pieces and duets for juveniles. A book which can be used by children of all ages. 536 pages. Beautiful blue-cloth binding at $2.00. Paper binding at $2.00.

For sale where good music is sold. If your dealer cannot supply you we will send postpaid on receipt of price. Money cheerfully refunded if not entirely satisfied. (NOT SOLD IN CANADA.)

MAIL COUPON FOR ILLUSTRATED FOLDER WITH CONTENTS

The Musil Publishing Co., Inc. ( ) Book of a Thousand Songs.
1140 Broadway, New York, N. Y. ( ) Masterpieces of Piano Music.
Enclosed find $..... for which ( ) Child's Own Music Book.
please send the books checked. ( ) PAPER ( ) CLOTH
( ) PLEASE SEND ILLUSTRATED FOLDER WITH CONTENTS.

Name .....
Address .....
City ..... State .....

Please mention THE ETUDE when addressing our advertisers

Earn a Teacher's Diploma
or
Bachelor's Degree in Music
In Your Spare Time at Home

YOU can secure that coveted Diploma or Degree right in your own home, as many other established teachers and musicians have done by taking our Extension Courses. The following letters are but a few of many thousands of similar ones in our files:

THE PROOF OF THE PUDDING!

Received Certificate and Raise in Salary
I am very proud of my Diplomas and have been helped greatly through the study of Mrs. Clark's Public School Music Course. The State Department issued my "A" Certificate. I have been granted the two years' experience, which is everything in full that I had asked for. This causes my rating to be much higher and gives me a nice raise in salary.
J. D. SHACKELFORD, Director of Music, Waynesville, N. C.

Passed State Exam—Became Accredited Teacher
I have successfully passed the State Board Examination and am now an accredited teacher in the State of Oregon. I owe this to your Normal Piano Course, for I tried to pass the examination before, but was not proficient in the answers and failed. Then I saw your ad in THE ETUDE and determined to try this course. It has been successful and I am very grateful.
LULU E. DIEBEL, Seaside, Oregon.

Increased Size of His Class
This will acknowledge my Harmony Diploma. At the commencement of my studies with you I was a Violin teacher with plenty of time on my hands. My class has grown to three times that size. I command an increased fee and have a waiting list.
SAMUEL GRIFFITHS, New Bedford, Mass.

Received Certificate for Elementary Grades
The record which you have sent of my credit in Public School Music with you was very gratefully received. I am very proud to tell you that through these credits I have received from the State Department a Certificate to teach in the Elementary Grades.
LEILA H. FAHEY, Stanberry, Missouri.

Needs the Bachelor's Degree
I received the Teacher's Normal Diploma from your School in 1927. It made it possible for me to have an excellent position last year. Now if I had the Degree of Bachelor of Music I could make twice the salary. An excellent position is offered me, but the requirement to head the Department is this Degree.
LULU D. HOPKINS, Normal, Alabama.

State License Granted
The State Department of Education, after receiving list of my credits which you sent, gave me a certificate to teach bands in the Schools of Wisconsin.
GUY E. WELTON, Twin Bluffs, Wisconsin.

Increases Her Class from 40 to 63 Pupils.
I find that the satisfied pupil is the best advertisement I have. I am giving better service to my pupils and that always brings a financial increase. The fact that I have taken the Sherwood Normal Course after all my years of experience, tells better than anything else my opinion of your Extension Courses for an established teacher.
JESSIE E. H. PETTERSONE, 28 So. Wellington St., Dundas, Ontario.

Band Takes Championship
You have always been anxious to hear what progress your pupils have made, so I am glad to inform you that it was my band that took the National High School Band Championship at Joliet, Illinois, in Class B. My success was due to a great extent to your successful methods in the courses I took from your Conservatory. I completed the Harmony and Advance Composition Courses and am now working on the History Course, toward the Bachelor's Degree.
GEORGE L. DRURY, Mus. Dir. at St. Mary's Industrial School, Baltimore, Md.

These teachers and musicians are but a few of the thousands who endorse and recommend our courses. The training and increased musical knowledge they have received from the University Extension Conservatory has meant higher standing in their profession, greater efficiency, and increased earning power. Your experience should be the same

Do not merely WISH for larger classes and greater financial gain—resolve today that you will achieve these worthy ambitions. For 25 years this great school has been helping ambitious teachers and professional and amateur musicians to greater success. You can safely follow the sure way that has been so well guideposted by those who have given their testimony here.

Check the coupon and send it back to us at once. We will immediately send you full details of our Courses and Methods, together with a number of sample lessons from the Course which interests you most. There will be no obligation. Write us a letter about your own musical problems—perhaps we can help you solve them.

Harold B. Maryott
Noted Authority on Public School Music

heads that Department in our Resident School in the Lyon & Healy Building. He conducts private classes in Harmony, Counterpoint, Ear Training and Sight Singing, History, Public School Music, and Music Appreciation.

Ask for particulars

University Extension Conservatory
LANGLEY AVENUE and 41st STREET
DEPT. B-13 CHICAGO, ILL.

UNIVERSITY EXTENSION CONSERVATORY, Dept. B-13
Langley Avenue and 41st Street, Chicago, Illinois.

Please send me catalog, sample lessons and full information regarding course I have marked with an X below.

☐ Piano, Normal Course for Teachers	☐ Cornet, Amateur	☐ Violin
☐ Piano, Course for Students	☐ Cornet, Professional	☐ Guitar
☐ Public School Music	☐ Organ (Reed)	☐ Ear Training and Sight Singing
	☐ Voice	☐ Mandolin
	☐ History of Music	☐ Adv. Composition
	☐ Harmony	

Name .....
Street No. ..... Age.....
City .....
How long have you taught Piano? ..... State.....
you now? .....Do you hold a Teacher's Certificate? .....Have
you studied Harmony? .....How many pupils have
Bachelor of Music? .....Would you like to earn the degree of

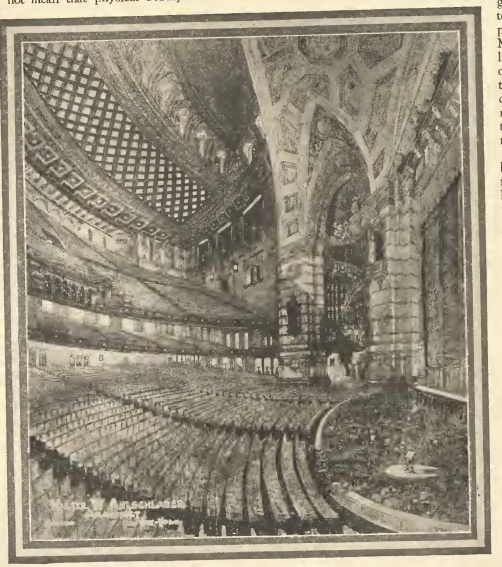
Please mention THE ETUDE when addressing our advertisers

The Supremacy of Personality

THE late and inimitable Charles Frohman, one of the most astute purveyors of public entertainment the world has ever known, had a way of saying that the actor's success is due first of all "Vitality." This is another way of telling us that the vital life element, physical, mental and spiritual, is the thing which after all is the magnet which draws the patrons to the box office and then sends them home after the performance with that unforgettable something which brings ultimate success to the performing artist. High artistic efficiency is, of course, taken for granted.

All of our findings in the arena of music confirm the wisdom of Charles Frohman. Vitality and personality are paramount. This does not mean that physical beauty is the great essential. We have known artists who were not at all pleasant to look upon but who, nevertheless, had that kind of platform charm that is indescribable and all-compelling. We have known other performers who possessed ability of superlative order and a fine appearance but who failed dismally. The combination of great proficiency and personality is, however, in most cases irresistible. Paderewski, Kreisler, Galli-Curci, Schumann-Heink, Harry Lauder, Irene Franklin, Douglas Fairbanks, Charlie Chaplin and many others all exemplify it as did, for instance, Bloomfield-Zeisler, David Bispham, Albert Chevalier and Eleanora Duse.

More than this, there is no substitute for personality. Nothing can take its place in the scheme of success before the footlights. This principle is the provocation for this editorial.



AUDITORIUM OF THE ROXY THEATER

This single playhouse in New York maintains an orchestra of one hundred and twenty-five men. Its auditorium is, in many respects, finer than will be found in most of the world's famous opera houses.

There is now pending a huge period of re-adjustment, in certain phases of public appearance, which is giving much concern to many professional musicians. We refer to all of the marvelous present-day devices for mechanically representing through the sound-reproducing instruments, the radio and the cinema (the Vitaphone or Movietone), artists who are not visible to the auditor. All of these things are giving untold delight to millions of people, and the future of these inventions knows no bounds. They must be ranked with the great blessings of the age.

"But," you ask, "will they displace the actual artist in the flesh?" Generally speaking we answer that, after the period of re-adjustment, they will multiply the opportunities for the artist one thousand fold. The material future of music and musicians was never more promising than now.

The art of the cinema and the art of the stage are two separate and quite distinct growths, according to the experts who know the most about them. Seeing a photograph of Mr. Paderewski does not lessen your desire to see and hear him. In fact, every time his likeness appears he is advertised. When a famous movie actor comes to town the "fans" are frantic to grasp just a fleeting glimpse of their favorite whom they have never seen except upon the silver screen. The Vitaphone did not lower the stage salary of Al Jolson. It raised it.

Graham McNamee, the famous radio announcer, could go upon a lecture tour and talk to packed houses. Many a singer, violinist and pianist owes his larger reputation to the successful sale of his records or to a reputation made over the microphone.

It is supposed by some that the moving pictures have supplanted the theater and that the public prefers to have its drama photographed. This is not at all the case. The reasons for the success of the movie are first of all economic. With the huge rise in costs, the movement of road companies became prohibitive. Railroad rates, union wages for stage hands, printing costs and such expenses rocketed to the skies over night. If we had not had the movies at all we should probably be without any form of the drama in many small communities.

What the movies are really doing is to cultivate a marvelous appetite for the drama. They also create distinctly new theatrical possibilities that would have baffled the old dramatists. There are far more "legitimate" theaters in New York City now than there were ten years ago, notwithstanding the huge upward jump in the cost of admission. All this has come about despite the creation of countless "Cathedrals" and "Chapels" of movie art.

The Movietone, the Vitaphone and kindred instruments will unquestionably deprive certain musicians in small communities of their positions. Mediocre instrumentalists will literally be retired, and, of course, some fine musicians with them. They may for the time being have to seek other employment in the musical field which is being broadened prodigiously

by epoch-making inventions. But, though they may suffer now, it is inevitable that the demand to hear better music will be enormously increased, and the public, always curious and human, will in time compel the managers to supply them, in other ways, perhaps, with living players who will represent a very high order of accomplishment. Movie managers cannot fail to find out that the fascination involved in hearing and seeing a living organist of high skill play his instrument cannot be supplanted even by the most marvelous reproduction. If it were not for the box office value of the personality of the organist, he would have been supplanted long ago by player-roll organs.

Mr. William Fox, for instance, has just announced the erection of a theater building in Philadelphia which is to cost $16,000,000, a figure that ten years ago would have been regarded as the ravings of an insane man. He also announces that he will have an orchestra of one hundred and twenty-five men. We know that it will be composed of as fine a group as has brought fame to the Roxy orchestra in New York. Twenty years ago the Boston Symphony proudly boasted of an orchestra of eighty-six members.

The ultimate outcome of the situation is that there will be in the future more and finer positions for really expert performers. In the meantime the symphonic accompaniments of the Vitaphone and the Movietone are creating an appreciation for the best in small communities, which will develop musical demand enormously.

Ultimately all of these modern forces will increase the musician's opportunity unbelievably. Meanwhile certain musicians of a superior order who have been engaged in making records for the sound reproducing instruments (phonographs and cinema) are said to be reaping a harvest of gold. It has even been reported to us that many are making as high as one hundred dollars a day.

Last summer in Kingsport, Tennessee, we passed by the Public Square one Saturday evening when the high school band was giving its weekly concert. The square was packed with people and the streets were clogged with automobiles. At the end of each number the applause (to say nothing of the deafening honks of the auto horns) was genuine and voluminous.

The autoists had motored to Kingsport from towns for miles around in order to hear that concert. Most of these people unquestionably had radio sets at home and could hear performances of distant bands much finer in technic than the local group of young people, though these played really very well, indeed. The point is, however, that hearing a band over the radio and being present when the band plays are two distinctly different things. We have not the slightest doubt that, if the radio had not performed its unique service during the past few years in developing the appetite for music in that community, the crowd at the band concert would have been far smaller.

All this is not merely manufactured optimism. These statements are based upon the careful observation of the working out of all similar advances in the past. The radio, the sound reproducing instrument, the player-piano and the musical cinema are really collaborators of the musician, which promise to do in a decade what could have otherwise been accomplished only in a century.

The attraction of personality is one of the most powerful forces in life.

A writer in *The Nation*, with a radical slant toward the movies, delivers the following pronouncement: "Insofar as the talking picture is concerned there cannot be the slightest hesitation in saying that it is bound to oust and supplant in the field of popular entertainment, both the silent picture and the theater of living actors."

Insofar as the living actor is concerned this opinion seems very immature. When your editor was president of the Drama League of Philadelphia for two years he met innumerable authorities on the theater. Even then the talking pictures were a bugbear to some actors. One knighted Englishman, however, said with characteristic insight, "The processes for printing in colors have unceasingly improved and increased for fifty years, yet the market for fine paintings of permanent worth has grown greater than ever."

We cannot believe that, in the drama or in the art of interpretative music, the public will ever exchange the desire to see the living artist for any marvelously contrived *facsimile*. What will happen is that thousands who might never have seen the original may hear and witness the astonishing photo-acoustical reproduction. Life will be splendidly expanded thereby.

However, there is something magical about being in the presence of the real actor and the real musician—something that can never come from the screen. As one brilliant youth recently put it, "It is just the difference between kissing a girl and kissing her photograph." Multitudes will never cease to journey thousands of miles to see the "Descent from the Cross," "The Night Watch," "Sacred and Profane Love" and the "Sistine Madonna," despite the greatest achievements of the art of reproducing great paintings by the camera and the press.

THOROUGHNESS IN PIANO MAKING

ONE of our friends tells the story of a lady who bought an old Model T Ford. She learned from the dealer how to start the car, but, alas, not how to stop it. On her first urban excursion she ran down a street, bumped into the tail end of a milk wagon, turned it over, and spilled the driver and his lacteal cargo into the gutter. The Irish traffic policeman hailed her with sharp blasts of his whistle, and sharper blasts of profanity. She sped on waving her hand wildly and circled the block until she arrived again at the wreck of the milk wagon when she hit it a blow which stopped her own car but did not injure her. The officer came up inhaling vehemently and shouted: "Great guns, lady, there's one thing I got to say about you. You sure are thorough!"

Thoroughness of another kind has been sought earnestly by makers of fine pianos, since the beginning of the industry. Music lovers have a great deal for which to thank the manufacturer, in this connection. In the first place, there must be great thoroughness in the selection of materials. Some manufacturers literally ransack the world for the highest quality of woods for the interior and outer parts of the piano. Any ordinary wood will not do in an instrument which is supposed to stand up for years under varying climatic and atmospheric conditions. The metals, the felts, the ivory, the varnishes—all demand the closest critical and scientific examination. The workmanship must be of a high order, representing native ability and long experience.

There are few industries in which the leading manufacturers have higher ideals than in the piano business. They know that if a piano is to survive it must serve an art. More piano houses have gone down because they have failed to recognize this principle than for other causes. An ideal, an artistic instrument from the musical standpoint and thoroughness in every detail of materials and workmanship are the things which the "Thoroughness" is the slogan of all fine piano makers.

Buy the best piano your means will permit.

The Editor of THE ETUDE *has read thousands and thousands of letters from* ETUDE *friends and from this unusual experience has divined those themes which seem to be of most interest to our readers. We are always glad to hear of subjects which our friends would like to have discussed in these columns. Won't you let us hear from you?*

"Venice," the City of Dreams

FIFTH IN THE SERIES OF MUSICAL TRAVELOGUES—PILGRIMAGES TO EUROPEAN MUSICAL SHRINES

By JAMES FRANCIS COOKE

PART I

JOHN RUSKIN, son of a London wine merchant, wrote, in 1851-1853, his unforgettable "Stones of Venice." The brilliant English critic used some four hundred thousand words in creating a work which any one who aspires to culture is expected to review with reverence. Ruskin, with his rich experience and striking gifts attempted to conjure in the imagination a worthy verbal picture of the "Queen of the Adriatic." Yet, when all is said and done, there is nothing short of an actual visit which can give you a proper picture of Venice.

Venice is located in a bay of the Adriatic Sea and is built on one hundred and seventeen islands. However, in visiting the city one loses all consciousness of the islands and thinks of a community, laid out as a city with waterways instead of streets. These waterways are one hundred and fifty canals crossed by three hundred and fifty bridges of every imaginable description and design.

Venetian Origin

THE FIRST settlement of Venice was strategic. To escape Teutonic invaders, the refugees sought safety on these islands, in the fifth or sixth centuries. The city's economic position was unusual. It became the half-way house between the Byzantine empire and western Europe. It was the haven for countless cargoes of treasure from the opulent East. In the following centuries Venice rose to mercantile and manufacturing prominence, second to no city in Europe, save possibly Genoa. The government, known as the "dogate," or the government of the doge, came into existence about 697 A. D. At one time it controlled a large part of northern Italy. The republic continued until 1797 when the iron hand of Napoleon put an end to it. Thus the Venetian government, as a nation, lasted for eleven centuries—seven times as long as the existence of the United States of America to date.

The Barcarolles

PORE through your Ruskin, revel in his appraisals of the artistic and architectural wealth of Venice, "the enchantress," because some day you may find yourself dreaming under the moonlight on the palace-fringed Grand Canal, listening to the songs of the gondoliers. These amphibious gentlemen have, however, a very limited repertoire. When contemplating barcarolles you think of Mendelssohn, Rubinstein and Offenbach (strange that the most famous Venetian boat songs have been done by Jewish composers of other nationalities); yet, in Venice you never hear these famous compositions. What do you hear? Largely songs which you have always associated with Naples, "Funiculi, Funicula," "Santa Lucia," "O Sole Mio" and "Bianca Casita." Moreover, the voices of the Venetian gondoliers have a coarseness which you do not hear in Naples. Their speaking voices, however, are rich and orotund; and it is as difficult to forget their warning "Oh-ehe" as they round the corners as it is to forget the marvelous skill by means of which they propel their thirty-foot barques through the most intricate aquatic traffic, without a single bump.

When Giovanni and Beppo do essay to sing, you unconsciously mistrust that the length of their program is likely to be measured by their estimate of the size of the fee they may expect from you. Fortunately, most of them refrain from singing and do not attempt to interfere with the music that instinctively surges up within you as you glide through a magic city of measured romance. Here is the house of Byron, there the home of Browning. Ahead in the residence of the pathetic genius of the drama, Eleanora Duse, the beloved—and then the palace of d'Annunzio, the lover who parted from her when her beauty began to fade.

Haunted by images of the most colorful civilization the world has known, you speed silently from arch to arch, past staggering boat posts, past exquisite water lanterns which your gondolier recognizes lightly with, "Benvenuto Cellini ha fatto questo" (Benvenuto Cellini made that). Ah—here is a link with an unforgettable past. You look down at your twentieth century garb and wish that for a moment you could glide back through the years and see Venice at the time when the great Willaert was bringing new musical glories to the wonderful Cathedral of St. Mark.

Marvelous Palaces

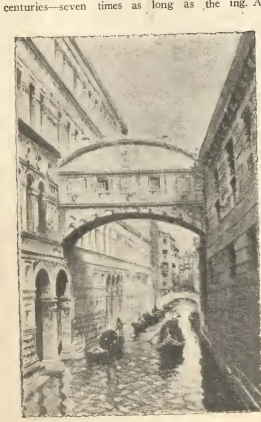
THE MONUMENTS to untold wealth rise everywhere. Palaces worthy of the art of the lapidary line the great canals. It is wholly impossible to measure the riches of Venice. Fortunately, the taste of the magnates led them to seek the greatest of artists to decorate their palaces and churches. In the eleventh century mosaic workers were brought from Greece, establishing an art in Venice which is maintained to this day. Then there were makers of exquisite glass, the filmiest of laces, wrought iron fashioned like giants' jewelry, statuary, paintings—everything to make life happy and beautiful. The artists were the forerunners of one of the most remarkable schools of painters the world has ever seen including Giorgione, Veronese, Tintoretto and Titian. These masters were showered with honors and riches. Titian (born 1477) lived ninety-nine years and died a very wealthy man. He bequeathed to Venice, however, art creations now representing millions of dollars in value.

We have found critics who have disagreed with our opinion that the Cathedral of St. Mark is the most beautiful ecclesiastical edifice in the world; but few will fail to agree in the opinion that it is the most impressive. Here is a house of God which seems to have been carved out of gold. The gold mosaics, with the innumerable scriptural pictures, seem overpowering in their significance, when viewed in the "dim religious light" of the passing day. They reach back to the age when the populace, unable to read, depended upon frescoes for their Biblical knowledge. Here we saw the red-robed figure of a noted cardinal preaching the virtues of mercy from the lofty pulpit. Here we heard a choir, with voices of celestial timbre, singing medieval music from ancient tombs, behind a screen of incense. Looking up to the Byzantine arches we found ourselves floating back to the time when the Venetian school of church music was the greatest in the world.

An Early Music Master

TO THIS glorious temple was called Adrian Willaert, in 1527. At that time Titian, "il divino," was fifty years old and Venetian art may be said to have reached then its highest point. The discovery of the new world had set all Europe aflame; the minds of men were being reborn. Willaert, born in Flanders (1480-1562), was the most brilliant musician of his age. It should be noted that he was called to Venice when Palestrina was only one year old. There, supported by the wealth of the Venetians, he was permitted to found a school which included such church writers as Zarlino, de Rore and Gabrieli, masters who had a direct influence upon the church music of the whole world. St. Mark's at that time possessed two organs, on opposite sides of

(*Continued on page 53*)



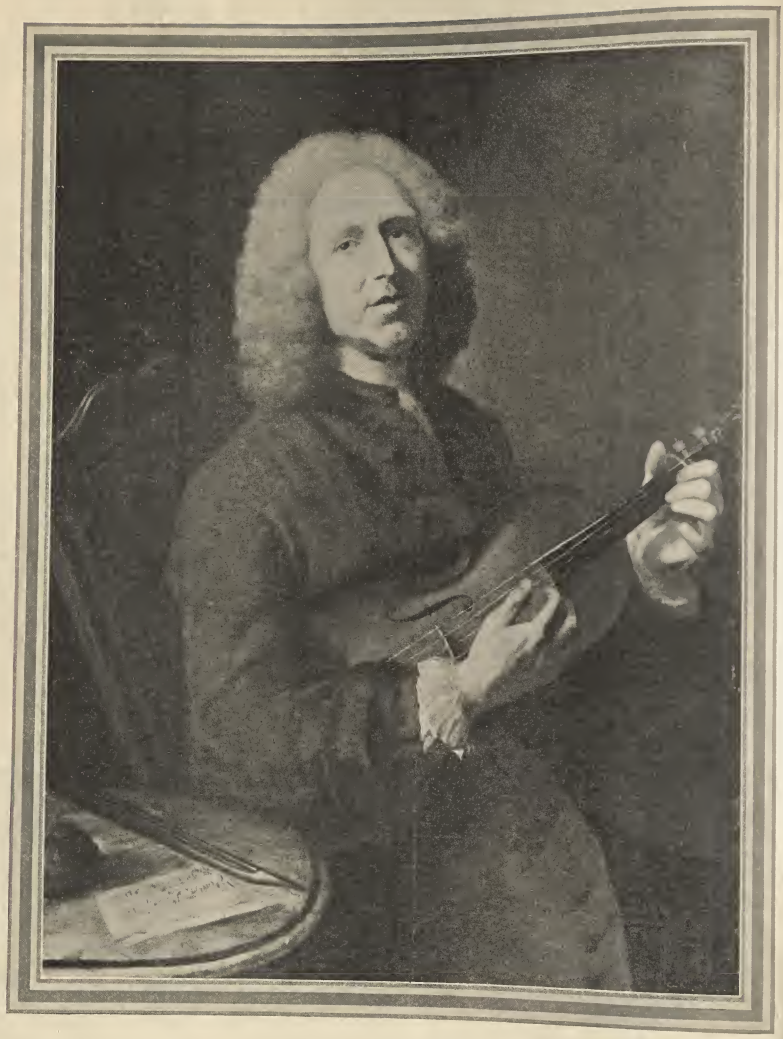
THE BRIDGE OF SIGHS

Articles of this series, appearing in 1928, were "Naples" (May and June), "Rome" (July and August), "Florence" (September and October), "Milan" (November and December).

These numbers may be obtained upon receipt of regular price of twenty-five cents per copy.

CHIESA DELLA SALUTE (CHURCH OF SALVATION)

CANAL OF THE MARGRAVE



JEAN PHILIPPE RAMEAU

The famous Portrait of the great Eighteenth Century Master, by Chardin

Phrasing—a Key to Technical Problems

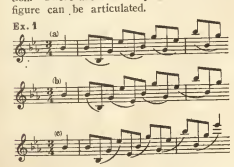
By JAN CHIAPUSSO

JAN CHIAPUSSO

IT IS a great error to think that finger exercises alone can give a student what he commonly calls technic. There is of course a certain stage in the development where exercises are of use to form the hand and awaken it out of its natural laziness. In a later stage exercises can serve to smooth out unevenness. But technic proper does not consist in mechanics only. It is the means of expressing one's musical ideas and emotions and therefore consists in the mastery of rhythm, dynamics, and, most of all, of phrasing, which all this involves. And phrasing is more than one would think at first consideration. It really is the alpha and omega in music. If the phrasing is altered the emotional impression totally differs, and the inner articulation undergoes a transformation; there is likewise a different approach to the keys.

Let us study a few examples. We shall take Chopin's *Prelude in E-flat Major, No. 19.* Lack of space prevents the giving of the complete phrasing. All we need for our purpose, though, is the inner articulation. There are three ways in which this figure can be articulated.

Ex. 1



Now, though it must be admitted in advance that the third manner is the best one, for the sake of completeness we shall describe the first manner also.

The first way of phrasing could be of use since the separation of the triplets helps us to bring out the melody. In this case we have to lift the arm entirely from the keyboard and start the new triplet on Eb. This note is then struck with arm-motion. That simply means that we shall not move the individual fifth finger to make the tone but will hold it rather firm, not moving the root-joint (the phalanx) but using the fore-arm as a lever to press down the key. The arm raises only slightly and describes a smooth arc from G to Eb, arriving vertically poised with the three fingers over the next triplet, in such manner that we could strike them together as a chord. After each triplet raise the arm slightly; the general movement must be made smoothly and continuously without any sharp jerking from one triplet to the next. The contact with the key must be such that it causes no shock against the ivory, nor against the key bottom. It is very difficult in this phrasing to keep the wrist loose.

Now let us describe the third way of articulation, as this is the proper way. Here the arm does not need to be lifted from the keyboard. This way of phrasing provides for a permanent legato, and the wrist will remain loose, as it has to make a sideway movement over the long spans.

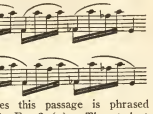
We begin the first two B-flats with downward arm motion, having the thumb poised over the lower Bb and the second finger over G. We do not strike the thumb with individual finger motion but hold it rather firm and use a slight rotary motion of the hand, the thumb acting as the end joint of the rolling hand. As soon as the second finger strikes G we use this finger as a pivot and turn the fifth finger in the direction of Eb. Again the finger is not moved individually so much as it is made to act as the firm end joint of the rolling hand. In pivoting over G we make a sideward as well as a rolling motion with the hand.

This phrasing is decidedly the key to performance of this little piece. The left hand especially profits by it. It phrases exactly like the right hand. Besides, it is more in the *private* character of the piece to soar towards the melody note, instead of the melody having to drag along two notes after it. Much greater speed and lightness can be obtained in this manner than in any other way.

There are only a few spots in this prelude where the first manner of phrasing is more practical. These are at measures 29 to 32 and 43-44. The harmonies are such that here this phrasing is more practical.

A similar example of this kind of articulation is found in Weber's *Perpetual Motion,* namely in the famously difficult measures on the third page from the end.

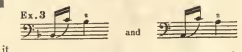
Ex. 2



In most cases this passage is phrased wrongly, as in Ex. 2 (a). The student may have acquired quite a high rate of speed in the rest of the composition, but, if he phrases this passage wrongly, he will become very tired and will probably have to slacken his tempo.

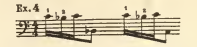
In 2 (b) it is possible to get a little repose on the low bass note, and this avoids hurrying the entire passage. In leaping up from the low B-flat to the high C, one arrives too soon at the high note to be able to poise the second finger over B-flat, because in binding

Ex. 3



the second finger cannot possibly reach B-flat in time. Therefore the short phrase has to be started from C.

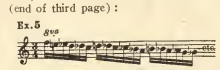
Ex. 4



This enables us to have the second finger ready, get over the three notes in due speed and rest a little on the low note to give it a *tenuto* character. As in the prelude of Chopin, this phrasing tends toward the melodiously outstanding note, and therefore the inner articulation of the entire phrase (extending over four measures) coincides with the feeling of continuity that the whole figure demands.

Our next example is a run typical of Liszt, from a cadenza in his *F minor Etude* (end of third page):

Ex. 5

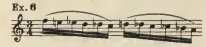


How much trouble do these dazzling passages cause the poor student? I remember very well how I was struck with awe at hearing some of the great masters "rip off" any of those brilliant runs. It seemed a mystery to me how such speed was possible, and a discouraging vision arose before my mind's eye of years of tiresome finger exercises. But I could not suppress a slight suspicion that these masters were in possession of some secret trick.

Here is at least one of those tricks.

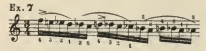
Again it is the phrasing. It looks as if this run were phrased this way:

Ex. 6



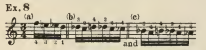
And in fact it has to sound this way. But, to do this satisfactorily, we have to use a little tact and to make a hidden phrasing, as I like to call it. This is the way:

Ex. 7



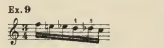
We never shall get our third finger over Db in time, if we do not pay special attention to it. It is exactly the moment of shifting the hand positions over the thumb that enables us to gain speed. As long as we do not need to swing over the thumb we can play a small group of notes fast enough, especially if we do not waste too much energy by too high finger action. So these figures alone:

Ex. 8



can easily be played quite fast. But this:

Ex. 9

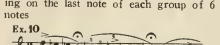


is harder on account of the third finger.

So if we phrase this run in Ex. 6 we are apt to neglect crossing over the thumb. More than that we cannot pay enough attention to crossing over the thumb because our mind is focussed on the accents on F, D, B, Ab, and similar notes. Therefore, if we phrase as in Ex. 7 we divide the run in parts that "lie" well in the hand and can be played through easily. We also pay proper attention to the correct way of striking all keys vertically. We can also watch better the tendencies of the wrist. The wrist plays a very important part in these runs, but this is a topic not relevant to this article.

A good method for practicing this run in to play each section alone at first, resting on the last note of each group of 6 notes

Ex. 10



and swinging the hand well over the thumb so that the fingers 2, 3, 4 become poised over the keys of the next group.

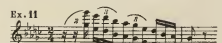
The fingers should arrive over those keys at the same time that the thumb *sounds*, the thumb remaining resting on the key until the next group starts. Never start to play the third finger (the first note of the next group) until it is poised over the keys.

When this swinging over the thumb is mastered and when the student can do it without jerking, he can proceed to diminish the pausing until it cannot be heard any more, meanwhile accentuating the right notes F, D, B, Ab, and so on (which, by the way, form a diminished seventh chord, a valuable thing to keep in mind).

The student must always keep this hidden phrasing in mind, even if he thinks that he has arrived at a point where he has the run "in his fingers." For as soon as technical passages are "in the fingers" and escape the control of the mind, one can no longer depend on the success of the performance. A different piano, a slightly cold hand or any trifle will cause disaster.

Our next example is the octave run in the black key etude of Chopin.

Ex. 11



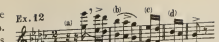
This famous passage one rarely hears well played. If this octave run is not carefully planned, it will sound as if the keys are being whipped with a huge rag; and if all the keys are not struck vertically, there will be a feeling of overstrain in the hand.

The difficulty of playing a fast passage on the black keys consists mainly in the uneven skips of the intervals. These make it hard to arrive vertically on the keys; and, if they do not strike vertically, the fingers are in danger of slipping off the keys. This is made all the worse by trying to play the passage very loud.

Therefore, group Bb, Ab and Gb together and play Eb and Db separately. Between each of these groups one has to lift the arm just a little higher to get over the skip of the third. What is most important now is that the student learn to think the passage as analyzed according to the following divisions:

The first motive is with an accent in the middle, as in Ex. 12a:

Ex. 12



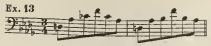
The second motive is with an accent in the middle, as in Ex. 12b; the third motive is with an accent on the last note, as in Ex. 12c; and the fourth motive is with an accent on the last note, as in Ex. 12d.

The student must learn each one of these motives separately. It is advisable to play them at first in succession with a slight pause and a slight lifting of the arm between each one of them. Also a little anticipation before the accents is necessary. Of course, these groupings, pauses and anticipations should in the end be smoothed out so that they are not heard by the listener. But the pianist must continue to keep them in mind and not regard them as preparatory exercises only. The preparation must consist in learning this domestic arrangement well by heart. The speed depends largely on the ease and clarity with which the passage is being thought. The student must be careful to think just as fast as he can play. If he thinks ahead, if his imagination is swifter than his hands, he will spoil the passage. This however will not happen so easily if the entire passage is well planned.

Of course a good touch, economy of motion, downward action and proper relaxation play an important part in octaves; but lack of space prevents the consideration of these details in this article.

Our next example of phrasing to overcome technical difficulties is the accompaniment figure in Chopin's *Scherzo in B flat Minor:*

Ex. 13

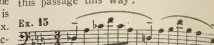


Usually the student phrases this figure this way:

Ex. 14

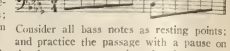
as this seems the most natural way. But invariably the poor student struggles with large intervals. Most people do not have such a span; and, even if they had it, this phrasing would not be easy. The bass notes (every first note in the measure) should be brought out almost as much as the melody. To do this successfully they must be played "tenuto"; that is, they should be held as much as possible. By merely holding them a little, they will come out enough so as to sound not too loudly, and yet be heard separately from the rest of the figure. Now if you phrase this passage this way:

Ex. 15



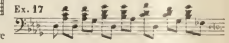
there will be no difficulty in resting a little on the low bass, as it forms the last note of the phrase. In this way you do not need to feel too hurried to stretch out for the other notes in the passage, which are otherwise so difficult to reach. Now you may separate D-flat from A-flat (where the mark stands); and, when starting A-flat with the third finger, you can already be poised over C-flat and F with the 2nd finger and the thumb, and the part of the passage, indicated [illegible] will appear to be very easy and without any big stretches at all. The only thing you need to be concerned about now is to turn on A-flat, as on a pivot and to reach out with the fifth finger toward D-flat. If the wrist is loose enough you can easily make this sidewise turn of the wrist. In those places where the distance between the third finger and the fifth is too large to stretch, you may lift the arm slightly as here:

Ex. 16



Consider all bass notes as resting points; and practice the passage with a pause on the bass notes, starting the figure each time from the second note in the measure. A good practice for preparation and for the study of the correct motion of the wrist and arm in this:

Ex. 17



These are just a few examples of how technical problems are solved by correct phrasing. Do not waste time on too many finger exercises. There are plenty of compositions in the vast repertoire of the pianist that will present to you all the problems you need to solve in each individual case. Practicing should consist in establishing the correct habit. One should plan carefully what the aim is going to be and then should think it out in details of articulation and touch. Passages should be repeated only as much as is necessary to think them easily.

How Do You Practice Double Thirds

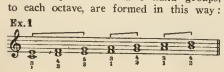
By Doris Faraday

DESPITE the important part played by Double Thirds in the development of a more advanced technic, its study is deplorably neglected by the average student. Of all branches of pianoforte technic, it is surely one of the most difficult. If we know "how" to practice and do it in a systematic manner, its value in the daily routine cannot be overestimated.

Many solutions to fingering difficulties have appeared from time to time. One very practical fingering, often favored, allows the fifth finger to occur once in each octave. Thus, in right hand sharp scales the fifth finger falls on the dominant or fifth note, in the left hand sharp scales on A, in the right hand flat scales on G, and in the left hand flat scales, on the submedient or sixth note.

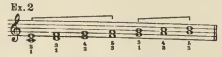
Three quite comfortable hand groups, to each octave, are formed in this way:

Ex. 1



Mr. Tobias Matthay, the famous teacher and writer, makes use of a fingering which forms two long hand groups:

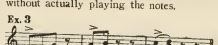
Ex. 2



The latter is very useful for quicker passages in more advanced work.

The following will be found helpful suggestions for practice. 1. Shape the hand over each of the groups and practice the adjustive movements by skipping quickly from one position to the next without actually playing the notes.

Ex. 3



2. Let the weight of the hand fall on the first pair of notes, as indicated by the accent. "Follow through," and, at the last of the group, allow the hand to give a spring off the keys like the rebound of a ball. Continue in a similar manner on the shorter groups.

3. Use the same movements, playing the groups as quickly as possible and adjusting the hand to the next "group position" immediately after each is played.

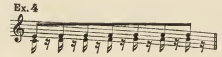
4. Follow out the principles of No. 2 in groups of two, irrespective of the fingering groups; accent the first of each as before, with a drop and "swing-off" of the hand.

To make the most of legato:

1. Take the legato notes alone and play smoothly, making perfect connections and allowing the weight of the hand to rest on the little finger side.

2. Play the legato part along with the lower notes staccato (left hand *vice versa*):

Ex. 4



3. To promote finger independence, practice legato, raising each pair of fingers preparatory to depressing the keys, swinging the hand and arm along with the fingers to prevent any stiffness.

4. Now play the scales smoothly, two or three octaves, maintaining a comfortable, well-arched hand. Care should be taken that the weight is evenly balanced on both notes of the pair. Turn the wrist inwards during the right hand ascending and the left hand descending passages and reverse when playing in the opposite direction.

Use rhythmical accents on the first of three or four notes, in all the different keys, as in the single note scales.

It is good to apply all methods of practice to the actual passages contained in so many compositions and not to confine exercises to "exercise time" alone. Many fine examples of this branch of work are to be found:—Cramer's "Studies," Clementi's "Gradus ad parnassum," Czerny's "Studies," Chopin's "Etude in Double Thirds," many works of Liszt, Saint Saëns, Macdowell and others too numerous to mention.

What Is a Prelude?

By E. A. Barrell

THE WORD "prelude" has been used in connection with musical composition for certainly three hundred years at least, and it is interesting to note the various ways in which this term has been employed and to study the composers whose Preludes have become renowned either for their ingenious construction or their intrinsic loveliness of mood and melody.

There is a certain fascination in word history; and so there is interest in a list of the various foreign equivalents of our English word "prelude." Thus we have *Preludium* (Latin); *Preludio* (Italian); *Prélude* (French); and *Vorspiel* (German). There exist, of course, many closely synonymous words, such as "Preambulum"—which Robert Schumann used in his wonderfully colorful and rhythmic *Carnaval*, Op. 9—and the names *Preambule, Fantasia, Intrada, Overture* and *Sinfonia*, which are to be found at the commencement of many of the very old suites.

The first thing to observe, in studying preludes, is that they are not associated with any type of musical form (such as the sonata form, rondo form, or even the waltz or march), but many consist equally well of a short musical period or a long composition in strict or free style. All ways remember this formal freedom, since it is a key to much of the inherent interest of preludes and also to their popularity with composers.

Early Preludes

DURING the 16th and 17th centuries, and even later, the only office of the prelude was to form a part of sonatas or suites, in which it appeared at the beginning and was generally followed by an *Allemande*—a fairly quick dance form of Suabian origin and written in 4/4 time. The remarkable violinist and composer, Arcangelo Corelli (1653-1713), used it in this fashion, and so did the other Italian and German composers prior to Bach. The "Great Cantor" of the Thomasschule, however, employed the prelude extensively as an introduction to Fugues. Two of his preludes with which everyone should be familiar are No. 1 of the *Well-Tempered Clavichord*, and the organ prelude the fugue of which is universally known as "St. Anne's."

Speaking of the *Well-Tempered Clavichord*, incidentally, Hans von Bülow once said that if all the masterpieces of music were to be destroyed and the *Well-Tempered Clavichord* alone left, we could build up again anew from this one work the whole of our musical literature. In Dr. von Bülow's own words, *"The Well-Tempered Clavichord* is the Old Testament, the Beethoven Sonatas the New Testament—and in both we must believe (glauben) implicitly."

It is not our place here to extol the excellencies and perfections of Bach's style, though we would like to stress the fact that the *emotional* power of his works is seldom appreciated or understood.

In connection with the Bach preludes we must point, in passing, to the lovely and entirely spontaneous-sounding arrangement which Charles Gounod conceived of the prelude first metioned—No. 1 from the *Well-Tempered Clavichord*. This *Ave Maria* ,is universally famed and loved: its exalted and reverent beauty and its ecstatic calm have definitely endeared it to millions of hearts—and we feel extremely fortunate to be able to reproduce in this article Gounod's original manuscript of his transcription.

Mention should also be made of the Bach *Chorale Preludes*, based, as the name implies, on old German chorales. These melodies are remarkable for their lofty feeling and great dignity, and Bach wove them into these short compositions with his customary facility, providing his unexampled figuration to set them off. The "Chorale Preludes" are, alas, all too little known, even by many of our leading organists, and we urgently recommend their wide-spread study. They cannot be thoroughly comprehended, however, unless the student is familiar with the German text and can thus witness the skill with which the composer expresses and heightens the emotional content of the words.

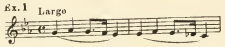
The Beethoven Preludes

LEAVING BACH, we now proceed to Beethoven, whose "Two Preludes through the Twelve Major Keys" comprise his Opus 39. Published in 1789, these are the products of the earlier and less-imaginative Beethoven. They may be excellent practice for the fingers but, in our own last analysis, seem important merely as an aid in studying the gradual development of the master's art. Limited for space, as an article of this sort is, we cannot enter into a discussion of these preludes.

Frederic Chopin's two sets of preludes numbered Opus 28 and Opus 45, are probably the most personal—and the most poignantly expressive—of any ever composed. Chopin, the great individualist, here addresses us in his most confidential manner.

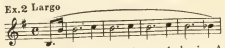
Three of these preludes are so famous that anyone who makes the least pretense of being a music-lover should not fail to know them thoroughly. We refer to the prelude in C minor, of which this is the theme:

Ex. 1 Largo



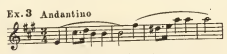
the prelude in E minor, commencing thus:

Ex. 2 Largo



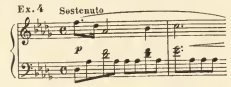
and the terse, but lovely, prelude in A major, beginning as follows:

Ex. 3 Andantino



The D-flat prelude, though not so generally known, is exceedingly interesting. We quote herewith the first line:

Ex. 4 Sostenuto



It goes without saying that the serious student of music will lose no opportunity of becoming intimately acquainted with the other Chopin preludes.

The important thing about these compositions is their complete independence of any subsequent matter. They stand alone, are supremely complete in themselves—and thus they differ absolutely from the original conception of a prelude. Only Frederic Chopin could have achieved them, and they must forever remain the great landmark in the history of preludes.

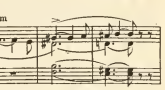
In the August 1913 issue of THE ETUDE MUSIC MAGAZINE, Mrs. Burton Chance, in a paper called "The Romance of the Chopin Preludes," wrote most interestingly of how certain of these Preludes were composed. Chopin was threatened with serious lung trouble, about 1830, and George Sand—taking what she was always pleased to describe as a maternal interest in the great composer—carried him off to the Balearic Isles to recuperate. Here it was that Chopin wrote several of the Preludes—and Mrs. Chance quotes Madame Sand's own account of their composition:

"While staying here Chopin composed some short but very beautiful pieces which he modestly entitled 'Preludes.' They are real masterpieces. Some of them create such vivid impressions that the shades of the dead monks seem to rise and pass before the hearer in solemn and gloomy funereal pomp. Others are full of charm and melancholy, glowing with the sparkling fire of enthusiasm, breathing with the hope of restored health. The laughter of children at play, the distant strains of the guitar, the twitter of the birds in the damp branches, or the sight of the little pale roses in our cloister garden—pushing their heads up through the snow—would call forth from his soul melodies of indescribable sweetness and grace. But many also are so full of gloom and sadness that, in spite of the pleasure they afford, the listener is filled with pain."

Nearly coeval with Chopin was Felix Mendelssohn, the Bach enthusiast, the neo-classicist, the man who at the age of seventeen composed the marvelously imaginative and beautiful *Midsummer Night's Dream* music. Mendelssohn, in contra-distinction to Chopin, wrote preludes which were entirely impersonal. Perfectly constructed, marvels of technical skill, they yet gave no slightest glimpse into the character of the composer. The organ preludes, Opus 37, are a fine training school for young organists, as well as for young composers, and the piano preludes Op. 35, Op. 104, and the *Prelude and Fugue in E minor*, constitute valuable additions to pianoforte literature.

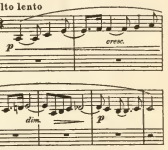
The use of the word "prelude" for the overture to an opera dates from Richard Wagner's "Lohengrin." His earlier operas were prefaced by "overtures." The Wagner "vorspiel" has no definite form, but it always presents certain guiding motifs and develops them with extreme beauty. Perhaps the two most thrillingly beautiful of these preludes are that to "Tristan and Isolde," commencing thus:

Ex. 5 Langsam

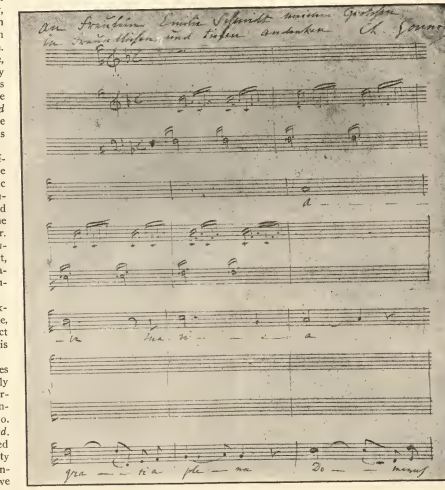


and that to "Parsifal," the first measures of which are:

Ex. 6 Molto lento



Mentioning Richard Wagner reminds one frequently of Franz Liszt, his earnest



AN AUTOGRAPHED SKETCH OF GOUNOD'S FAMOUS "AVE MARIA," REPRODUCED THROUGH THE COURTESY OF DR. A. S. W. ROSENBACH

proponent and very kindred spirit. One of the most applauded of all orchestral works is Liszt's *Les Préludes* (*The Preludes*). This, however, is not really a prelude at all, but a symphonic poem, with verses by the French poet Lamartine as its basis. It is typical of Liszt's style, and—if some find its harmonies rather too cloying—it is, however, extremely high-grade "program music," skillfully orchestrated.

Returning to the realm of the piano, in our study of preludes, we find César Franck using the prelude mainly in connection with other movements of suites. Franck's *Prélude, Chorale and Fugue* and his *Prélude, Aria and Finale* are often programmed by foremost pianists, and when well performed are works of immense dignity, beauty, and what the Germans call "Geist." "Pere" Franck, a perfect technician, was also endlessly imaginative; he had a peculiarly French instinct for atmospheric effects, moreover, and was able to reproduce the inner lush and hesitancy which are marks of the highest type of prelude. Up there in his organ loft at Sainte Clotilde, dreaming over the keys, he one day discovered the innermost essence of preludes—and thus he was able to write such inspired music as the preludes to the pianoforte suites mentioned above.

Claude Achille Debussy, painting in what David Stanley Smith describes aptly as "the pale blue and violet tints, cold but lovely hues," produced some ethereally exquisite, though fragile, prelude-portraits. Their one—and, to our mind, fatal—defect lies in their intense objectivity and impersonality: scarcely a corpuscle of true vitality stirs in their being. However, they are magnificently clever and frequently picture a scene or mood absolutely unerringly. Of Debussy's preludes, the music-lover should certainly be familiar with that entitled *La Fille aux Cheveux de Lin* (The Flaxen-haired Girl), and he should also know some of the themes from the gorgeously colorful orchestral *Prélude a l'Après-midi d 'un Faune.*

And thus we have at last reached the present time—with its complexities and perplexities. Among the contemporary composers who have written preludes of pronounced merit we mention only four out of the long list which might reasonably be given here. These are Scriabin, Scott, Karg-Elert and Rachmaninoff.

The *Prelude for Left Hand Alone* is decidedly interesting modernism, and it bespeaks the musical talent and insight of its Russian composer, Scriabin. Cyril Scott's *Prélude solennelle* is similarly meritorious pianoforte material. Karg-Elert is a German composer—born in 1879—whose *Chorale Preludes* for organ are impressionistic but effective.

As for Sergei Rachmaninoff, who does not know the splendid ringing *Prelude in C♯ Minor*, or the more brilliant, but less subtle, *Prelude in G Minor*? These are universally famous, and, while commending them as entirely remarkable compositions, we would nevertheless urge that serious students investigate some of the excellent preludes contained in Rachmaninoff's Opus 23 (ten preludes) and his Opus 32 (thirteen preludes). So far as we know, these exist in foreign editions only. It has been bruited abroad that Mr. Rachmaninoff is a little weary of the over-emphasis which pianists have placed on the two preludes cited above; and to dissipate his weariness we recommend—as we said before—the investigation of some of his other works in this style.

In conclusion, we would beg forgiveness for all sins of omission whatsoever. These were inevitable in view of the brevity of the article. We hope that this occasionally rambling account of the history of the prelude will stimulate the reader to further studies on the same topic, and we feel certain that an enriched knowledge of the beautiful preludes of our musical literature will bring with it a harvest of happiness for everyday life and an awakened sense of the divine power which could create, out of nothingness, the great twin miracles, Music and Man.

Minute Drills in Sharps and Flats

By Lotta A. Belden

The sharps and flats should first of all be copied down in their signature order in each pupil's private note book and learned so that they can be repeated quickly. The pupils may be shown that the order of the flats is the order of the sharps reversed.

The pupil must be taught to distinguish a half step from a whole step, through explaining that the latter covers just twice the distance of the former. Thus, for a whole step one must omit the middle key (be it a black or a white key). Next the pupil plays the different whole and half steps called for.

To teach the pupil to form his own scales, select eight cards numbered respectively 1, 2, 3, 4, 5, 6, 7, 8. Place these in order over the keys of the C scale. Taking this as a model scale let the pupil see just where the half steps occur and then place the cards with the same system of half and whole steps, on another set of keys. He should work out at least three keys in this way at each lesson.

Scales are taught according to the circle of fifths. Let him write down the letters of each scale in his notebook, marking off the tetrachords with a division line. The pupil will also do well to recite the scales orally, prefacing each with its signature.

When keyboard work is begun the fingering is presented in groups 1-2-3, 1-2-3-4, 1-2-3, 1-2-3-4-5. Play the first group holding three keys down, and the second in like manner. Then, using an imaginary keyboard, these fingerings should be used, the pupil reciting the corresponding letters or else the number of the finger he is using. Finger or key should be named before it is made use of.

For learning merely the theory of scales, octave work affords splendid material. For a while minor scales may be learned in this way, while major scales are used for finger work.

When two scales are played in contrary motion the pupil should name the notes played by each of his hands. This is excellent training for rapid thinking and develops the power of concentration.

"Beethoven is one of the best examples of what the commentators mean when they talk about the importance of form in art, as opposed to matter. Beethoven's musical themes are relatively unimportant, compared with what he manages to say with them. They have individuality of course, the quality of persisting in the memory—catchiness, if you like—that no music can afford to do without. Still, it is only rarely that a Beethoven melody has the quality of immediate and arresting beauty that distinguishes a theme like the Prize Song *in 'Die Meistersinger' or the flute solo in Debussy's* L'Apres-midi d'un Faune. *Even the famous final theme of the 'Ninth Symphony,' magnificent as it is, might in other hands come perilously close to being trivial."*—Deems Taylor.

Meddlesome Neighbors

By Ralph Kent Buckland

An egotism of each finger often tends to mar pianistic execution. Even though it is not the one desired and necessary for the striking of the note indicated by the score, it is prone to feel its own importance and to want to occupy the center of activities whenever a motor impulse comes down to the hand. There is an interfering wobble of neighboring digits. They get in one another's way, and what should be clean-cut brilliancy becomes mere cloudy indecision. If the slighted fingers could only be made to keep out of the scene of action for this brief moment, and to allow the important actor full sway, what difficulties would be overcome!

The weight of the arm and careful thought as to the part it plays in finger independence and control must be carefully considered. Then to individualize the fingers! Play any of the scales, the C major scale, for instance, very, very slowly. Let the full weight of the arm fall consciously on each finger as the notes follow upward and back.

This does not mean to press down. If there is any exerted pressure, there will be no benefit derived. It means just the loose, natural weight of the arm—the weight as though the arm were actually cut off at the shoulder and placed on a weighing balance. With persistence one can sense this weight of the arm just as it is, absolutely without muscular pressure. Then, as the weight of the arm is transferred from finger to finger, each in turn receives the full weight of the arm, as though it were the only finger on the hand—as though all the others were cut off. This mental attitude brings about inactivity on the part of the other fingers. They hang lax and lifeless.

The training gained in this drill on slow, single finger, full arm weight, scale practice is transferred to elaborate selections. There is a freer swing to runs, a greater brilliancy to trills, an evener interchange of finger movement in rapid, close finger positions It means tearing down technic to rock bottom, but it pays.

Deceptive Accidentals

By Herman Holzman

A CHORD that bears two notes of adjacent pitch, either one of which is marked by an accidental, is with too many a plague-like impediment to musicianship.

Ex.1

The trouble arises in the fact that it is the custom to place the lowest of the two adjacent notes (in this case, G) to the left of the stem and the higher to the right. Naturally any accidental placed before G or A of the chord appears as though it belonged to the G due to its proximity to this note.

The following is a clarification of such chord construction in a question and answer form.

Question 1—What notes compose the chord?

Answer—Counting from the bottom up, they are G, A and C.

Question 2—Which notes of this chord are on lines and which in spaces?

Answer—G is in the space, and A and C are on the lines.

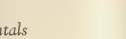
Question 3—Of the accidentals, which are upon the lines or spaces?

Answer—The sharps in this case are both on lines.

Conclusion—Therefore if G is the space, bearing no accidental, and A and C are the lines bearing sharps, the chord, reading from the bottom up, is G-A-sharp and C-sharp. (Execute according to answers.)

Such chord construction hearing accidentals is quite baffling to read at sight; and when such chords appear above or below the staff (on the leger lines) the reading becomes more difficult due to the fact that the leger lines are so short they hardly protrude beyond the circumference of the note. Any accidentals placed before such chords neither touch the leger lines nor appear to be definitely placed. They seem "afloat," so to speak.

Ex.2



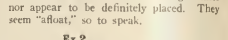
To ascertain whether or not the accidentals are upon the lines or spaces, it is very advisable and practical to extend the leger line in question to the left in such a way as to cross the accidental.

Ex.3

This, then, makes certain whether the "floating accidental" is on the line or in a space.

As a test,

Ex.4



strike these chords upon your piano and see for yourself if at any time you must stop to consider and puzzle over them.

Musical Menus

By Alice Horan McEneny

Omitting practice one day and making it up the next is as harmful for the musical system as going without meals for a day and eating six meals on the following day would be for the physical system. The result is musical indigestion. The proper musical diet should include the following daily menu:

Finger exercises—meat, giving strength and endurance.

Scales—bread, the staff of musical life.

Arpeggios—vegetables, for development.

Etudes—dessert.

Pieces—candy.

These well-balanced rations will build up a perfectly developed musical constitution. But watch that one of them does not too much predominate.

"Early in life I learned that my ear was to be my best teacher and that my highest aim must be to be able to produce a beautiful tone."
—Julia Claussen.

Why An Investment in Music Lessons Always Pays

The Cultural Value of Music

By Christian A. Ruckmick

Professor of Psychology, University of Iowa

THE MONKS of the middle ages used to take daily inventories of their deeds and tried to balance the ledger of their behavior on the debit and credit side of the page. Although with us this is not a daily performance we cast our worldly accounts now and again by asking the practical question, What do I get out of it? For the amount of energy spent, what is the return?"

With some of our enterprises we are, however, less exacting than with others. We should not ordinarily like to be caught with the thought, "What do I get out of Church or Sunday School?" We might be embarrassed to be in the possession of the idea, "What good does it do me to help a child who has fallen in the street?"

And so there are some activities, like music, that have been spared the searching demand of the practically minded to "stand up and deliver the goods." Music is a good in itself. Music, like food, is an essential need of the human being; the former nourishes his mind as the latter nourishes his body. This is axiomatic; whoever doubts it is a fool. Mountains and great areas of water are not practically valuable for agricultural purposes except as one might argue the matter through and now that fertile soil without mountain or sea is an impossibility. There are a few persons, however, who would not admit that mountains and seas are beautiful and desirable. Without argument we might thus say that the human virtues, like capacity for friendship and the ambition to serve, are generally good things. So most people think, without hesitation, that music is a good thing. Music and health are true assets.

Sometimes we take a more generous attitude and do not expect an immediate return. In this light music may seem to be an investment whose income is not to be measured so much in terms of quarterly or annual dividends as in terms of a gradually rising market quotation on the principal as the decades pass. In the long run, with some fluctuation in price, it will make good. It is said that to persons with small means wages must be paid weekly and that, conversely, to persons of large means income is acceptable on an annual basis or even on longer terms. If the analogy holds in the mental life it may be said that to persons of small mental scope, of narrow imagination and of limited store of ideas, the returns on all mental exercises must be immediate, definite and concrete, while to those individuals whose minds have broad vision and a fertile imagination, the outcome of energy directed toward things intellectual is not measured either in pound or in dollars and cents.

"What Are the Facts?

BE THAT AS it may, we do not have to label ourselves narrow or broad, practically or esthetically minded, stupid or wise in order to justify our seeking an answer to the question, "What good is there in music?" This is a scientific age and we are continually asking for facts.

In my own case music came mostly by dire duress. As a child it never occurred to me to ask myself or others, for that matter, the question, "What good is it going to do me?" It might not have been an axiom that music in itself was good, but it was an axiom that such questions from the mouths of children were insolent and were to be treated accordingly. So I implicitly followed the suggestion to practice every day while one of my parents kept account of the time just as faithfully on the other side of the closed door as one of my respected colleagues today keeps time in his position as conductor of the University orchestra. In my memory, at least my beloved parent was as exact with his hour as my esteemed colleague is with his measured beat.

As for the more practical fruits that my music has borne—part of my way through college was paid for by lessons which I gave. My first position as teacher came through intimate associations with a man who recently, as president of one of our most famous New England colleges, mentioned the Sundays "when we were musical together." How shall I evaluate the associated friendships which were formed years ago with professors when I was a student and those formed at present with students now that I am a professor? The man who now shares with me the first stand in the orchestra is a student of mine and there are others everywhere about me on the same common level of human companionship.

Aside from such practical aspects, however, let us examine from a psychological point of view what cultural values are derived from the active pursuit of music. This is the sort of quest which I myself undertake when, as a psychologist, I search my own experience and try in terms of modern experimental facts to fathom the musical mind.

Self Expression

MY FIRST thought is that music gives us a splendid opportunity for self-expression. While many of us do not believe that an out-and-out behaviorism is the best exposition of the human mind, we are convinced, as psychologists, that the mind is an active principle in the world's affairs and in our own lives and that it tends toward motor expression. Psychology more and more aims to give a dynamic interpretation to consciousness. It is an heritage which we have from the writing of Hobbs, Herbart and Bain, and in our own country and generation it is best exemplified in the works of James, Woodworth and Carr. So the old practice of keeping a boy out of mischief by giving him something useful to do is in harmony with James' advice that the best way to break an old undesirable habit is to substitute a new one. Across the classroom, in the college where I attended Professor Jenung's incomparable lectures on literature, was written the phrase, *Qvi novit neque id quod sentit exprimit perinde est ac si nesciret*, which translated reads, *He who knows but does not know how to express that which he knows is as if he did not know.* And so, whenever we give ourselves the opportunity of putting into actual practice that which we think, we are thereby crystallizing the thoughts in our own minds. There is an inherent tendency for every idea to express itself in this way and, unless we give a worthy idea the chance to come cut, society at large may be the loser. In a certain inner sense, after we have given them a sufficient private rehearsal to ourselves, we lose the reflex effect of trying our thoughts out on those around us. It cannot be said, of course, that a person who does not express his thoughts has no thoughts. But contrariwise, is it true that the expression of one's own thought does not provoke other thoughts either in ourselves or in the minds of others?

I sometimes feel that the great composers of music, as a whole, were men of great inner vitality, full of the vim of life and the desire to test out their thoughts. Wagner, from all accounts that we have, was a dynamic personality and so were Beethoven, Mozart, Liszt and Tschaikovsky. In other words music was for these men the instrument of self-expression. We cannot go to their works without reading their characters.

CHRISTIAN A. RUCKMICK

The Essence of the Composition

THAT HIDDEN meaning in the personality of the artist can be found in the compositions of the masters is admirably shown in a reference to Newmarch's "Life and Letters of Tschaikovsky." The almost unfailing presence of a sad motif in most of Tschaikovsky's compositions can be explained, to some extent at least, by the appraisal given to his life in the following sentences:

> "Those menacing blows of fate—like the opening of Beethoven's "Fifth Symphony"—had sounded, although muffled and distant, even on the day of Tschaikovsky's first concert (March 5th); while that intangible and groundless sense of bitterness—that "touch of gall," as he himself calls it—was present even in that triumphant moment when he found himself master of the orchestra and all its tempestuous elements, as though prophetic of those sufferings which overshadowed the last years of his life.
>
> "At the time he did not understand this vague warning; afterwards, when it came back to him, he realized it had been a friendly caution not to continue the chase for fame, not to take up occupations that went against his nature, not to spend his strength upon the attainment of things which would come of themselves, finally, to cling to his true vocation, lest disappointment should await him in the new path he had elected to follow."

Now this brings us to an interesting reflection. It is a bit of a psychological truism that, much as we may try to perform a Beethoven sonata as Beethoven meant to have it interpreted, even allowing for new qualities of sound introduced by modern orchestral instruments, it is impossible to eliminate our own personality in the interpretation. We all think we perceive the same objects but discussion soon reveals, especially as we get older, that objects do not look alike to all of us. The rock of Gibraltar, as seen by a geologist, an artist and a military expert, is three totally different objects. So we need not be afraid that we are

burying ourselves, losing our individuality when we perform any work of classical or modern music. On the other hand, while we try to be fair to the composer, we feel after we have played a solo or conducted an orchestral suite that we have expressed our own thoughts, relieved a multitude of motor tensions and have earned repose that is all the sweeter because of intense effort.

Universal Expression

THIS SUGGESTS my second point. Not only is music a vehicle of self-expression but it is also a repository of human experience. We often go to the classical languages, to chapters in the world's history, to collections of the world's best poetry, and feel that after all we are not as modern today as we think we are. Many of the same problems, trials and tribulations of each one of us are simply repetitions in another atmosphere of much older experiences. This is equally true of music. The great masters have tried to unburden their souls to us and as we play their compositions we feel that they are telling us their thoughts in a language that we can understand. To get the equivalent ideas from a foreign language requires much patient toil with vocabularies, principles of grammar and long lists of exceptions to the rules. But in music we can much more easily learn to appreciate in simple phrases the feelings that the composer wanted us to appreciate and to experience, without knowing the technicalities by means of which these effects are achieved.

When we realize the small amount of physical energy that is required to produce some of these effects we wonder all the more at their results. The late Professor Webster, of Clark University, one of the outstanding authorities on acoustics, has recently estimated that the average speaker's voice has a pressure equal only to a few millionth parts of atmospheric pressure and that ten million cornets played *fortissimo* would produce only one horsepower of sound. On the other hand, Dr. Fletcher who is doing remarkable work in the analysis of sounds of various degrees of intensity estimated that there are only fifteen recognized steps between *pianissimo* and *mezzo-forte* singing, depending somewhat on the quality of sound produced. Taking into consideration, moreover, that only about one thousand steps in pitch variation are used in music, we can hardly understand the great wealth of expression that is the outcome of rhythmical, melodical and harmonical combinations in these elementary factors.

The majestic grandeur of Mozart's *Jupiter Symphony* is as impressive as the Matterhorn; the sweetness of a Haydn sonata is as appealing as the odor of a woodland path in spring. The daintiness of a Bach minuet suggests filigree and ruffle and the nimbleness of long tapering fingers. That is why peasant people without many of the advantages of higher education can enjoy good music. Through the tempo and rhythm of the measure as well as through the changes in tone color itself the most primitive people derive much pleasure. In some cases even extreme mental states such as hypnosis and ecstasy are produced through the aid of accompanying chants and "medicine" songs.

Disciplinary Value

BUT THEN comes another important phase of music: it has disciplinary value. This takes two forms which are naturally somewhat allied. Musical sequences naturally have a high *attentive* value. In other words, it is hard not to attend to music. In fact, the auditory field is all about us—we must hear whether we wish to or not, whereas in the visual field we must needs fixate our eyes and focus our lenses before we get adequate perception. In the second place, in the playing of music there is a certain inner necessity, a rigorous internal requirement, that can not easily be escaped. Let me develop each one of these features separately.

One of the capacities of the normal human mind most highly prized is the concentration of attention. Success everywhere can probably be reduced to *persistent attention to worthwhile ideas.* Some people have the power of attention but nothing valuable to which to attend. As the vernacular has it, they "put their minds" on nonsense. The ideas do not have to be your own; they may be borrowed ideas. But they are attended to and then acted upon as a matter of course, and thus they become assimilated. There are others who have a perfect whirl of ideas, many of them good, but not the ability to entertain them long enough to make anything out of them. They are "flighty" or full of suggestions that are "half-baked." Ideas come and go and lead to nothing further.

One of the peculiar traits of musical passages is that they compel attention. In the performance of music an enormous amount of mental effort is required. In the studies of primitive music made by Stumpf and von Hornbostel it was frequently found that there was an early incentive to music; few tribes exist that have no form of music. From this primitive music to our present forms is a long step and much progress has been made, but the fact remains that we still have many of these primitive tendencies within us. Education no longer means the development of the intellectual functions but the training of the whole man including his instinctive traits. That means furnishing a proper outlet for our primitive tendencies and through them developing the power of attention to the worthwhile matters of life. If there is any doubt in the reader's mind about the concentration of attention at a musical performance let him try to psychologize the attitude of a Galli-Curci during one of her concert appearances, or watch with the psychologist's eye the execution of a Beethoven symphony by the New York Philharmonic Orchestra.

Exact Performance

BESIDES, THERE is the discipline of exact performance. We used to discuss the "formal discipline" derived from learning the exact requirements of a foreign or classical language or from the study of mathematics. The many tenses and moods of the Greek verbs, to say nothing of the irregular forms, the various cases of Latin nouns and adjectives were supposed to engender carefulness and regard for regularity. The point is that there is really nothing more exacting than the requirements of good music played or sung correctly. The rapid changes in key, in tempo, and in phrasing in Clough-Houghton's *The Righteous Branch,* or the swiftly moving *vivace* of a Hungarian rhapsody demand painstaking attention to details.

In our laboratory studies of the vocal vibrato, the regularity of the fluctuation in pitch and intensity, even to the extent of a "parallel vibrato" of both pitch and intensity, is amazingly smooth in the best of our concert singers. This requires infinite care and training at first, and then, like everything else, it becomes second nature. But all along the line, from the amateur musician seriously intent upon the correct interpretation of a symphony, to the highly trained musical expert transposing at sight an orchestral score of a symphony to the exigencies of the piano keyboard, there is an unfailing demand for the most stern discipline of the human mind.

And lastly a factor occurs to me that has not yet been fully developed in our musical thought. From an anthropological point of view the progress in muscular expression of the mind has been in two main directions, the increasing fineness of vocal utterances in speech and song and the deft coördination of finger control. From the first we have gained a highly involved language and musical notation which in turn have had their reflex effect on accurate thinking, and from the second we have derived our complicated material machinery which makes possible the aeroplane and the radio of today. This mechanistic development has also, in turn, developed a more complicated civilization.

The Goal of Sensory Development

LET US TRACE the matter a step further. The cultivation of the human mind and the development of its processes has been very intimately connected with the growth of sensory and motor mechanisms. We are capable, for example, of memorizing music in terms of visual auditory or motor ideas largely because we are endowed with these sensory experiences. And memory, in the last analysis, is nothing but the use of these images for reference to past objects or events: thus memory itself depends on our sense organs and muscles. The same thing applies to other higher mental processes, such as creative imagination, sentiment and thought.

Now in the long run it appears from investigations made on primitive peoples of today that civilized persons are not any better equipped in such sensory capacities as pitch-discrimination than the less cultured people. But we have vastly increased our skilled motor performances mostly in the direction of voice and hand. Our hands have been the chief means of producing mechanical devices which in turn have reflexly influenced our mental processes on the cultural level. Through the development of the voice and speech ideas and concepts have been refined for service in thought. These developments have also resulted in artistic productions of the most detailed sort.

Thus a high degree of vocal and manual training goes hand in hand with cultural refinement. It is so with the human race as a whole; it is so with the individual person. It is my theory, therefore, that the expert musician not only assists in advancing culture in the race but also gathers in himself the ripe fruits of high endeavor. Through the reflex effect of body on mind, to come back to one of our early points, he finds that the more carefully he is trained to produce his thoughts in musical performance the more esthetically refined will his thoughts, in turn, become. We have over-reached ourselves in our educational processes in training only the mental processes. We need more and more to realize that mind and body are intimately related and that we ought therefore to educate voice and hand as well. Perhaps few of us can play twelve to sixteen notes a second, as has been done in experimental investigations. Nor are we as skillful as some of the masters. But we can all be better than we are.

Damrosch on Digital Dexterity

WALTER DAMROSCH, the veteran conductor of the New York Symphony Orchestra, writes delightfully in "My Musical Life" of one of his intimate friends, the noted Saint-Saëns, as an instance of the dexterity of the fingers in playing the piano. He narrates the following experience:

"This is the way it should be played, Saint-Saëns said, as he sat down at the piano and proceeded to let his fingers, though still clad in gray lisle gloves, run up the keys with incredible swiftness, like little gray mice. This extreme dexterity never left him. I had heard him but a month before at a musical given by Widor in his honor, in which Saint-Saëns played the piano part in his own *Septet with Trumpet.* His fingers literally ran away with him, and every time there was a quick passage he accelerated the tempo to such an extent that the other players simply had to scramble after him as best they could."

The whole burden of my song then is that there is a firm psychological foundation for the cultural value of music in the balanced education of the entire man. Not mind only, nor body only, are trained. When both mind and body collaborate in a united program such as many of the arts, and especially music, afford, then we are on the right road to solid culture.

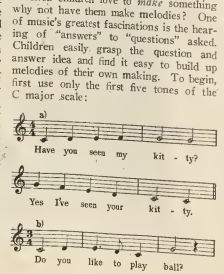
SELF-TEST QUESTIONS ON MR. RUCKMICK'S ARTICLE

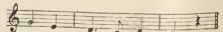
1. *Why is there the necessity, in uncultivated minds, for "quick returns"?*
2. *In what sense is music "the repository of human experience?"*
3. *In what two ways is music of disciplinary value?*
4. *What particular phases of music demand exactitude?*
5. *How may digital dexterity quicken the mental processes?*

What Children Love

By HAZEL HAWKINS-DAVIDSON

SINCE children love to *make* something why not have them make melodies? One of music's greatest fascinations is the hearing of "answers" to "questions" asked. Children easily grasp the question and answer idea and find it easy to build up melodies of their own making. To begin, first use only the first five tones of the C major scale:





The child need not try at first to write out melodies or figure out time values but just *play* in the same *swing* in which the question is asked. Later he can be taught the home (tonic) and half way home (dominant) chords. Then he learns that the questions end on one of the half-way chord tones, that the answers always want to come to an end on the tonic and that questions like to fill two measures (as do likewise answers).

He may then be led still further into harmony and form, but just this much gives him a knowledge which is of great value in interpretation.

"Popular music, after all, is only familiar music."—THEODORE THOMAS.

Turning Failure Into Fortune

An Interview With the Distinguished Pianist, Teacher and Composer

VERNON SPENCER

"A student must make up his mind whether he is willing to give his 'all in all' for musical success."

"I had none of the alluring methods that are now used to coax children on to musical interest."

"ONLY THE fact that the editor of ETUDE has persuaded me that some of the experiences I had at the outstart of my career would prove stimulating to the thousands of young men and young women who aspire to success in music has induced me to relate a few incidents which hitherto have never been told and which, however bitter they may have been at the time, represent conquests over obstacles, upon which I have always looked with pride.

"One of the first steps in the career of a student must be that of introspection. A student must make up his mind whether he is willing to give his 'all in all' for musical success. Frequently even talented persons should be deterred from taking up a musical career, because of some physical disability that would prevent them from achieving success. Two cases of this nature come to my mind at the moment. One is of a young woman, who had a cleft palate, studying with a view to entering opera. The other is to me rather a humorous request that I received over the telephone some time ago, from a unknown lady, as to whether her daughter could play the piano, with a stiff right leg. On informing the lady that it is more usual to play the piano with the fingers than with the leg, she explained that an accident had made it impossible for the girl to sit at the piano and reach the pedals, as she could not bend her knee. My suggestion that she study the violin met with, however, no approval. I refused to encourage the young woman in any way. Subsequently I learned that she was studying with a teacher who had made light of her very evident difficulty.

Answering the "Urge"

"STUDENTS in this category are, themselves, very largely to blame for any lack of success. Their desire to become musicians often over-weighs all other considerations. However, if the student is thoroughly convinced that music, of all the arts and all the professions and all the human activities, is the one thing which will bring him the greatest life-joy, if he is resolved that he will not be discouraged by any form of privation or any amount of hard work, if he has brought his mind to see that results cannot come immediately, but may entail years of waiting, then, and only then, should he determine to take up music as a career, rather than as the most delightful avocation in the world.

"My first recollection of an interest in music is the influence of my father who often felicitously said that he could play any instrument and, occasionally, even the fool. When I was a child, I lived in the northwestern section of England, in a little town called Workington, near Carlisle. The musical advantages in this district, at that time, apart from an annual Eisteddfod, were practically nil. Of course there was an inherent love for music, but there were very few means of expressing it. The so-called cottage organ, or, as it is known in England, "the American organ," was found in many homes.

"Dry" Methods of Former Days

"THERE were comparatively few pianos. On the whole the musical soil was very thin and at the best almost sterile. My father was self-taught, and had his own ideas about musical instruction. I had none of the alluring methods that are now used to coax children on to musical interest. There were no musical "sweet-meats" prepared for me. His idea was that I was to use the keyboard as a kind of technical tread-mill on which to perform scales and various exercises. This I did for at least several years. Perhaps unconsciously I did lay a kind of technical foundation for which I ought to be very grateful; but at the same time I realize that my youth would have been much more delightful if I had had the musical materials and attractive juvenile methods provided for the children of this day.

"My next teacher was the proprietor of a music store who added to his income by giving lessons in the store itself. His studio was virtually the window of the shop, and while he was giving a lesson there was almost always a jeering audience of the pupil's friends on the outside. It was, to say the least, somewhat disconcerting, while one was trying to play a scale, to have one's chum shout outside of the window, "My word, look at 'im—a regular girl 'e is!" Fortunately the proprietor of the music store had an advancement in life. One day the Barnum & Bailey circus was exhibiting near the town, he had an opportunity to go with the circus as a trombone player, and my lessons with him came to a sudden end.

"These were then followed for some time by lessons from an old organist who came from the neighboring town of Keswick, some twenty-five miles away. The elderly gentleman was often extremely tired when he came to the house for a lesson. This "professor's" method of teaching was, to say the least, peculiar. When he came he would assign me a Czerny exercise and tell me to play it fifty times, or some other extraordinary figure. He would then make himself comfortable upon the sofa, put his handkerchief over his head and go off to sleep. Often he was very much surprised with the great rapidity with which I was able to get through the fifty repetitions. Sometimes a not too careful auditing was made by the performer. This was better than having no lessons at all, and I never

betrayed the "professor's" five o'clock snoozes to my parents, because I was really getting assignments of excellent material, though very little instruction as to how the material should be played.

Trying Piano Tuning

"ABOUT this time my father received an appointment as sub-editor of a paper published in Sunderland, on the east coast of England, which had the advantage of taking me to a very much larger community where it was possible for me to hear more music and receive different instruction. With this new position, which pointed to a more ambitious future for my father, our family means were reduced, and for the time being my father, with typical British thoroughness, conceived the idea that it would be a good thing for me, if I was to become a pianist, to know how to tune a piano. Therefore I was informally apprenticed to an itinerant tuner who found his chief inspiration in the bottle. Whenever he needed a little change he would go to the nearest public house and collect it by tuning the piano. I tagged around after him and naturally learned but little. This lasted a few weeks. Father's idea was that, if a violinist was obliged to tune his violin, a pianist should certainly be able to tune his piano. Alas, I never rose to the heights of a journeyman tuner!

"My next lessons were with a Dutch 'cellist, who was a very excellent musician and orchestra player, but who knew nothing about the piano. I remember the first assignment was (of all things) Beethoven's *E-flat Major Concerto*. I was in no way prepared even to dream of attempting such an ambitious work, and the only tangible results of these lessons from this man, who shortly disappeared from town, is a score of the concerto which I still possess. At the top of the score, written in script are the words, "Bravo, Beethoven, Bravo!" written by my teacher, at this time. Enthusiasm for the composer, but hardly for the performer.

"In the meantime my general education had proceeded apace as in the case of all English boys. At the age of fourteen I had had my introduction to German, French, Gaelic and Icelandic, and had aspirations to become fluent in these languages, as well as in music. My mind was very active and I wanted to know everything and turned in every direction for information, wherever I could find it. I studied harmony and composition almost entirely by myself, and before I was sixteen had published a large number of hymns, Sunday School anthems and a cantata.

"All the time our frail family exchequer still obliged me to struggle at almost every step. My father was a genius as a writer. He was so absorbed in the artistic and professional side of his career that the idea of making money was alien to him. In some way I managed to get together enough money to study with various teachers for short periods, only to discover that some of them knew even less about the art than I had acquired in the time I had devoted to self study. This was discouraging, and I realized that the time had come in my life when, if I expected to do anything of any consequence, I would have to break from home ties and travel along new roads.

An Inspiring Book

"JUST AT THIS time I happened to read that extraordinary book by Amy Fay, "Music Study in Germany." Amy Fay, as so many of the ETUDE readers will know, was a pupil of Franz Liszt, Tausig, Kullak and Deppe. However well she may have played, she had an extraordinary gift with her pen, and she wrote such graphic descriptions of her glorious student days in Germany that I was fired with the ambition to go to Germany. At first it seemed almost like an ambition to go to Mars, it was so far away. There was only one way in which it could be accomplished, and that was to sell the family piano. After a conference with my father and mother they consented to this, much to my delight. I had made, however, one serious mistake. Amy Fay had written her book several decades before the time when I read it. I had not realized that the entire economic situation throughout the world naturally had brought about an inevitable increase in the cost of living. The costs that Amy Fay had stated in her book were those of another day.

In Germany

"WE GOT fifty pounds sterling (two hundred and fifty dollars) for the piano, seemingly a huge amount. With the capital in my pocket I set out to Germany to spend a year. My destination was the Leipzig Conservatory. I started out from home with a little tin trunk, a large assortment of music and a small assortment of clothes, plus a fruit-cake that my mother had prepared for my forthcoming birthday. The captain of a little coal steamer, known as the Sauber, took me to Hamburg, and the fare was $2.50. When I got to Hamburg I traveled to Leipzig, fourth class, sitting on my trunk all the way. A fourth class car at that time in Germany resembled the baggage cars in America of today. There were no seats, but a various assortment of cheeses, mouth-organs, farm-produce and concertinas, being taken from town to town. The journey took seventeen hours.

"I arrived at Leipzig at midnight, placed my trunk in a little hotel near the station, and went out to see the town. Unfortunately I had made no note of the name of the hotel, or its location, and I soon became utterly lost. I made the acquaintance of an obliging young fellow and told him that my hotel was near the railroad station. Then I discovered there were three railroad stations. We visited them, but with no success. The only possible way to find my trunk was to go to the police station and wait until morning when the registration slips came in from the hotels. In this way I found my baggage. Thus my first night in Germany was spent in a police station—a fact which I carefully concealed from my family.

"The next day I got a little room, five flights up, for less than five dollars a month, including breakfast. You see, I had only two hundred and fifty dollars to last me for the whole year, including lessons and all other expenses. The next day I went to the conservatory and registered for every accessible subject, taking each week two lessons on the piano, two lessons in harmony, two lessons on the organ, one in composition, and various collateral subjects.

Fifteen Cents per Day

"THE RAILROAD FARE and the conservatory fees had already made inroads upon my little capital, and it was necessary for me to rearrange my budget. This enabled me to pay the magnificent sum of fifteen cents a day for my meals. It seems incredible, but this was the schedule upon which I survived almost without exception for a whole year.

"The teachers at the conservatory not only appreciated the ability which I had at the time, as well as talent, but they were also enthusiastic about the intensity of my ambitions and my insatiable desire to work. Here the teacher of composition was the great Jadassohn. He was a very kind, considerate man, with an optimistic outlook upon life. He appreciated industry, but was hardly prepared for the industry I was only too anxious to give. In three lessons I did sixty-five exercises in harmony and surprised him very much.

"At this time I was also studying organ. It was very necessary for me to get time for organ practice, and with the other work that I was doing it was very difficult for me to keep up with the allotment which Homeyer had given me. The only way in which I could do this was to watch for every opportunity to get hold of the university organ. I found that very frequently the person who had the first period of the day, or eight o'clock in the morning, would be absent and if I got at the keyboard at seven o'clock I would be able to get in two hours at the organ. There was an organist named Nuss, the son of a famous Jewish organist, who evidently had the same idea. One bitter cold morning I went to the university at seven o'clock. At eight o'clock Nuss came in and with an exclamation said to me, "Have you been sitting here all night?"

A Teaching Career Opens

"AT LEIPZIG I also studied composition with Reinecke and piano with Ruthard. The end of the year came, and my father was very anxious to have me come home, largely for financial reasons; but I determined to keep on and refused to go back. Finally my money got down to the pitiful sum of fifty cents. With this I advertised for pupils in English. The landlady extended credit for a month. By a fortunate turn I was able to secure a class in the Berlitz Method, and taught eighty-five hours a week at thirty-five cents an hour. The union scale in many trades in America now, is from forty to forty-six hours a week. I virtually doubled the union working time, but this financial aid enabled me to remain another year.

"Fortunately for me, Robert Teichmueller was then in the ascendency at Leipzig. He was a very remarkable teacher of pianoforte, one of the greatest pedagogues that ever lived, and was a very close friend of mine. I became assistant to Teichmueller after two years and this virtually ended my struggles, because my financial problems were practically over. I taught twenty-six pupils at six marks a lesson and made therefore about forty dollars a week. In those days this sum was a handsome income in Germany. I remained in Leipsig eight years.

Five O'Clock Lessons

"JADASSOHN continued to give me lessons in harmony in his home. He told me to come at five o'clock on Sunday for my lesson. I arrived at five o'clock and found the servant in great consternation, saying that I had disappointed the master. My mistake was that Jadassohn meant five o'clock in the morning, and not five o'clock in the afternoon. Thereafter I always arrived at five o'clock in the morning.

"I was very ambitious and did quite a little writing for the *Neue Zeitschrift für Musik*, the same paper founded by Robert Schumann. While there I had many distinguished pupils, including the celebrated conductor Albert Coates. In 1903 I left Leipzig to go to Chicago, where I taught and was engaged as a critic on two newspapers. Then I went to the Nebraska Wesleyan University of Music in Lincoln, Nebraska, and stayed there for five years.

"The enormous musical talent to be found in the western part of the United States has made a profound impression upon me. Here were the children of pioneers with original ideas, huge energy and high ideals. I left Nebraska for Berlin, Germany, where I remained for four years, returning to Los Angeles, which is my home at the present time."

SELF TEST QUESTIONS ON MR. SPENCER'S ARTICLE

1. *When should the "urge" to become a musician be followed?*
2. *Compare the teaching methods of the days of the early part of this article with those of today.*
3. *What makes Amy Fay's "Music Study in Germany" such an interesting book?*

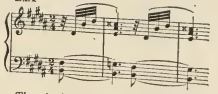
A Rhythmic Problem

By CHARLES KNETZGER

THE LITTLE *Reverie* of Richard Strauss, Op. 9, No. 4, called *Träumerei*, is one of the most popular of his short compositions. It is much more complicated than Schumann's *Träumerei* and presents a number of problems, both from the point of rhythm and of interpretation.

The group of 32nd notes occurring in the right hand in the opening measure, and frequently repeated during the course of the piece, is often incorrectly rendered by pupils who play the notes as if they formed a broken or arpeggio-like chord. These little notes may well be played somewhat hurriedly, with a slight pause on the following chord; but they should not sound merely like grace notes or a chord with an arpeggio sign before it:

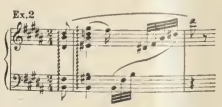
Ex.1



The rhythm of the four thirty-second-note groups should be brought out distinctly like four even taps.

In the succeeding measures arpeggio-like chords occur and should be played according to notation:

Ex.2



These chords extend through both staves and are to be played evenly, in succession, from the lowest in the bass to the highest in the treble. The melody note in the soprano occurs on the beat, the others being played slightly beforehand.

"Interpretation is based upon knowledge which every earnest pupil may acquire by sincere study, and it is that alone which distinguishes his music from the rest."—PETRUZZA.

To Make Weak Fingers Curve at the First Joint

By LARELDA BREISTER

WHEN your teacher in school asks the class to march forward, in which direction do you go, Jimmy?

"Why, ahead!"

Now, in piano playing, too, you always go ahead. So bring your fingers up and forward. You must be the captain of your ten soldiers. Whenever they fall back, say, *forward, march!* and then see how quickly they obey!

An Appreciation of Schubert

An Editorial

By H. L. MENCKEN

REPRODUCED, BY PERMISSION, FROM
The American Mercury

Henry Louis Mencken, author and editor, was born in Baltimore, Maryland, September 12, 1880. Beginning as a reporter in 1899, his rise was rapid till, in 1903, he became city editor of the "Baltimore Morning Herald"; in 1905, editor of the "Evening Herald"; in 1906, on the staff of the Baltimore "Sun"; in 1919, on the "Evening Sun." He was literary critic of "The Smart Set" from 1908 to 1923; has been contributing editor to "The Nation" since 1921; and editor of "The American Mercury" since 1923. He is the author of many books and has done many translations. Among his books are: "Ventures in Verse," "George Bernard Shaw, His Plays," "A Little Book in C Major," and a series of treatises on "The American Language."

FRANZ SCHUBERT, at least in Anglo-Saxondom, has evaded the indignity of too much popularity. Even his lovely "Serenade," perhaps the most moving love-song ever written, has escaped being mauled at weddings in the manner of Mendelssohn's march from "A Midsummer Night's Dream" and Wagner's from "Lohengrin." It is familiar, but not threadbare: I have listened to it within the past week with new delight in its noble and poignant melody, its rhythmic and harmonic ingenuity, its indescribable Schubertian flavor. Nor is there anything stale about nine-tenths of his piano music, or the songs. The former is played very little—far, far too little. The latter are yowled in all the music studios of the world, but the populace remains unaware of them, and so they manage to hold their dignity and charm. Perhaps "The Erl King" and "Who is Sylvia?" have got upon the air by now, but surely not many of the remaining six hundred.

Schubert, indeed, was far too fine an artist to write for the mob. When he tried to do it in the theater he failed miserably, and more than once he even failed in the concert-hall. There is the case, for example, of "Heidenröslein," to Goethe's words. Goethe wrote them in 1773 and J. F. Reichardt set them in 1793. In 1815, a year after Reichardt's death, Schubert made a new setting. Was it better—that is, considering the homely words? No; it was harder to sing, but not better. Twelve years later the text was reset again by Heinrich Werner, a composer so obscure that even Grove's Dictionary is silent about him, but a man, obviously, with all the gift for simple, transparent melody of a Friedrich Silcher. When "Heidenröslein" is sung today it is to Werner's melody, not Schubert's.

Hundreds of Works Unknown

GREAT STRETCHES of Schubert's music, indeed, remain almost unknown, even to musicians. Perhaps a hundred of his songs are heard regularly in the concert-hall; the rest get upon programmes only rarely. Of his chamber music little is heard at all, not even the two superb piano trios and the quintette with the two 'cellos. Of his symphonies the orchestras play the Unfinished incessantly—but never too often!—and the huge C major now and then, but the Tragic only once in a blue moon. Yet the Tragic remains one of Schubert's masterpieces, and in its slow movement, at least, it rises to the full height of the Unfinished. There are not six such slow movements in the whole range of music. It has an eloquence that has never been surpassed, not even by Beethoven, but there is no rhetoric in it, no heroics, no exhibitionism. It begins quietly and simply and it passes out in a whisper, but its beauty remains overwhelming. I defy anyone with ears to listen to it without being moved profoundly, as by the spectacle of great grief.

Schubert paid the price that all artists pay for trying to improve upon the world made by the gods. "My compositions," he once wrote in his dairy, "spring from my sorrow." Biographers, finding that sorrow in the lives of their victims, search for its sources in objective experience. They hunt, commonly, for the woman. Thus such a colossus as Beethoven is explained in terms of the trashy Giulietta Guicciardi. It is not necessary to resort to these puerilities. The life of an artist is a life of frustrations and disasters. Storms rage endlessly within his own soul. His quest is for the perfect beauty that is always elusive, always just beyond the sky-rim. He tries to contrive what the gods themselves have failed to contrive. When, in some moment of great illumination, he comes within reach of his heart's desire, his happiness is of a kind never experienced by ordinary men, nor even suspected, but that happens only seldom. More often he falls short, and in his falling short there is agony almost beyond endurance.

We know little directly about what Schubert thought of his compositions. He was, for a musician, strangely reserved. But indirectly there is the legend that, in his last days, he thought of taking lessons in counterpoint from Simon Sechter. The story has always appealed pleasantly to the musical biographers; mainly asses, they delight in discovering deficiencies in artists. My guess is that Schubert, if he actually proposed to seek the studio of Sechter, did it in a sportive spirit. Going to school to a pedant would have appealed charmingly to his sardonic humor. What Sechter had to teach him was precisely what an Arnold Bennett might have taught Joseph Conrad, no less and no more.

HENRY L. MENCKEN

Schubert the Contrapuntist

IT IS ASTONISHING how voluptuously criticism cherishes imbecilities. This notion that Schubert lacked skill at counterpoint seems destined to go on afflicting his fame forever, despite the plain evidence to the contrary in his most familiar works. How can anyone believe it who has so much as glanced at the score of the Unfinished? That score is quite as remarkable for its adroit and lovely combinations of melodies as it is for its magnificent modulations. It is seldom that one is heard alone. They come in two by two, and they are woven into a fabric that is at once simple and complicated, and always beautiful. Here is contrapuntal writing at its very best, for the means are concealed by a perfect effect. Here is the complete antithesis of the sort of counterpoint that is taught by the Sechters.

No doubt the superstition that Schubert had no skill at polyphony gets some support from the plain fact that he seldom wrote a formal fugue. There is one at the end of his cantata, "Miriams Siegesgesang," and in his last year he wrote another for piano duet. But the strict form was out of accord with the natural bent of his invention: he did not think of terse, epigrammatic subjects, as Bach did and Beethoven afterward; he thought of complete melodies, the most ravishing ever heard in this world. It would be hard to imagine him making anything of the four austere notes which Beethoven turned into the first movement of the C minor symphony. He would have gone on to develop them melodically before ever he set himself to manipulating them contrapuntally. But that was not a sign of his inferiority to Beethoven; it was, in its way, a sign of his superiority. He was infinitely below old Ludwig as a technician; he lacked the sheer brain-power that went into such masterpieces as the first movement and the *allegretto* of the Seventh. Such dizzy feats of pure craftsmanship were beyond him. But where he fell short as an artisan he was unsurpassed as an artist. He invented more beautiful musical ideas in his thirty-one years than even Mozart or Haydn, and he proclaimed them with an instinctive skill that was certainly not inferior to any mere virtuosity, however dazzling and however profound.

Instinctive Completeness

THIS INSTINCTIVE skill is visible quite as clearly in his counterpoint as it is in his harmony. Throwing off the pedantic fetters that bound even Bach, he

got into polyphony all the ease and naturalness of simple melody. His subjects and counter-subjects are never tortured to meet the rules; they flow on with a grace like that of wheat rippled by the wind. The defect of prettiness is not in them. They show, at their most trivial, all the fine dignity of Schubert the man. Beautiful always in their simple statement, they take on fresh and ever more enchanting beauties when one supports another. There are passages in the Unfinished, especially in the first movement, that are almost unparalleled in music, and there are passages equally fine in compositions that are seldom heard, notably the quintette. When Schubert died the art of writing thus seemed to pass out of the world. It was not until the colossal figure of Brahms arose that it found another master.

Godlike Failures

SCHUBERT DIED on November 19, 1828, a hundred years ago. No man of his generation remains more alive today. He was, to music, its great heart, as Beethoven was its great mind. All the rest begin to seem a bit archaic, but he continues to be a contemporary. He was essentially a modern, though he was born in the Eighteenth Century. In his earliest compositions there was something far beyond the naive idiom of Mozart and Haydn. Already in "The Erl King" there was an echo of Beethoven's fury; later on it was to be transformed into a quieter mood, but one none the less austere. The man lived his inner life upon a high level. Outwardly a simple and unpretentious fellow, and condemned by poverty to an uneventful routine, he yet walked with the gods. His contacts with the world brought him only defeat and dismay. He failed at all the enterprises whereby the musicians of his day got fame and money. But out of every failure there flowed a masterpiece.

THE GREAT HALL OF THE SCHUBERT SONG FESTIVAL, VIENNA, AS SEEN BY THE ARTIST OF THE *Vienna Neuest Nachrichten.*

In all the history of music there has never been another man of such stupendous natural talents. It would be difficult, indeed, to match him in any of the other fine arts. He was the artist *par excellence,* moved by a powerful instinct to create beauty, and equipped by a prodigal nature with the precise and perfect tools. The gabble about his defective training probably comes down to us from his innocent friends and fellows in Vienna. They never estimated him at his true stature, but they at least saw that there was something extraordinary and even miraculous about him —that what he did could lay far beyond the common bounds of cause and effect. We know next to nothing about his mental processes. He was surrounded by third-raters, who noted with wonder how savagely he worked, how many hours a day he put in at his writing-table, and what wonders he achieved, but were too dull to be interested in what went on inside his head. Schubert himself was silent on that subject. From him there issued not even the fragmentary revelation that came from Mozart. All we know is that his ideas flowed like a cataract—that he knew nothing of Beethoven's tortured wooing of beauty—that his first thoughts, more often than not, were complete, perfect and incomparable.

Art that Conceals the Artisan

DEAD A HUNDRED YEARS, he remains in his peculiarly exhilarating and lovely way the greatest of them all. No composer of the first rank has failed to surpass him in this way or that, but he stands above all of them as a contriver of sheer beauty, as a maker of music in the purest sense. There is no more smell of the lamp in his work than there is in the lyrics of Shakespeare. It is infinitely artless and spontaneous. But in its artlessness there is no sign of that intellectual poverty which so often shows itself, for example, in Haydn. Few composers, not even Beethoven and Bach, have been so seldom banal. He can be repetitious and even tedious, but it seems a sheer impossibility for him to be obvious or hollow. Such defects get into works of art when the composer's lust to create is unaccompanied by a sufficiency of sound and charming ideas. But Schubert never lacked ideas. Within the limits of his interests and curiosities he hatched more good ideas in his thirty-one years than all the rest of mankind has hatched since the beginning of time.

Music is kind to its disciples. When they bring high talents to its service they are not forgotten. They survive among the durably salient men, the really great men, the remembered men. Schubert belongs in that rare and enviable company. Life used him harshly, but time has made up for it. Dead a century, he lives on. He is one of the great glories of the human race.

SELF-TEST QUESTIONS ON MR. MENCKEN'S ARTICLE

1. *What is the reason for Schubert's lack of popularity with the "musical mob?"*
2. *In what way is the life of the artist quite sure to be a personal disappointment?*
3. *What is the chief characteristic of Schubert's counterpoint?*
4. *In what way does Schubert's particular talent excel?*

A Musical Story

By ADA E. CAMPBELL

AN ANALYSIS of a piece always aids in its mastery. The young pupil might be told that his piece is a short story just like the ones in his school reader. The name of the piece is the title of the story. There are paragraphs, sentences, capital letters (accents), periods and commas all the way through the piece.

The pupil, with the teacher's help, finds these places and marks them. After one or two illustrations as to what is meant by analyzing in this manner the teacher finds the child very anxious to show how easily he can do it by himself. Interest stimulated by the child's own achievements brings the largest results.

Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

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

MUSIC is, as has often been said, a sense art. Yet music also owns an intellectual stimulus and appeal and an underlying spiritual content which no other art can claim. The music of Johannes Brahms combines, to our way of thinking, a most perfect example of an allied trinity of artistic expressiveness. Because of this he may be called the "crown and climax" of the Romanticists. And, too, we can find in Brahms' use of shifted and crossed rhythms an augury of the rhythmic trend of the modernist.

Brahms owns the inheritance of Bach and Beethoven. Hadow tells us that "he claims the counterpoint of the former and the structure of the latter." Not only has he entered into this inheritance, but "he has put their legacies to interest," writes Hadow, "and has enriched the world with an augmentation of their wealth. He is no mere Alexandrine, no grammarian poet, content to accumulate with a patient and laborious industry the gifts that have been lavished by a previous age. The artistic heritage is not won by right of labor, and its dynasty falls only to those who are born in the purple. Erudition, in short, may copy the work of Genius; but Genius alone can develop it."

Sometimes the first audition of a Brahms' work may not reveal its greatest beauties. It is not necessarily a complexity of design which prevents an appreciation but rather a complete absorption. A first glance into a treasure chest may not reveal the intricacies of beauty which that coffer may contain. So with Brahms the richness of his musical thought requires more than a transitory hearing.

There is no place where the music of this master should prove more appreciable than through the medium of the phonograph. Its expressive potentialities yield and reyield this wealth of pattern and thought, with each successive audition. The spiritual qualities unfold in the manner of the rose, petal by petal, until a blossom of the fullest beauty is revealed—a blossom, however, unlike the rose in that it is ephemeral neither in its existence nor in its appeal.

An Epic Achievement

THE RECENT issue of Brahms' "Violin Concerto," performed by Fritz Kreisler with Leo Blech and the Berlin Stage Opera Orchestra, marks an epic achievement in recording. This great violinist, now at the crowning height of his career, is revealed at his best. There is a confident glow of superior artistry in this set of discs. The whole thing is built up by Kreisler in the manner of an architectural structure of superior beauty. Only once or twice do the difficulties of Brahms' violin writing become obvious to the listener in his excellent performance. There are, however, always points which will be criticized in the finest rendition which finds an enduring existence such as recording gives. The repetitive possibilities permit those who are captious to discover that some other interpreter would have done better here and there. Personally we feel the remarkable achievement of this recording deserves to be enjoyed for its splendid worth. One may better seek an enduring friendship with Brahms' music than become critical in the analyses of a worthy interpreter's work. We doubt whether a finer player than Kreisler could have been chosen for this concerto. This work is issued on five twelve-inch discs as set number M. 35.

From the National Gramophonic Society in London was recently received another interesting Brahms' work. This was his *Sextet in G major,* Opus 36. It is well recorded and most commendably interpreted by the reinforced Spencer Dyke Quartet. Here is a work of extremely elaborate polyphonic structure but definitely imbued with a spiritual beauty and an absorbing intellectuality. It would seem impossible for anyone to comprehend its intricacy of thought upon a single presentation. But, if one does not hear all the melodies at once, it is "for the simple reason of their abundance." But for all of this, this work is not merely a scholastic concept. It is the work of a master craftsman who has been touched by the wand of inspiration. You may, if you will, claim that it has an appeal more intellectual than sensuous. But it is none the less a definite appeal. Those who enjoy score-reading will find by so doing a closer and immediate intimacy with this work.

Briefly analyzing this *Sextet,* the first movement is conceived in the manner of a musical dialogue. The *Scherzo* or second movement is characteristic of Brahms who could not always be jocular. It is a serious expression with only the underlying rhythm and a short section of broad humor to establish its appellation. There is a thought ful beauty and an introspective quality to the third movement. The last movement is the only truly emotional one of this work. Here Brahms casts aside his seriousness and becomes quite gay. There are four twelve-inch discs in this set, numbers 105-108.

A Debussy "Swan Song"

ONE OF Debussy's last works was a sonata for flute, viola and harp. It is a work which was conceived somewhat in the style of Rameau or Couperin. An expression in the miniature, embodying simplicity of thought, this sonata does not attempt to equal his larger works. It is, in fact, a reproduction of the subjectivity of thought which we encounter in his songs.

It is written with characteristic finesse and refinement and with a charm and grace which it would be difficult for the most captious to eschew. There is a wistful quality in its serenity of thought and a spiritual subjectivity which might be said to outline Debussy's alliance with that unknown world of eternal sleep; for it was next to the last work he wrote before his untimely end. This sonata is well interpreted and recorded. It is played by M. Moise, M. Ginot and Mlle. Laskine. It is a work which, because of its intimacy of concept, gains in recording, since it permits a closer proximity between the listener and the composer. It was recorded by the French Odeon Company on three ten-inch discs.

The Schubert Centenary rounded out with the issue of his *C Major Quintet,* Opus 163, and his *Octet in F Major,* Opus 166. The former, one of the greatest works of its kind in existence, is written for string quarter with an added 'cello. It was

(*Continued on page 59*)

DEPARTMENT OF

BANDS AND ORCHESTRAS

Conducted Monthly By

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

The Cornet and Trumpet in Band and Orchestra

THE THINKING bandmaster of today is striving to attain in his ensemble beauty of tone rather than mere brilliancy. With this object in mind the use of high pitch has been universally abolished; the thin-toned Eb cornet has been relegated to the discard, and the shrill, nerve-racking Eb clarinet is rapidly following its relative of the brass section.

In the campaign to raise the musical and instrumental standard of the amateur bands of America, due consideration must be given to the right place and correct use of the cornet and trumpet.

We know that the trumpet is an instrument of antiquity while the cornet is an instrument of rather recent development. The trumpet has been in use since early Biblical times, though it attained its present worth only in recent years—having reached its greatest development, by the addition of valves, at about the same time that the cornet was developed.

Valves were first applied to the various brass instruments—making possible the performance of chromatic passages—during the nineteenth century. This was accomplished by the Prussian bandmaster, Wilhelm Wieprecht.

The trumpet was originally much longer than the Bb trumpet, which is now used almost exclusively. The compositions of the earlier symphonic writers specify trumpets F, E, D and other keys. The present orchestral trumpeter transposes these parts to the Bb instrument.

The trumpet which was most widely employed in the large orchestras was the large instrument pitched in F. This instrument had the same pitch and range as the French horn in F, its basic open tone being the F below the staff. By reason of the great length of tubing, it had a wide range of harmonics. Above the 7th, a scale of open tones could be played. That is, F, G, A, Bb, C, D, and so forth, above the Eb (fourth space), could be played open, thus requiring a very sure embouchure.

This instrument possessed a large tone of noble, heroic and majestic character, but due to the difficulty of performance in the upper register—where so many trumpet parts lie—it has been almost wholly displaced by the smaller instrument in Bb.

Prima-donna of the Brass Band

IT WAS shortly after the development of valved instruments that Sarrus, a French bandmaster, developed a family of brass instruments called Saxhorns. Included among these was the cornet (or Bb soprano Saxhorn) which, though of the same pitch as the Bb trumpet, had a larger tubing which was conical throughout the greater part of its length. This gave to the cornet a fuller and much more mellow and suave quality of tone. In consequence, it immediately became the prima-donna of the brass band.

In the band many of the leading arias, melodies and obbligatos are allotted to members of the brass section, and the cornet, by reason of its great flexibility and full pleasing quality of tone, is peculiarly fitted for the leadership of the brass choir. The symphony orchestra, on the contrary, employes the brass choir largely in percussive passages and as inner harmonic voices. The trumpet (together with the trombone) is particularly effective when so used and is the logical soprano of the brass choir of the large orchestra.

Many symphonic and operatic composers have required both trumpets and cornets in the performance of their scores—the cornets for melodic passages and the trumpets for passages where the trumpet tone is preferable.

In the band the only logical instrument for first position in the brass section is the cornet. It surpasses the trumpet in mellowness and purity of tone, in flexibility, in coloring and in ease of articulation. The trumpet peculiarly excels in fanfares and in passages requiring especial brilliancy, but it should be allotted the leading melody only occasionally for the purpose of securing contrast. The trumpet *should not* be used for playing either *solo cornet or first cornet* parts.

No great bandmaster has employed the trumpet except on trumpet parts. Generally a proportion of four or more cornets to two trumpets has been used. Gilmore, Godfrey, Sousa, Pares, Pryor, Goldman, Innes and Conway have all set this example.

Cornet Soloists

NO TRUMPET soloists have been engaged with any of these bands, cornet soloists being obtained instead. We can readily recall a great host of artists who have won fame as cornet soloists—Jules Levy, Mathew Arbuckle, Paris Chambers, Herbert L. Clarke, Herman Bellstedt, Bowen Church, Alessandro Liberati, Steve Crean, Walter Emerson, John Dolan, Frank Simon, Bohumir Kryl, Del Staigers, William Tong and countless others.

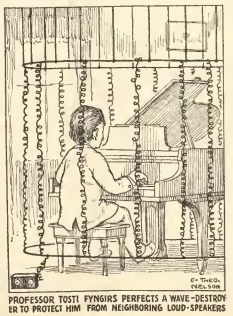
How many trumpeters ever gained so much renown and public favor as any of these? Such great artists as Solomon (of the London Symphony Orchestra) and Edward Llewellyn (of the Chicago Symphony Orchestra) could easily have done so. They chose instead to play trumpet in these great orchestras and forego the career of soloists.

When the present age of jazz was inaugurated the trumpet was adopted by the multitudinous jazz orchestras because of its piercing, strident quality of tone. Since these organizations were given a great deal of publicity, the instrument manufacturers began to make and advertise trumpets more extensively than cornets. Theater orchestra leaders began—without any rhyme or reason—to follow the example of the jazzists. Unfortunately, the amateur bandsmen displayed as little judgment as the orchestra leaders and permitted themselves to be led astray by the advertisements of the manufacturers.

Now that the peak of blah-blah, wow-wow, laughing, braying, moaning, hiccoughing jazz has been reached and passed and dance music is again beginning to sound like something more than petulant rhythm, jazz leaders are beginning to discover that the cornet is a far more satisfactory instrument to employ in a small ensemble.

A large number of high school bands use a trumpet on the first chair of the cornet section—to the great detriment of the ensemble. These players and bandmasters seem to rate the judgment of a jazz leader more highly than the well-founded judgment and artistic taste of a Sousa or Goldman. The writer once heard a great concert band, of foreign origin, which employed trumpets to the entire exclusion of cornets—but he trusts that his ears may never again be assailed by such a shell-shocking barrage of sound.

I was assisting in the judging of one of the state band contests recently when Edwin Frank Goldman, conductor of the famous Goldman Band, was asked to judge the class of soloists on brass instruments. At its conclusion Mr. Goldman stated that he "had heard several very meritorious cornet solos—but they were all played on the trumpet." He stated that they would have sounded much better if played on the cornet and that the players could have played them much more easily on that instrument — indeed, that they were greatly handicapping themselves by the use of the trumpet.



PROFESSOR TOSTI FYNGIRS PERFECTS A WAVE-DESTROYER TO PROTECT HIM FROM NEIGHBORING LOUD-SPEAKERS

Solos of Clarke, Levy, Bellstedt, Arban, Hoch and other writers were intended for the cornet and are far less pleasing when played on the trumpet, while such numbers as Nevin's *Rosary,* Bartlett's *A Dream,* the aria from "Roberto," and similar numbers become almost a travesty, when played on the trumpet.

The progressive bandmaster should insist upon the use of the cornet for the performance of first parts and for solos. He may sometimes find it necessary to use the trumpet for these parts, since the players have provided themselves with this instrument, but he should use his influence to popularize the cornet and give it the preference in his organization.

The trumpet has an important place in the large symphony orchestras, but there is absolutely no reason for members of high school and other amateur bands purchasing trumpets except from a desire to play only second and third parts.

The trumpet, as leader of the brass section, is permissible in a small carnival or circus band of the blatant variety for the reason that three trumpets can produce as much atmospheric disturbance as five cornets. A thinking bandmaster will scarcely accept such bands as a standard.

Bandmasters should use their influence to induce players to provide themselves with instruments best suited to their purpose. With the coöperation of all ambitious bandmasters the cornet will soon again assume its rightful place in our bands—with a consequent improvement in the band tone.

The player who desires to become a first-chair performer or soloist in a band will do well to devote his time to the study of the cornet. Should he later wish to engage in symphony work he can readily adapt himself to the trumpet.

The Art of Substitution

By ROBERT PRICE

FORTUNATE is the orchestra leader who has learned the secret of clever makeshifts. Especially true is this of school supervisors and those who work in rural communities where the available players are usually not the well-rounded group needed for an ideal orchestration. It is surprising what a little scheming can do in transforming the common violin-cornet-saxophone-piano aggregation into an artistic, harmonically balanced whole, to be used as a firm basis upon which to build a more efficient organization.

We shall start with the double-bass. A common substitute here is the bass horn. A tuba, a baritone or even an extra trombone may be used quite efficiently. Perhaps, too, one may be lucky enough to find a B-flat bass saxophone. (It is assumed that the reader is familiar with the proper transpositions necessary.) If none of these instruments is available, the part may be played on a reed organ, on a harmonium or even quite effectively on the lowest register of the piano by a player other than the accompanist.

Cellists are frequently missing. Here a C-melody saxophone or, better, an E-flat alto saxophone or, best of all, a B-flat tenor saxophone can be put on the cello part. With none of these available, the never-failing reed organ or the harmonium may be worked judiciously.

Viola players are even more scarce. Fortunately, however, many orchestrations provide for this exigency by including substitute third violin parts which are quite effective. Or, if necessary, the conductor can transpose the viola score for the lower range of the violin.

(*Continued on page 53*)

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

Music for Sub-Normal Children of the Public Schools

By WILLEM VAN DE WALL

THE GENERAL school program of today has been criticized for its over-emphasis of the purely intellectual and the purely physical training of youth and for its serious neglect of a third fully as important an aspect of the individual, namely, his emotional nature. In as far as insufficient attention is paid to the proper development and fusing of these three elements, the child fails to obtain a well-balanced, thorough education.

The rapidly developing art and science of systematic personality development and reconstruction points with apprehension to this grave omission in the bringing up of youth, which jeopardizes the homogeneous socialized development of many children and leaves room for their enmeshing themselves in pernicious anti-social and a-social habits, traits, preferences and practices.

Institutions sheltering, treating and disciplining the socially-wrecked house an appalling number of public school and college graduates, whose earlier or later downfall was caused not so much by physical, intellectual and vocational deficiencies as by their emotional immaturity, weakness and perversion or emotional lopsidedness and over expression.

Conditions in College and High School

IN THE colleges and universities are found a rather surprising number of students whose emotional tendencies, of lofty as well as reprehensible nature, exert a destructive tyranny over their physical and intellectual powers. This functional lack of balance, if not recognized and remedied at an early date, is liable to cause grave disturbances, breakdowns and catastrophies sooner or later.

As to the high schools, boys and girls in the adolescent period of emotional conflict and struggle often go through dangerous valleys of despondency and soar to equally perilous heights of elation. They are sometimes found at the brink of breakdowns or they actually do collapse, without any serious indication of such change for the worse having found expression in their school reports. Many of these unfortunate failures have been called brilliant students. Indeed, they have made high marks. But these evaluations of the purely intellectual status and achievements of the individual have failed to consider the condition of the entire personality and to bring to light grave emotional disturbances which suddenly obliterate what has been acquired intellectually.

The Deviating Child

THERE IS found in every grade school a number of deviating children who, on account of their peculiarities, do not keep up with the step nor follow in the direction of their classes and who become obstacles to the normal progress of these classes. These children were segregated in special classes for two reasons: (1) to permit the regular classes to proceed unimpeded, and (2) to allow for special efforts to make the most of the deviator's possibilities and preserve and prepare him, if possible, for a useful place in organized society.

When dropped from such division the deviating child tends to become an inhabitant and victim of the no-man's-land of no school, no vacation, no job, no future. Often he is finally stranded as a misfit or an undesirable in one or another of the public institutions, a burden upon society.

These children have in common with the collegiate and high-school breakdowns identical emotional and other functional deficiencies which cause all of them earlier or later to fail.

The general problem before us is, "What can the school system do to prevent or minimize such breakdowns?" Also "What can it contribute to the improvement of the vital efficiency of those tending toward incompetency?" Our special problem is, "What may be expected from music in this particular treatment of the ungraded, retarded and deficient children?"

The Psychiatric Approach

THE RETARDATION and the obstructing conduct of these children is symptomatic of physical, emotional, intellectual and social conflicts, deficiencies, weaknesses and pathological conditions of which the children are the victims.

Before any purposeful method of improvement of pedagogy can be attempted, the physical, emotional, intellectual and social status of the child has to be ascertained in order to have the causes of his deficiency established and the particular line of treatment and education prescribed.

For this reason a diagnostic class is the first consideration. The child is studied by the psychiatric staff, consisting of the psychiatrist, the psychologist, the social worker or visiting teacher and the teacher.

It is suggested that he be kept in this class until it can be ascertained in which one of the following groups he should properly be placed: the physically handicapped, the mentally deficient, the psychopathic.

After assignment to the special group to which he belongs, he is treated and educated in accordance with the special principles and methods, both medical and pedagogical, which this group demands.

Until such classification is made the ungraded classes will remain hopeless educational and disciplinarian propositions for school administrators, teachers and, last but not least, the children themselves.

The curriculum of these classes should be flexible and based upon the limitations and possibilities of each group as a whole and the capabilities and needs of each individual in particular. The ultimate social and industrial usefulness of each pupil ought to be kept in mind constantly. Thus the goal of the ungraded classes should be the child's straightening out *medically*, first of all; his ultimate return to regular classes, his training in vocational or industrial lines, and as a part of the physio-psycho-therapeutical work, the development of pleasant moods and dispositions, and feelings of security, success and satisfaction. This last point is of great importance, because many of the retarded, problematic or handicapped children are liable to suffer from a sense of inferiority caused by their early academic social setbacks, a tendency which operates as a strong factor in much of their problematic conduct.

Stimulation Through Music

THE GREAT significance of music for the ungraded classes is, that, if applied sagaciously, it offers opportunities to all the types of handicapped children to partake in a socializing activity which they naturally crave and which permits them to express (instead of repress) some of their youthful longings for spontaneous and, at times, exuberant release of emotional energy. It also allows them emotional quiet if this is their need, or, again, satisfies to some extent their desire for stress.

The ungraded children facing at the outset of the struggle for existence continuous conflict and defeat, are in dire need of moral support. It is the music teacher's privilege and duty to give that to them by giving them what music in itself promises—an attractive and emotionally full and constructive music hour.

What further has music to offer? Our ungraded children, it may be said, have been less favored by Providence with vital energies than the more fortunate brothers and sisters who left them behind. The retarded children incline to be sooner exhausted organically and functionally. To function even as well as some of them do they have with less inherent strength to struggle against their own organic, functional and social impediments. To overcome themselves, their physical lagging, emotional spasms of indifference, as well as restlessness, their mental inertia and socially often unfavorable environment, they need continuous physical, emotional, intellectual and social stimulation and support which the music session can supply in considerable measure.

Dormant Powers Aroused

MUSIC HAS been found to increase general physiological activity and thus to increase the impulse to become active. Music, the chosen language of many of the instinctive urges, has been noted to increase the mental functioning in general, cause a direct feeling of satisfaction, increase imagination, suggest moods personally and communally beneficial. Its practice draws on forms of communication within the power of the most handicapped as well as the most intact individual, and it has a fascinating message for them all, not only musical *per se*, but of ideas and ideals of the most varying esthetic content.

The handicapped child has another dire need, that is, the need of the company of healthy inspiring personalities which attract him as does a magnet and share with him a great love for an idealistic activity. Such a personality will be his ideal. He will breathe and feel and think and act and improve, drawing from her energy, leaning on her mentally, following her example. Music is the bridge between the strong, the weak, the normal, the abnormal, the retarded and the progressive, the isolated and the social, between the emotional impulse and the esthetic deed. The competent music-loving, child-loving music teacher, prepared and willing to cooperate with the medical educational authorities, is the preferred guide of the retarded child. She has within her the ability to bring about through her work with handicapped children as much of an improvement as may be possible with the inherent capabilities of each individual child.

The Program of Musical Activities

AN APPROXIMATE music program arranged to achieve these ends is suggested along the following lines:

Length of session, from twenty to thirty minutes.

Frequency of session, daily at least once.

The musical grouping of children according to their natural endowment and therapeutic compensatory trend.

For those who can carry a tune, the beautiful singing of as many inspiring, lovely songs as possible.

Sight-reading and sight-singing only for those who can carry it and will have a use for it.

Music appreciation which will not stifle but develop individual and original musical imagination and convictions and which will have a practical bearing on the children's own music work.

Rhythmic floor work as much as possible for all who can possibly partake, despite physical handicaps, beginning with the simple kindergarten rhythmics and including eurythmic and esthetic, natural and social dancing.

Toy symphony and regular orchestra or band work in as far as the individual is endowed and generally suited for it.

Creative music work, including the making of instruments as planned by the Coleman system; the composition of little poems, songs and tunes, not so much for the sake of technical perfection as for the unburdening of the soul through such avenues.

Musical dramatic activities, from dramatization of songs to the performance of little plays, with music, song and dance, are strongly recommended, because there is no other activity which will enlist to such an extent the combined physical, mental and social potentialities of the ungraded child, appealing at the same time to his natural inclinations and to the therapeutic trend to overcome his own peculiar weakness.

Related Activities

THE PROGRAM should encourage the practice of individual forms of music making, which, although not taught in class, may be proper and dear to an individual child—such as playing the ocarina, mouth-harmonica, ukulele, mandolin or even the jew's-harp. Although the

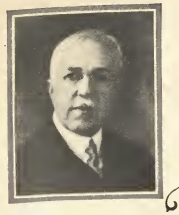
(*Continued on page 53*)

The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



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

MEMORY PROCESSES

Please advise me about memorizing. I do not visualize my music, but after I have learned the notes, with fingering, I find that I can play a piece automatically without the notes. I can memorize Chopin, Mozart and Beethoven very quickly; but no matter how well I master Bach with the notes I seem always to stumble. I have a good technical background, but I will not be satisfied until I can memorize Bach's harder works.—A. M. J.

We may distinguish four types of memory work, namely, the visual, the muscular, the structural and the interpretative. Let us examine these types in order.

By *visual* memory is generally understood the power of recalling the exact notation of a given piece on the printed page. Here a factor notation is introduced which is only a working symbol of the music and not the music itself. Hence, although many players rely largely upon it, it should be regarded, in my opinion, merely as a temporary aid to memory, to be dispensed with when memorization has become complete and automatic.

Another species of visual memory, however, is concerned with the sight of the motions made by fingers or arm. This species is closely allied to the second type, muscular memory.

Muscular memory is the retaining in the mind of the muscular movements employed in playing the directions taken by each finger and the distance it should go for each new key, the arm adjustments necessary and all such muscle play. This species is, therefore, solely occupied with technical details.

A knowledge of the *structure* of the chords, of the phases and finally of the piece as a whole is an immense advantage in memorizing. Just as, in visiting a city with which you are unfamiliar, you will feel more confidence in your whereabouts if you have studied a map of its streets in advance, so a clear idea of how the details of a piece are articulated unifies these details in your mind. This type of memory work presupposes, of course, a working knowledge of musical theory which should indeed be every pianist's possession.

Interpretative memory assumes a clear conception of how the *thought* of a piece is developed, how each phrase mounts up to its climax, how various phrases and sections are dynamically related and how the piece is made a consistent entity by a gradual growth of interest from the beginning to the very end.

In the ideal memorization of a piece the second type, concerned with the mechanism, is combined in equal proportions with the fourth or strictly musical type. In this way the pianist, having made sure of his muscular movements, may properly subordinate these to that element of expression which should be his chief aim. If the visual memory be added, so much the better; and certainly a familiarity with the structural details will still further insure self-confidence.

Let me add that, to gain such a mastery, time and patience should be unlimited, especially in dealing with the complexities of the polyphonic school to which Bach belongs. Concentrate on single measures or phrases until you are able to trace each one out by making the proper motions on top of the keys, without sounding them. Gradually put measures and phrases together in the same careful manner, until your grasp over the entire situation is complete. And do not imagine that the work ends here: for a piece must be studied and re-studied often many times before that surety is attained which should invariably precede public performance.

A PROSPECTIVE TEACHER

I would like to start teaching soon. I have read music magazines, especially THE ETUDE, and many books on music. I took lessons four and a half years and have studied many classics and modern piano compositions.

1. Am I capable of teaching? Will you kindly furnish names of books for me to read on the subject?

2. What would be the most suitable books on which to start beginners?

3. I feel that to teach in my home would cause people to have more respect for me than they would have if I travelled about from house to house. However, I am positive that I could obtain many more pupils if I did the latter. One teacher informed me (she has forty pupils, taught in their own homes) that pupils take the slightest occasion to escape lessons when they come to her but that, when she goes to them, all this is avoided. I am twenty but am often taken for sixteen. Is this a disadvantage, as some have suggested?—E. B. B.

(1) I see no objection to your starting to teach, provided that you continue to build up your own technic and general musical knowledge. You should study musical theory—especially harmony and form—also books on the subject of piano teaching. For these purposes I suggest Preston Ware Orem's *Harmony for Beginners*, Stuart MacPherson's *Form in Music* and my own *Piano Teaching—its Principles and Problems*.

(2) *Music Play for Every Day*, recently published by the Presser Company, is an ideal book for young beginners. John Williams' *First Year at the Piano* is also valuable. Then there is the comprehensive and thorough *Standard Graded Course*, by W. S. B. Mathews, in ten books.

(3) There are advantages in either method. If you teach in your own studio, you have all your materials ready to hand, and can also save time by scheduling one pupil directly after another. On the other hand going to the pupils' houses gives you outdoor exercise and also shows you under just what conditions each pupil practices. Why not try both ways, teaching some pupils at your own studio and some outside?

When teaching at your home you can solve the problem of lost lessons by charging for them, unless you have been duly notified well in advance, say, the day before. A firm stand taken on this matter will save you constant trouble and irritation.

As to your youthful appearance, this ought not to be a serious drawback if you can once get a start and if your patrons grow to have confidence in your instructions. Don't worry! Time will soon enough remedy the defect of extreme youth!

SLOW OR RAPID ADVANCEMENT?

Which do you consider best for pupils, to advance them rather slowly or to push them rapidly ahead?

I recently heard a little girl who has studied for two years and is advanced to the fifth grade. She lives on a farm and has to help her folks a great deal. During the busy season she even has had to miss several lessons. She likes music but has no extreme talent. What is the best thing to do when a pupil of that sort comes to you from another teacher.—R. R.

Unless the pupil whom you mention is a heaven-sent genius, like Mozart or Raphael, she has been rushed altogether unwisely, since it is incredible that she should properly cover five grades in two years, especially when so handicapped. A pupil should be carried along as quickly as she can to master not simply the notes but also all details of technic, fingering and expression, *but no more quickly*.

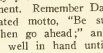
A pupil who has been pushed too rapidly is a difficult problem, for she naturally resents being "put back to the beginning"—or, in other words, being drilled on fundamentals which have been grossly neglected and which *must* be understood if she is ever to play decently. Take care not to discourage such a one by giving extremely easy material; but, while assigning music that is fairly hard for her to read, keep her at work on technical exercises that will build up the needed foundation.

You are wise in judging that thoroughness is vastly preferable to mere rapidity of advancement. Remember Davy Crockett's celebrated motto, "Be sure you're right and then go ahead;" and so keep your pupils well in hand until you are confident that they are prepared for loftier flights.

NOTATION PROBLEMS

(1) How is the following played?

Ex.1



Is the first note struck twice?

(2) In writing out intervals of scales,

Ex.2

how do you obtain the correct number of half steps in the diminished third on the tonic of G flat?—N. J.

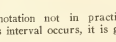
(1) The first note is struck but once and is held through the time of the second. Two parts are involved, each two beats in length, the one consisting of a sustained half-note and the other of two quarter-notes. But, since both of these parts start on the same beat, the two D's occur at the same time.

(2) Theoretically, the upper note of a diminished third from Gb is B *treble flat*

Ex.3

a notation not in practical use. When this interval occurs, it is generally written so:

Ex.4



in its harmonic form.

USES OF THE SOFT PEDAL

Should you use the soft pedal along with the loud pedal when playing loud chords? I have never been told to use the soft pedal with any piece.—M. E. B.

The two pedals may be used at the same time with perfect propriety, since their mechanisms are entirely different; but you certainly would not press down the soft pedal when playing loud chords, since one of its functions is to soften the tone.

Reserve the soft pedal for pianissimo passages where a delicate, mystic tone is desired or for echoing passages where it will help to give the needed contrast. Observe that it is seldom used for single chorus, since its chief office is to give a new quality of tone to an entire passage.

Generally speaking I should not employ the soft pedal in playing the earlier music, say written before 1800; and in modern music I should use it only when prescribed by the sign *una corda* or when a contrasting pianissimo passage plainly demands it. *Una corda* which is a sign to press the soft pedal down is regularly followed by the sign *t. c.* which is a sign to release it.

THE REED ORGAN

A young teacher (O. F.) asks about reed organ material for a pupil to whom he has already given Presser's *Beginners' Book*. He is anxious to find pieces that are adapted to the instrument and that are at the same time of good quality. He says:

> I should like to give him the easier classics, such as Schumann's *Kinderstücke*, if they will fit into the organ compass. My problem is to choose for him something that is easy, yet not "easy sounding" nor yet "high hat."

A good course for reed organ pupils is the *Practical Method*, Op. 249, by Louis Köhler, of which the three books (which can be purchased either together or separately) cover the ground from the very beginning to a considerable advancement. Occasionally some of the studies or pieces should be omitted as not effective on the organ.

Organ pieces should, as a rule, emphasize melody and harmony, rather than rhythmic accent; and those of a sustained character are especially desirable. As to compass, remember that the early classics were written for a short keyboard and that most elementary music occupies only the middle register. Many of the Schumann pieces which you mention, for instance, are well adapted to the reed organ. Examples of simple music may be found in the works of Bach, Handel, Haydn, Mozart and Beethoven, many of which

(*Continued on page 63*)

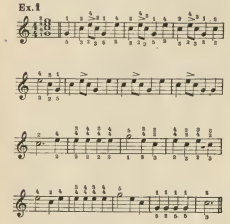
The Bugle Calls for Technic

By Arthur A. Schwarz

No "tune" is more vital to the boy and girl of to-day than the Bugle Calls. Then, why not the Bugle Calls for technic? The teacher can give the Bugle Calls in the different keys, a simple matter, since the tunes are based upon some form of the triad. Here the pupil may be shown how to transpose by the simple means of holding the chord and slipping one finger at a time up a half tone.

Here is what can be done with the *Reveille*:

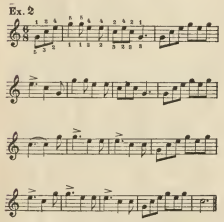
Ex. 1



The left hand is first played an octave lower, the teacher saying, "That sounds the way one feels when he has to get up at that hour." The first chord is depressed without sounding the notes, and, during the exercise, all notes are held after they have been sounded. Different rhythms, such as are suggested in Philipp's *Complete School of Technic* may be tried, and the pupil should finally play the notes of the *Call* in the form of an arpeggio.

Taps is another fine Bugle Call that affords technical training, and the marching melody that is played in the Scout's parades is excellent. Here you have it, and a good rollicking tune it is.

Ex. 2



This tune is not easy to play, holding down each note, but, like other Bugle Calls, it will be learned with pleasure.

When I was in the army I taught these tunes to some soldiers who could not read a note, giving them to each one in a different key. I even checked a real fight between two huskies who accused each other of playing "that thing wrong, I tell ya," by explaining that both were playing the tunes right, but that I had taught it to each in a different key. So we all puffed a "fag," and no casualties took place. Although I did not win the Noble Peace Prize for averting a private war, I did learn that the Bugle Calls could be used for technic.

Better Use of Pedal

By Esther Haas

So many, especially young players, spoil the sound of what would otherwise be beautiful music by the wrong use of the pedal.

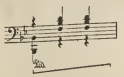
On some pianos there are only two pedals, the soft and damper. The damper pedal is not really a loud pedal, although in sustaining a chord it produces a louder sound than if no pedal is used.

Some pianos have three pedals, the two just mentioned and a practice pedal.

The damper pedal should be pressed down when the first tone is struck but released before the next is sounded, unless the second tone is the same or in harmony with the first. Then the pedal is sustained through these notes and released just before the harmony changes.

Holding the pedal with tones of different harmonies produces a discord by running several tones together.

A good way for young musicians to understand the use of the pedal is to take a piece where the bass has a tone followed by chords. For example:



Press the pedal on octave B-flat in bass and sustain the tone through the two chords, releasing the pedal before striking the next chord. Pedal marks are used in some pieces to designate where the pedal should be pressed down and released.

Soft pedals are used for expression effects and for accompanying a singer.

A MASTER ORCHESTRA

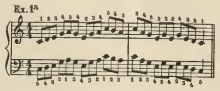
The amusing and interesting picture was made for M. Epstein of the Beethoven Conservatory of Music, in St. Louis. The following masters are playing in the imaginary ensemble: Raff, von Bulow, Schumann, Gounod, Rubinstein, Moszkowski, Wagner, Brahms, Saint-Saens, Scharwenka, Godard, Verdi and Goldmark. Can you pick them out?

Three Effective Exercises

By W. A. Hansen

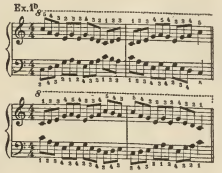
Infinitely more benefit can be derived from practicing a few comparatively simple exercises in the proper manner than by rapidly and carelessly wading through volumes of studies. The following exercise will strengthen the fingers and make them supple and independent. It is also good as an exercise in extension and for flexibility of the hand. If practiced carefully it will produce excellent results.

Ex. 1a



Practice each hand separately at first and in all keys, both major and minor. Play slowly and loudly and do not forget to touch key bottom. In the course of time you may gradually increase the speed and vary the quality and the volume of the tone. After a few weeks try to practice rapidly, both legato and staccato. Then play with both hands together, first in parallel motion, then in contrary motion, as follows:

Ex. 1b



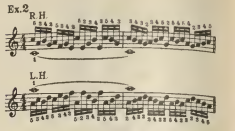
If you have been looking for an exercise to make your thumbs more nimble and dextrous, use the following fingering for a number of weeks:

R. H. 12313212313 2 1321313132
1231431341 43 1431314143
L. H. 13213131312 3 1231313123
1431413141 23 1341414123

Then note improvement in your scale and arpeggio playing.

The second exercise is not easy, but it is remarkably effective:

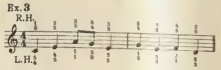
Ex. 2



Practice slowly and heavily at first, each hand separately. And do not forget that it is impossible to obtain the best results unless you play the exercise in all the keys. Note how the weak fingers gain strength and suppleness. This is excellent preparatory material for the playing of double thirds, one of the bugbears of thousands of pupils. At the same time it is a valuable exercise in extension and for cultivating the side motion of the fingers. Practice legato and staccato. Avoid excessive fatigue. This exercise will also serve as excellent preliminary work before grappling with Chopin's "Butterfly" Etude.

The third figure is an exercise for developing flexibility of the fingers and hands:

Ex. 3



Play both legato and staccato in all the keys; and do not forget to vary frequently the quality and the volume of the tone.

Above all bear in mind at all times that even technical exercises can and must be played *beautifully*.

To Mothers of Music Pupils

By Florence Ellis Shelby

If the practice hour is made to seem of real value in the eyes of the child—if, for instance, each quarter of an hour of earnest practice means a penny in his pocket—he will be led to gain a real enthusiasm for learning his lesson. There is even an incentive to practice fifteen minutes extra if thereby he can proudly produce a whole *nickel* for his day's work.

Another "bargain" that has worked amazingly well with a certain small daughter is being allowed to sit up fifteen minutes after her bed-time for every quarter hour she practices of her own accord beyond the required hour-a-day.

Again the mother may carry enthusiasm to the pupil by sitting down in the room and asking to hear "what daughter has for her next lesson," be it scales or what not. She is not to criticize, however, but merely to say, at the right time, "That's fine! I just hope you surprise Prof. Music-teacher next week!" Enthusiasm is always contagious, especially in youth.

Little pleasant ruses of this sort may easily be multiplied to suit individual cases. And they are oh, so much wiser than nagging and punishment—or a neglected lesson. Too many mothers learn to "play the grouch," while Johnnie or Susie is learning to play the violin or piano.

We are living in a contrapuntal age. Perpendicular harmony no longer interests us—even perpendicular dissonance has lost its fascination.—Marion Bauer.

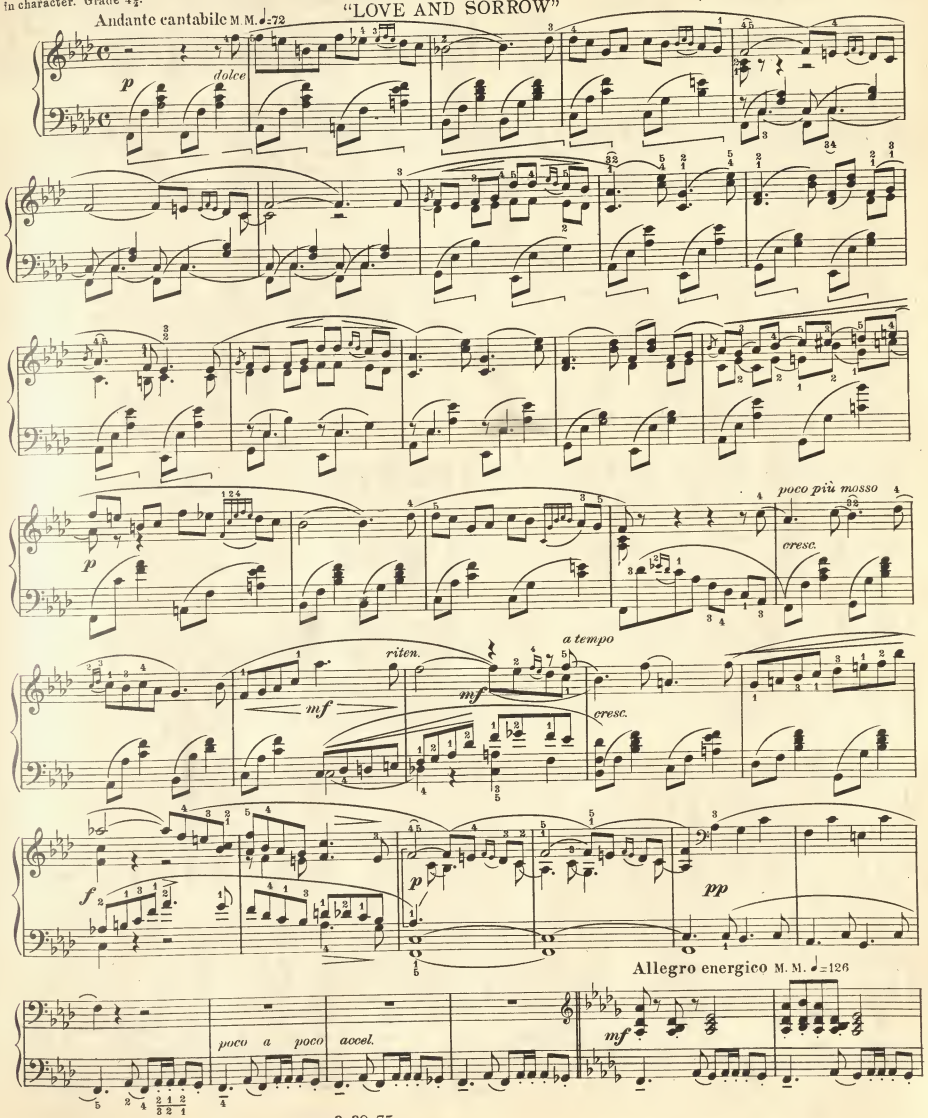
CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS

ROMANCE

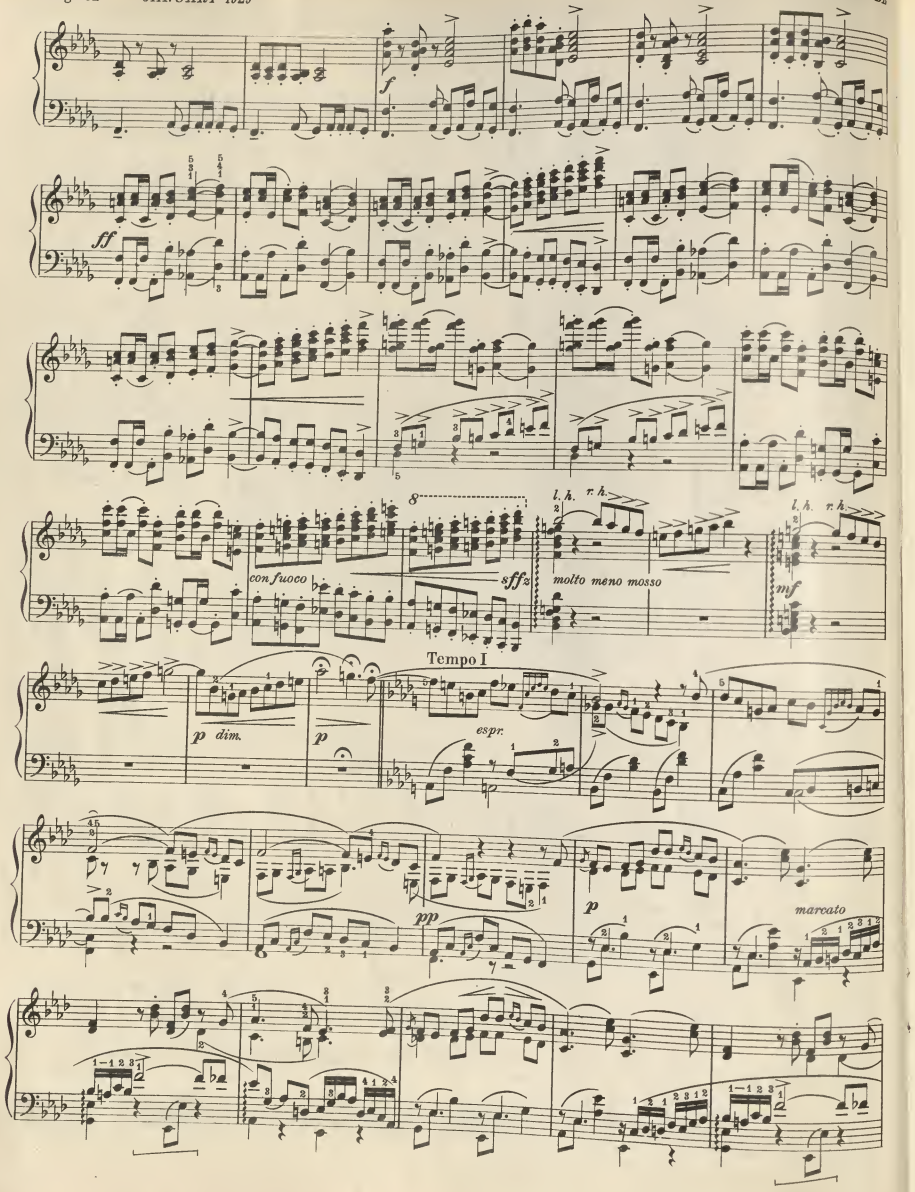
"LOVE AND SORROW"

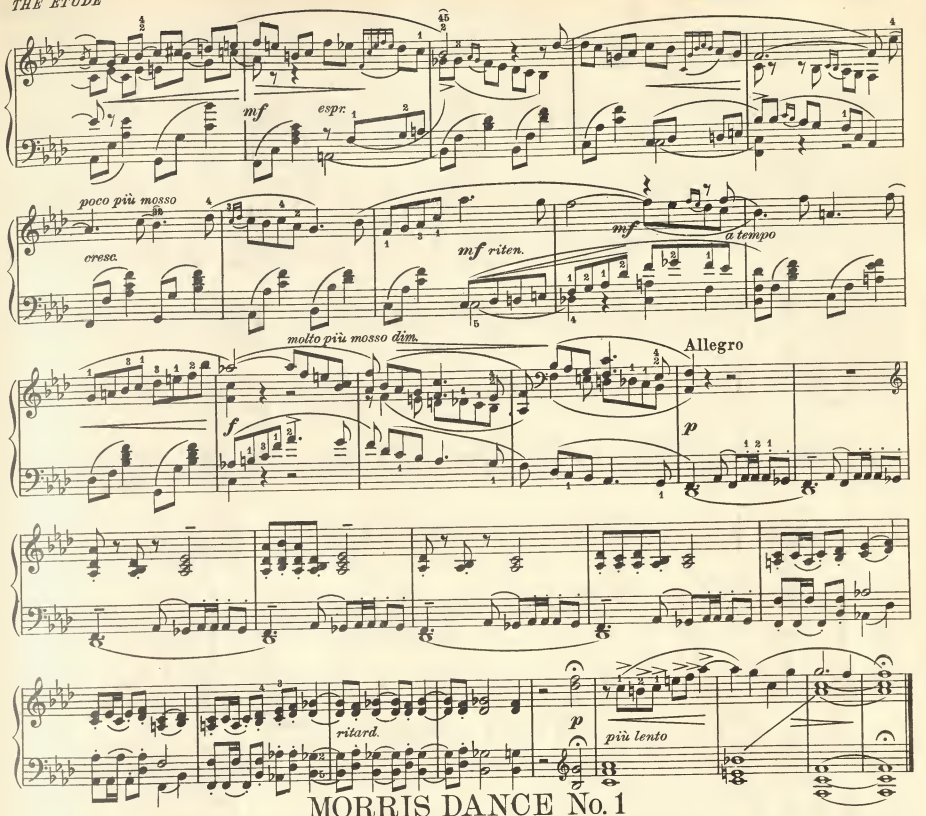
P. TSCHAÏKOWSKY, Op. 5

A lovely inspiration, almost orchestral in character. Grade 4½.



Other Music Sections in this issue on pages 3, 39, 75.



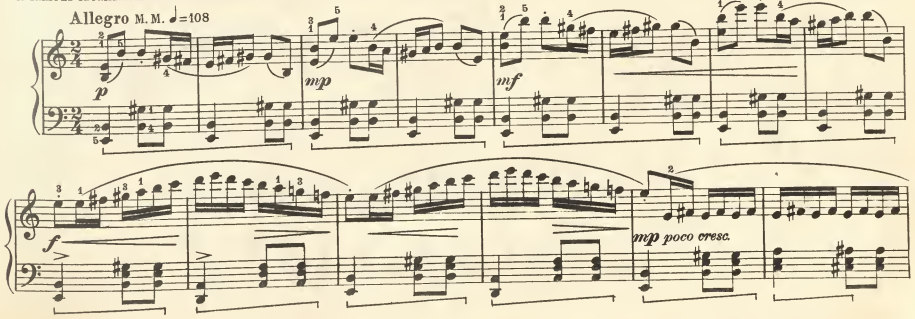


MORRIS DANCE No. 1

from THREE DANCES from "HENRY VIII"

EDWARD GERMAN

A famous idealization of one of the old English dance forms. Grade 4.



DANCE

cresc. *poco* *mf* *poco cresc.* *Last time to Coda* (2nd. time *f*) *D.S.*

CODA Presto *ff*

GAVOTTE

(BOURÉE)

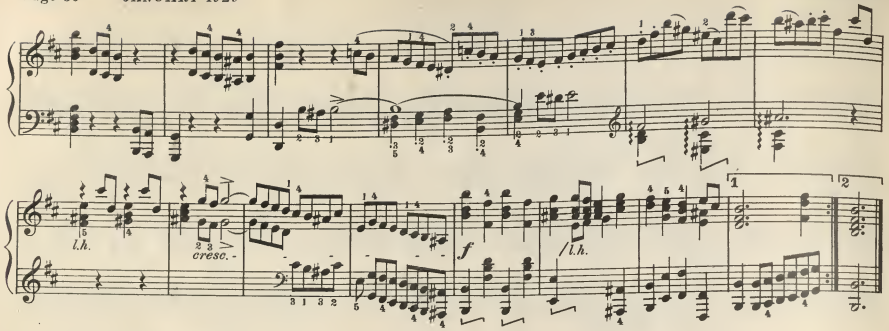
Transcribed by CAMILLE ST. SAËNS

J. S. BACH

A splendid pianoforte transcription of one of Bach's most genial and melodious violin solos. Grade 5

Allegro M.M. ♩ = 84

l.h. *cresc.* *ten.* *ff* *non legato* *leggierissimo* *Ped. tenuto*



New Edition revised by ISIDORE PHILIPP.
From *"Studies in Musicianship,"* Book 2

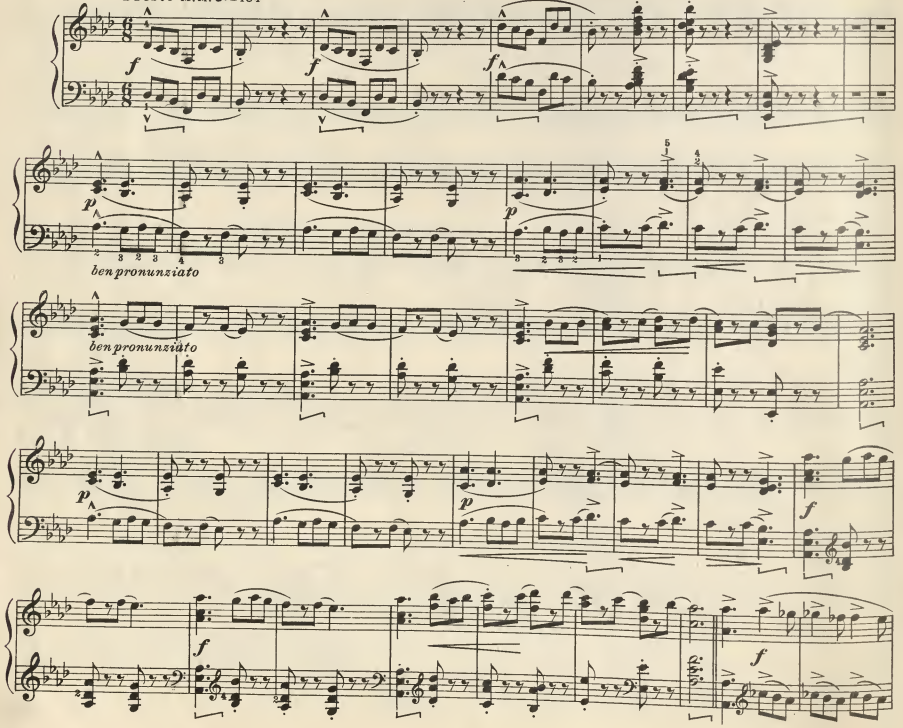
TARENTELLE

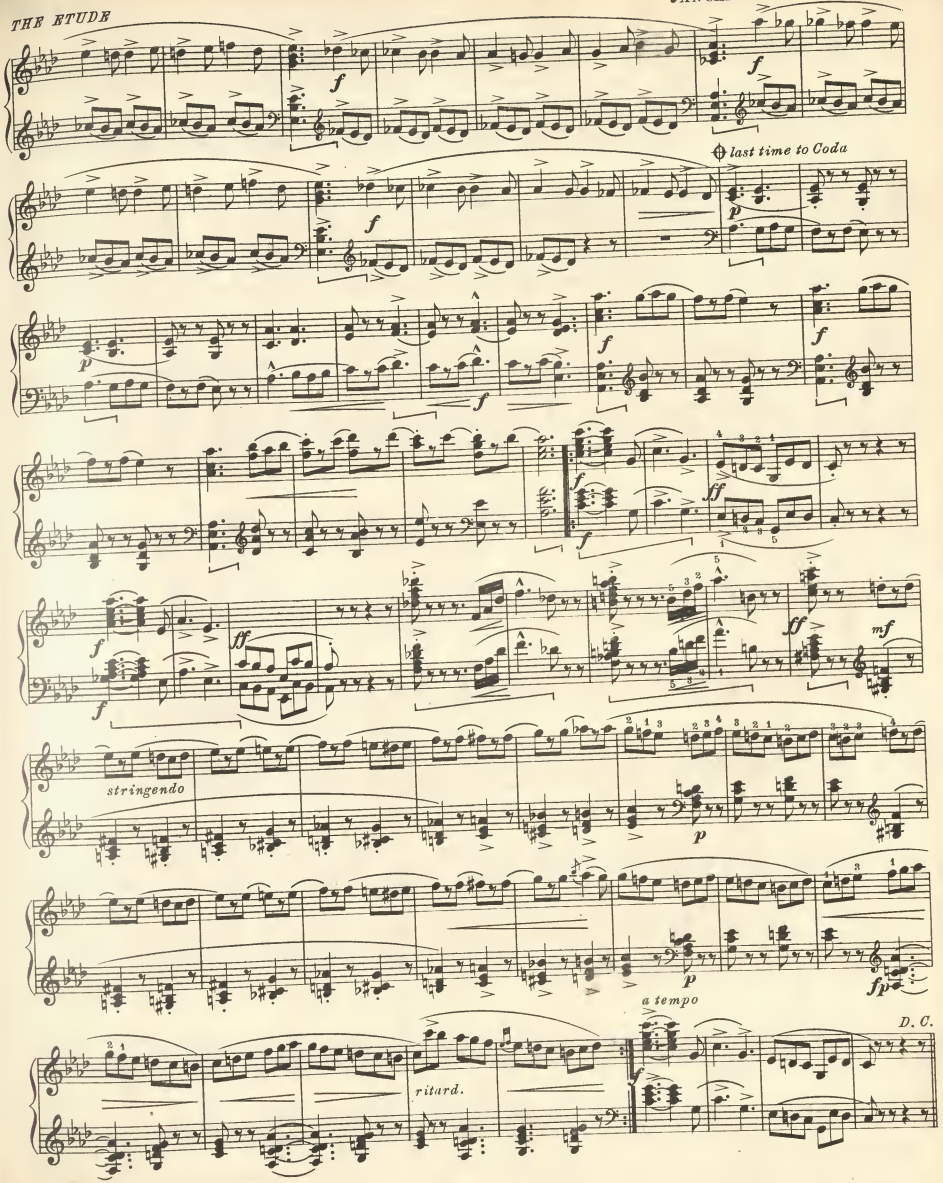
IN A FLAT

STEPHEN HELLER, Op. 85

One of the most famous of all *Tarentelles.*
Dedicated to Mme. Clara Schumann. Grade 5.

Presto M.M. ♩.=184





poco a poco stringendo

CODA

3rd Verse only.

marcato

this I know God hear - eth me And an-swer - eth al - way.

Sprightly and original a study in registration.

Sw.–Oboe, 16′-4′ - Flutes, Trem.
Ch. or Gt.–8′-Flute, Dulciana.
Ped. Soft 16′-acc. coupled.

SOUVENIR ROMANTIQUE

GORDON BALCH NEVIN

Andante con moto

Manual

Pedal

Ch. or Gt.

Sw.

Chimes (or Flutes 8′ & 2′)

Fine

Sw. Vox Humana, Flute 4′
Sw. to Ped.

Chimes

Sw.

cresc. Pedal

Copyright 1928 by Theodore Presser Co.

British Copyright secured

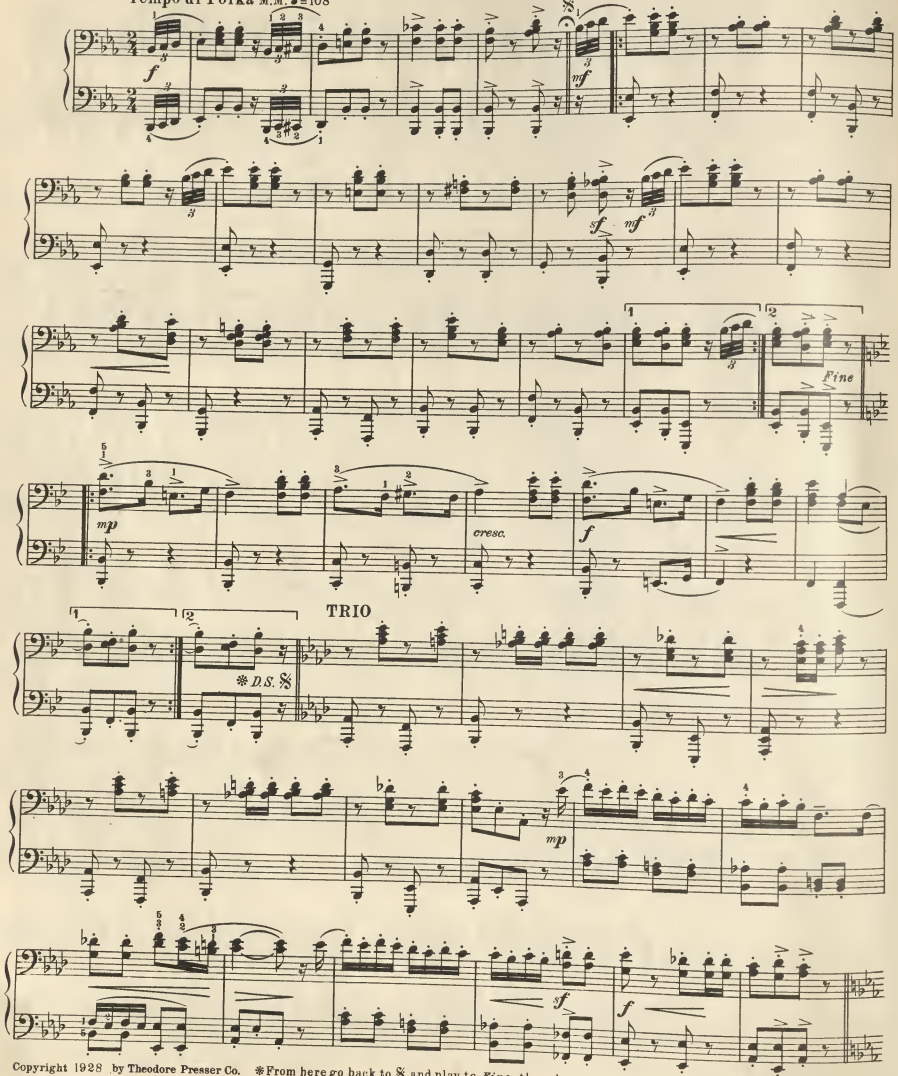
SHOOTING STARS

A brilliant exhibition number.

SECONDO

WALTER ROLFE

Tempo di Polka M.M. ♩=108



Copyright 1928 by Theodore Presser Co.

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

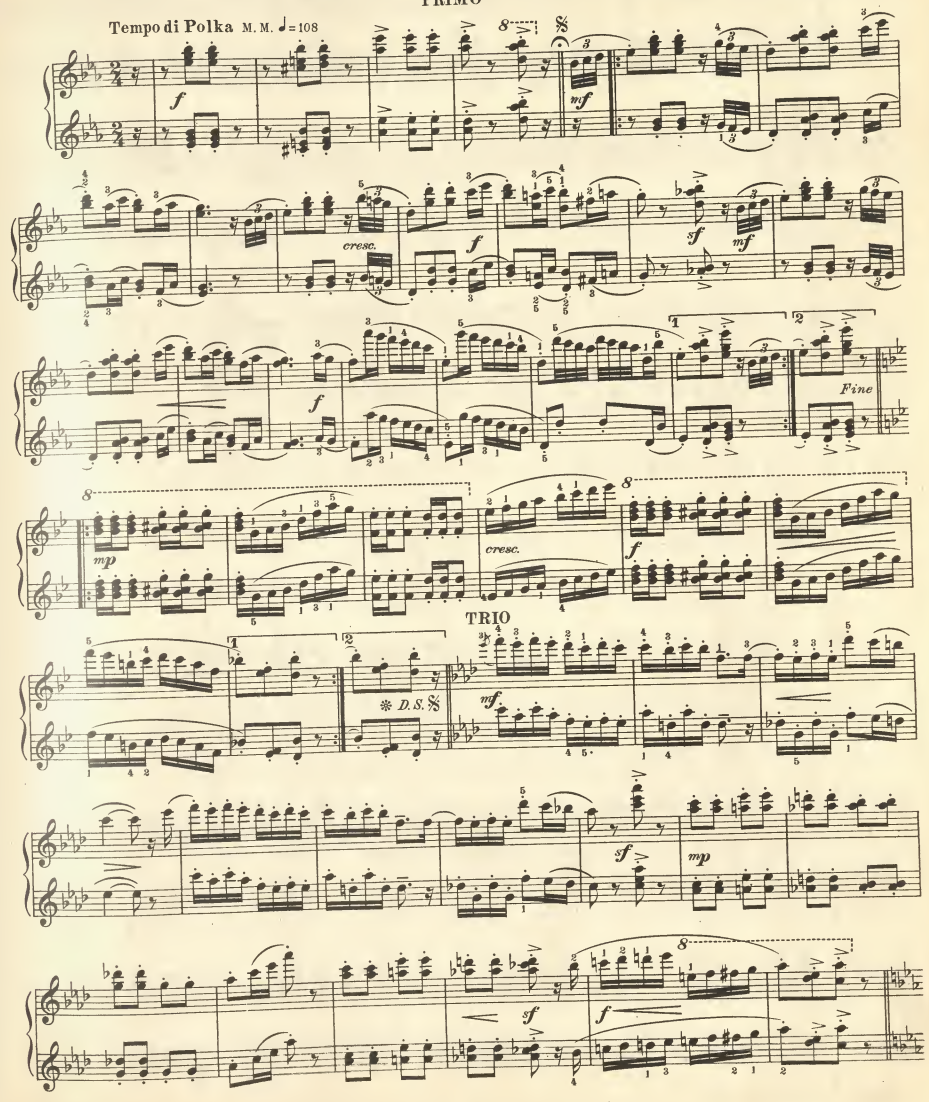
British Copyright secured

SHOOTING STARS

PRIMO

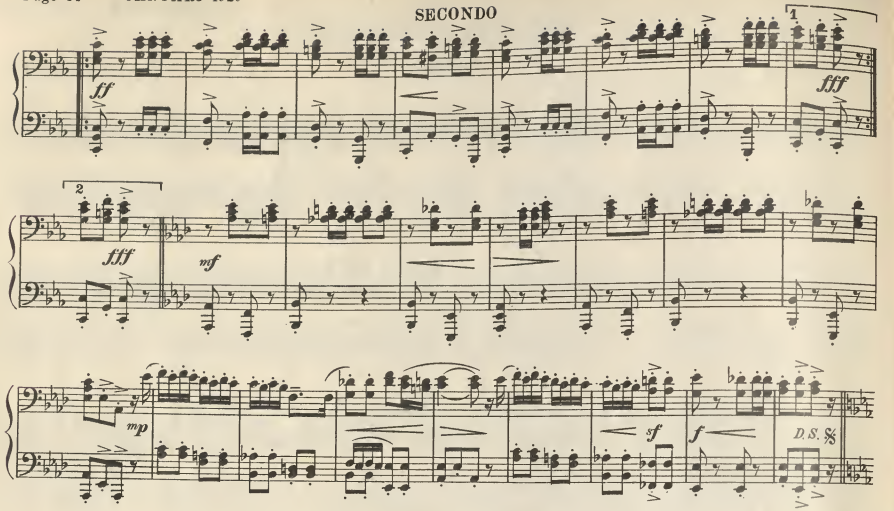
WALTER ROLFE

Tempo di Polka M.M. ♩=108



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

SECONDO



THE SONG OF THE KATYDID

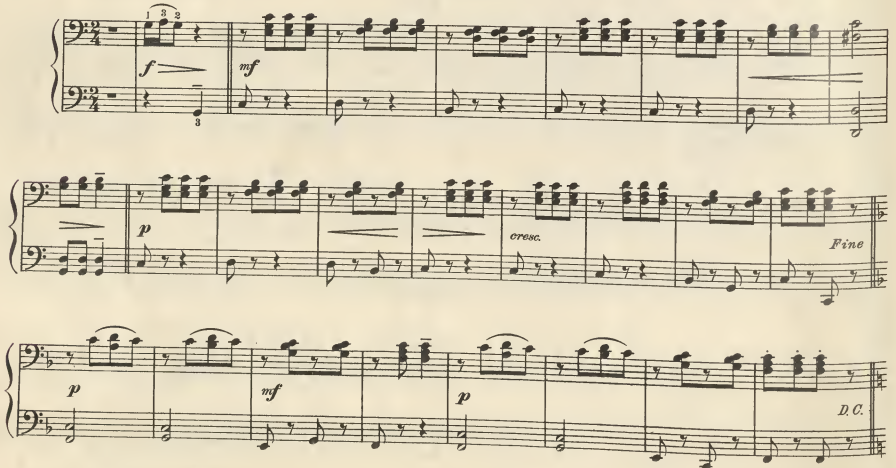
Katydid, Katydid, Katydid!
Sounds from the grass and the vine,
We all hear the welcome chirping
In the good old summertime.

A popular favorite. In demand as a duet.

CARL WILHELM KERN, Op. 19, No. 2

Allegretto M. M. ♩= 120

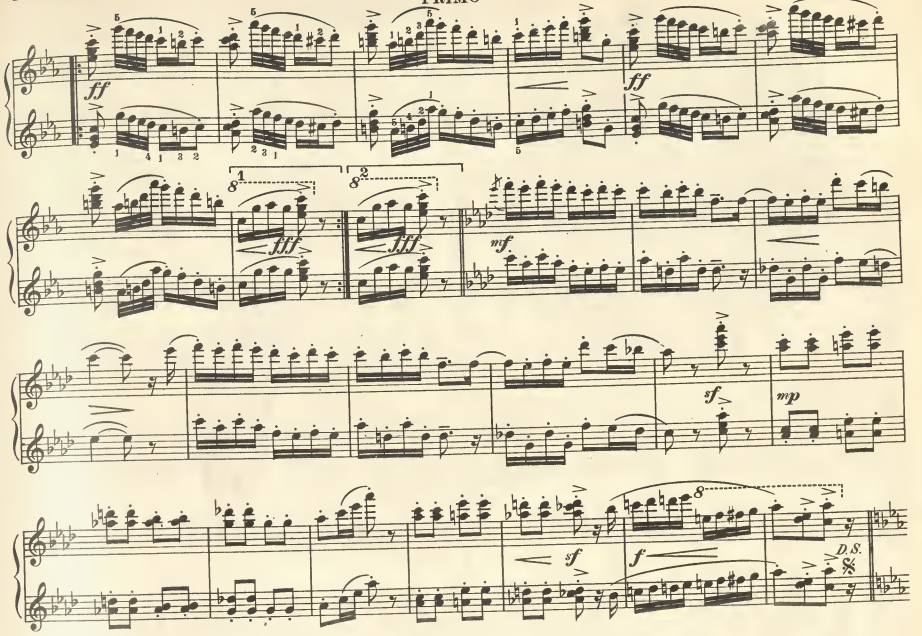
SECONDO



Copyright 1928 by Theodore Presser Co.

British Copyright secured

PRIMO

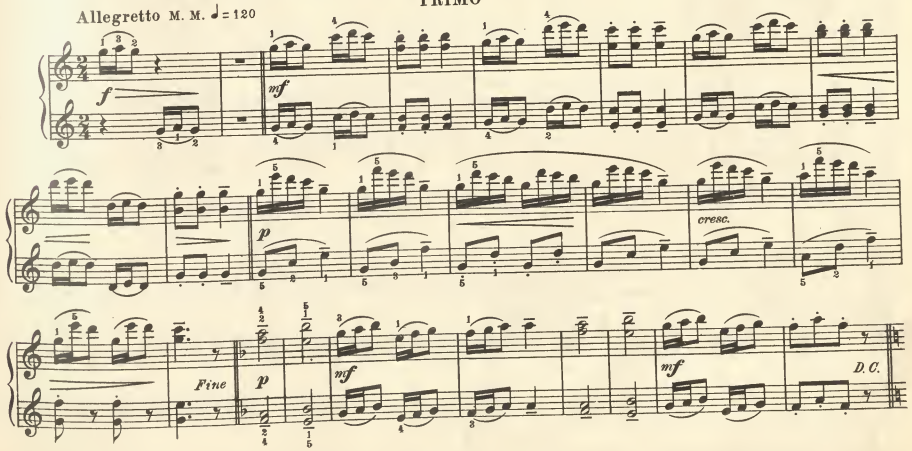


THE SONG OF THE KATYDID

PRIMO

CARL WILHELM KERN, Op. 19, No. 2

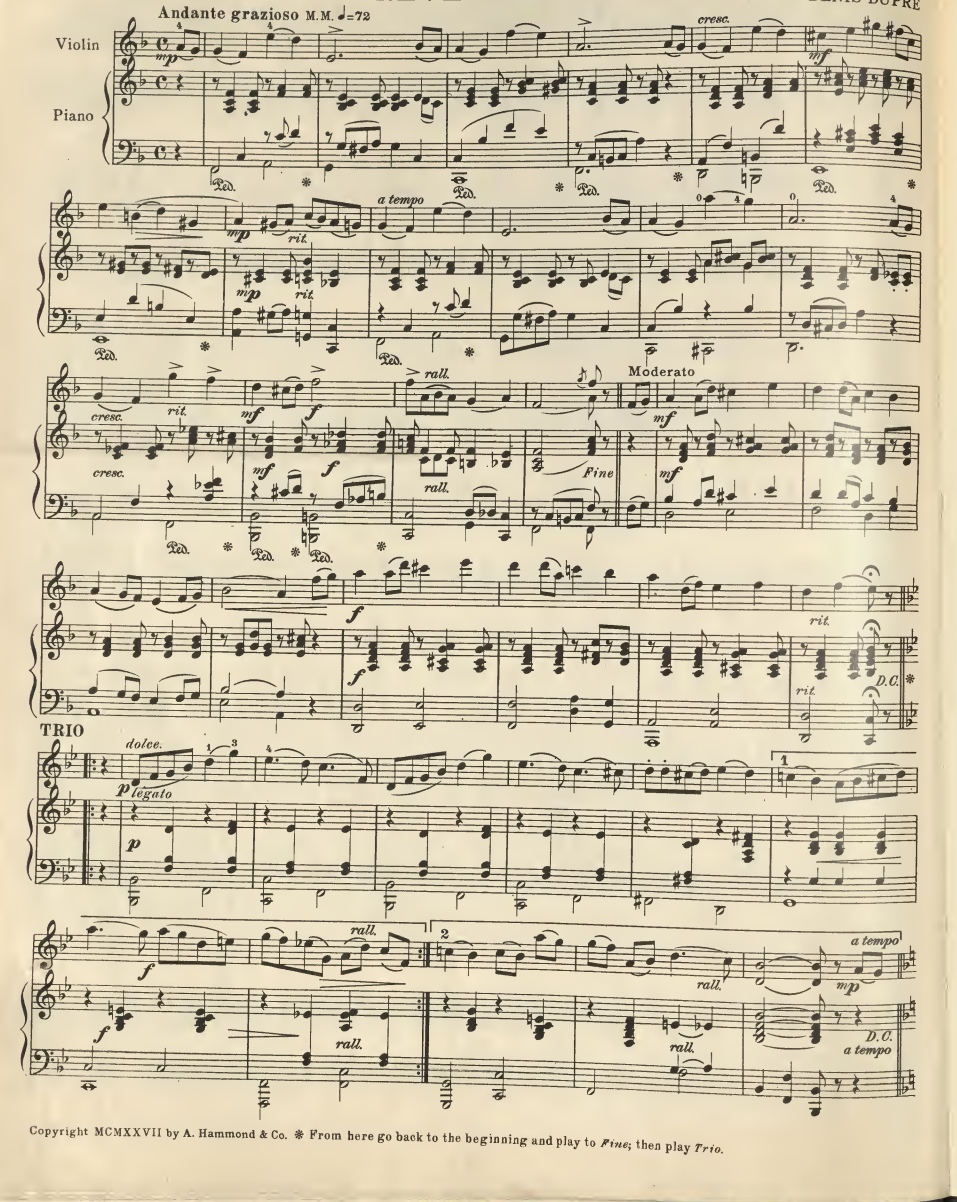
Allegretto M. M. ♩= 120



A study in the singing style.

RÊVE D'AMOUR

DENIS DUPRÈ



Copyright MCMXXVII by A. Hammond & Co. * From here go back to the beginning and play to *Fine*; then play *Trio*.

EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By EDGAR ALDEN BARRELL

Orchids, by Cornelius van Rees.

Mr. van Rees' songs are extremely well put together and much liked, but he is not so well known as a writer for the piano.

F major and D-flat major are the keys used in this piece. First of all, the composer chose a characteristic rhythmic figure for theme one: an eighth note and two sixteenths, plus a tied-over quarter note. The slight syncopation caused by this tie-over is pleasing. Mr. van Rees then proceeds to manipulate this motive with consistency and logic, thus giving a strong unity to the section in question. Incidentally, the first theme is a decidedly pleasing one, which it should be if it intends to portray the lovely flowers for which the composition is named.

In the D-flat section a new thematic idea presents itself, but still the tied-over third beat which we noted in the first section persists, as also certain other traces of the original rhythm. Just beyond the middle of the section occurs a fine climax which is followed by a short, but attractive episode leading back to the first theme.

Presto and *glissando* are words which surely must be familiar to you all.

Midnight Lagoon (Creole Romance), by Thurlow Lieurance.

There has recently been aroused considerable interest in creole life. W. Franke Harling, with the famous Alonzo Muddern Pike as librettist, wrote an opera, "Deep River," which deals with the subject, and then there is the highly successful New York production, fostered by George M. Cohan, called "Show Boat." The latter is adapted from Miss Edna Ferber's novel of the same name.

Mr. Lieurance is, of course, mainly associated in our minds with the Indian and his music. The present composition, therefore, displays a new side to the genius of this outstanding American composer, whose rise to renown—despite severe handicaps—makes a fascinating story.

The themes in *Midnight Lagoon* are typical of Mr. Lieurance's style. You have probably long ago observed his fondness for sixteenth notes, which he uses inimitably.

The D-sharp in measure two, right hand, is an appoggiatura to the E; it is much more accented than the E.

Notice how slowly Mr. Lieurance sticks to A major. Only occasionally are there moments of F-sharp minor.

To play this piece in the right way and to create an authentic atmosphere, you will have to have imagination. What human activity, after all, is really successful if its doers lack this quality? Freedom of time is allowable in the middle part of *Midnight Lagoon*.

Confetti by Jay Media.

You will remember Jay Media's witty musical portrait of *Il Duce*, Mussolini. Here is a lighter number, a "*petite chic*." The word "chic" is French, and is pronounced *sheek*; it means "cute," or "entrancing." Ladies who avidly scan clothing advertisements will recognize it.

In the first twenty measures the composer makes excellent use of the whole tone scale, a scale made famous by the Frenchman, Claude Debussy.

What is a whole tone scale? Merely a six-tone scale in which every step is a whole step. For instance, C, D, E, F-sharp, A-flat, and B-flat.

The "prime essential" in performing this novelty is accent. Notice all the inverted V's over various notes; these mean that great emphasis is required.

After the C major theme—a most alluring one, stressing the low cello-like notes of the piano—we find a twenty-four-measure period in G major (with touches of E minor), to which the dotted eighth followed by sixteenths give character. Then the first theme returns and the G major section again. The key of the Trio is A-flat; its mood is more sombre, and the tempo slightly slower. Finally, in closing, the bright G major reappears, this time transposed up an octave.

To our mind, *Confetti*—and especially its G major theme—seems to say that life is something endlessly delectable, amusing, carefree. Such a message should be welcomed by everyone.

Boat Song, by Virginia Bishop.

Imagine to yourself a very pretty boat, an attractive occupant, and—last but by no means least—a fine day. That is the scene which Virginia Bishop has so charmingly sketched in her little *Boat Song*.

After the placid A-flat theme there is a more mobile section in C minor. It is louder than the rest of the piece, but at no spot does it exceed *mezzoforte* (mf). Note the chord with the hold over it. Take the next measure rather slowly, not resuming the main *tempo* till the return of the first theme.

The character and line of this number are so simple that there is small likelihood of your having difficulty with notes or interpretation.

Miss Bishop is new to our pages, and we hope she will return often.

Romance, Op. 5, by P. I. Tschaikowsky.

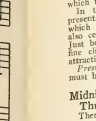
Sergei Rachmaninoff once wrote a *Romance* (Op. 8, No. 2) which is now widely popular—and it would be interesting for you to get this and compare it with that of Tschaikowsky. The difference will give you the key to the contrasting personalities of the two great composers. Tschaikowsky was a sentimentalist, generally melancholy, always self-centered; whereas Rachmaninoff is capable more of sentiment than sentimentality and is ruggedly cheerful.

Notice how Tschaikowsky extends the first four measures of this piece to six measures by repeating measure four and adding a cadence-measure. The augmented second in measure four (E-natural to D-flat, downward) gives a Russian touch.

The accompaniment figure of the middle (*Allegro*) section is introduced first, immediately after the conclusion of section one. In measure 17 of this section the lower F- and G-natural in the right hand part, first beat, are played with the thumb. This use of the thumb for double duty is frequent and useful.

The *con fuoco* measures, shortly before the return of the leading theme, require much practice—often with hands separately.

Gavotte (Bourée), by J. S. Bach



J. S. BACH

We think this *bourée* alone would easily refute the charge that Bach is "dry" and uninteresting. What life and vigor there are to its themes, and how thrillingly their inventor has woven them together! Every note counts—a situation that is seldom duplicated in modern composition.

Throughout the playing of this old dance one must remember that it was originally written for violin solo, and therefore there is always a clear and unmistakable melody which must be somewhat differentiated from the chords.

In measures 12-13—counting complete measures only—the left hand stress the second and third beats, since they form an imitation of right hand material. In measure 17 the third beat is especially to be brought out.

Toward the latter part of the dance there is a magnificent point (F-flat major, dominant of B minor) above which are sounded lightly arpeggios and scale passages.

Of course it is to that superb French master, Camille Saint-Saëns, that we owe our sincere gratitude that this *Gavotte* is in the piano repertory the world over. He arranged it, in his own faultless manner, from the violin sonata.

Do not think for an instant that you can perfect the playing of this composition in a week or a month. It will probably take you several months, or even a year, to reach the point where you can do justice to this stroke of high genius.

Tarantelle, by Stephen Heller.

Famous among Stephen Heller's instructive and delightful writings is this *Tarantelle*—Italian, *tarantella*. *Presto, ben pronunziato* means, "as rapidly as possible, and clearly enunciated or brought out."

The measure with the inverted rest and the heavy-black numeral 2 may fool you—especially if you do not read these *educational notes* each month to find out the pitfalls of each composition. It seems that there are two measures rest—and simply to save space the engravers have employed this way of saying so. In violin scores such usage is common.

Unless this fiery dance is played "right up to snuff" it will lose much of its appeal. The word "tarantella" has been explained by us numerous times. If you are still in doubt concerning it, look in some reliable dictionary of music or write to the Educational Service Department of THE ETUDE.

Commencing with measure forty-three you will see many notes marked with a horizontal V, showing them to be accented. Every *other* right hand note is to be accented. At this point strive to make the left hand—which keeps repeating the same notes—as even as possible.

In the middle of the dance there is a series of diminished-sevenths in the left hand which help to add the feeling of frenzy which we associate with tarantellas. Against these the right hand slurred notes are effective and must be exactly performed.

Most masterly is the closing section. Here Mr. Heller used his thematic materials knowingly and, with the minimum of effort, produced "big" effects.

Dear Miss Rose, by E. A. Barrell, Jr.

This little song, with its lilting refrain, was written last summer during a vacation spent amid the beauties of the Northern New York countryside. It was composed in a happy mood, and we hope it will pass on to ETUDE readers some of this happiness.

As the musical editor has probably told you on the copy, the slurred notes in the refrain require the touch-and-go of the *portamento*. By this is meant, simply, carrying the voice in a sliding style from the first slurred note to the second. It must be done lightly, gracefully—or the result will be very inferior.

Do not hurry the tempo of this number.

God Heareth Me, by William Dichmont.

Mr. Dichmont, whose home is in Vancouver, British Columbia, is one of the foremost of Canadian musicians and composers. His songs have been programmed very widely, and it is an especial privilege to have him represented in our pages and with such a remarkable sacred song as *God Heareth Me*. Notice the loveliness of his diatonic melody. Diatonic is the opposite of chromatic, as you are aware—and when we say that a melody is diatonic we mean that it uses almost entirely the notes of the key in which it is written, seldom going off the key in which it is written, seldom going to the extravagance of extra accidentals.

The phrases of this song are beautifully

(*Continued on page 67*)

Looking Forward In Music

As another year opens, the mind turns naturally to thoughts of coming days. And never did the world offer more to those whose visions of the future give music a foremost place.

KIMBALL

PIANOS

have always been identified with advancement in music. With every passing year, the Kimball of that day has given clear expression to some new step in the progress of the craftsmanship and art of piano design.

The Kimball today reveals a greater external beauty and a purer, richer tone than at any former time. This is illustrated not only in the larger grands, but in all instruments bearing the Kimball name—the medium sized and smaller grands, and the uprights of varied sizes and styles. An especial favorite among the smaller instruments is the dainty little "Junior" upright, only 3 ft. 8 in. high, but with exceptional tonal beauty and power. There is a Kimball for every home.

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

W. W. KIMBALL COMPANY

(*Established* 1857)

Department KE, 306 South Wabash Avenue, CHICAGO, U. S. A.

Want to Win a Trip to Europe?

Visit England, France, Germany, Austria, Italy, Switzerland—See the Rhine, the Alps, Paris, London! AT NO EXPENSE!

SEE PAGE 10—FOR DETAILS

Please mention THE ETUDE when addressing our advertisers

The SINGER'S ETUDE

Edited for January by

EMINENT SPECIALISTS

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

Improving the Head Tones

By LOTTI RIMMER

HEAD TONES are the most important tones in the voice. They are the overtones and should vibrate in all tones, even in the lowest, to give to them brilliancy and carrying power. Nothing should be cramped. Every article and book on voice culture emphasizes this advice. But the trick to overcome this cramped condition is not always clearly presented. Adults lose the juvenile trait of unconsciousness in high action because children are more under the direct influence of relaxation.

In much untrained singing, the tone is pushed from the throat. If this is done, the breath is forced out violently and the muscles, in consequence, contract. To overcome this obstinate interference and rigidity and to insure an easy attack on the head tones, observe the rules here given and you will discover the much coveted, pure floating head voice.

First, open the throat wide, below the larynx, before sounding the note. This excellent advice is given in the theory of the eminent psychologist, Janet McKerrow, and is a great help to effect the relaxed position of the used muscles; at the same time assisting the rib action and indirectly inducing the larynx to move downwards.

Second, inhale through the nose and start breathing at the waist.

Third, mentally lift your ears. This helps to place the muscles which pass from the tongue bone to the skull so they may act more vigorously and promotes the focus of the tone.

Fourth, make a groove in the tongue, so that the space behind the tongue is free for the action in vowel origin.

Fifth, thinking of ee "like in feel," induces a smiling position of the mouth.

Finding Responsive Tones

NOW BY WHISPERING into the tone, and with the breath expansion under control, every high or low note should respond fully to the desired head quality.

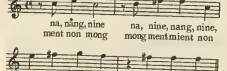
Sometimes indisposition or a tired feeling or depression affects the singing of head tones, due to the vocal imitation of body action.

Practice these exercises first *piano*, whispering, or make an imaginary pause before sounding the note so that the larynx should have time to move downwards first to make room for the expansion of the note.

The *n* and *m* insure the use of nasal resonance.

Whisper into these notes. Repeat six times—not more.

Ex. 1

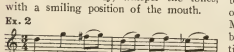


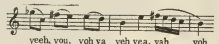
Mong like in French mont

In the foregoing, "ment" is pronounced 'mahng," as in the French.

In the next study, whisper the tones, with a smiling position of the mouth.

Ex. 2

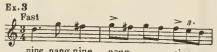


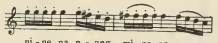


The "*y*" is a splendid preparation for vocal position and should be practiced daily.

The higher the notes, the less breath; but greater control over the increased breath pressure is required. Sing these exercises in a flute-like voice, whispering condition.

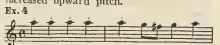
Ex. 3

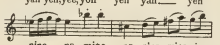


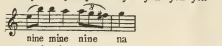


Increased stretch of the membrane gives increased upward pitch.

Ex. 4







Not to strain the voice, these exercises should be practiced only once at a time. And in singing these high notes, imagine you have to strike a still higher note. This will help to head voice action.

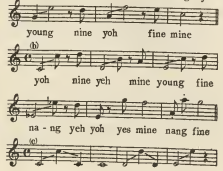
Intervals

IN MAKING a leap from one tone to another, in passing from a low register to a higher, the student should first attain some amount of flexibility, to blend well the transition of registers and to avoid that objectionable throaty slur. Therefore, it is important to help the muscles to do their work without interference. As the highest note and the ascending from the lowest first note adopts the timbre and quality of the first note, the fundamental note needs to be manipulated very carefully. For should the first note be badly produced at the start and slip back, then the effect of the skip is a failure. Therefore, if great care is given to the first note the following ones will largely take care of themselves.

To follow the "send-off" properly, start the tone by whispering into the note. This is necessary, particularly in the soft low tones, on account of the vibrations taking a longer time to swing. Avoid closing the lips or the teeth, as this would prevent the joining of the notes smoothly. Keep the tongue loose in front, with the ears placed high, mentally.

Remember always to start singing by first opening the neck below the larynx before making a sound. Practice these exercises slowly at first, and accelerate the tempo later, always using *head tones.*

Ex. 5



The First Vocal Lesson

By HOMES HENLEY

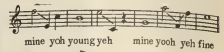
PART II

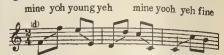
But now you must control that breath for steady and ordered emission, and that requires the aid of some very powerful muscles. These are found at the sides of your body, under the arms, and in the back—under the shoulder-blades and extending down to what is called "the small of the back." Both Melba and Luella Melius declared that the support of their breath and their tone came from this position which is used to press the breath powerfully against the breast-bone and the diaphragm; and they very reasonably urged the undeniable fact that, if the muscular effort employed in singing were confined to this region, the throat could not but be left free to perform its lovely functions. Later, you are going to come to see that there is no real difference in the statement made by Melba and Melius and that made by Galli-Curci. They are merely two ways of expressing the same thing.

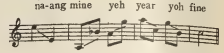
Let me stand behind you and press my fingers against the muscles of your sides, with my thumbs under your shoulder blades. Now breathe. But breathe outward, horizontally, never upward, vertically. That is quite right. Again. Right! But the shoulders must not rise, remember. Now again, but quickly—like a snap-shot, and mind that you "bulge out" your muscles just where I am pressing in. Capital! That sensation of the sensible stretching of the very skin, around the chest and the back, is an indication of the correct tension in the proper region.

And now I want to say a word to you

(*Continued on page 49*)



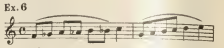


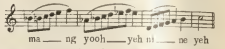


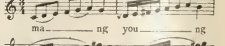
Scales

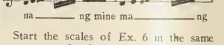
IN SCALES, the head resonance is especially necessary, as the head cavities need to be filled with resonance, as well as the nose cavities. Scales are to be practiced daily, for strengthening the breathing apparatus.

Ex. 6









Start the scales of Ex. 6 in the same manner as the intervals before treated, with head voice, so that the ascending notes which follow can climb up unhampered and be freed from the interfering false cords. And remember that correct tone-placement is *no pressure* from the throat. The notes should be firm, close together, not disjointed; and the pressure of the breath, in ascending, not diminished but, on the contrary, augmented in the resisting action.

Do not use *ah*, but the nasal diphthong, *ang*, as was given in the first exercises; or use *yeh, yoe* and *yoh*. Practice the scales first only in groups of notes, and later proceed to the entire scale.

Patience is the watchword of the singer's success. Work slowly, carefully, enthusiastically, thoughtfully and energetically, and the native powers of the voice are bound to grow. Only remember that it takes time, and then more time, for an art to mature. By practicing these studies with this thought in mind, beautiful head tones, within the capabilities of the individual voice, are bound to be accomplished.

"Middle Voice First"

By SIDNEY BUSHELL

PROFICIENCY in mastering the "middle" of the voice, not the ability to produce a tolerable "G" or to probe the profundities of the "F" clef, is the foundation of vocal technic and success. But, in order to ascertain what portion is the middle voice, one must determine the type of voice one possesses. Here "quality" or "timbre" must be considered. Let two voices sound a tone at the same pitch. One will be of a quite different character from the other. One may sound higher than the other, with an unmistakable tenor quality compared with the fuller baritone of the second. Yet precisely the same number of vibrations of the vocal cords produces either tone.

There is something besides pitch, then, that determines the type of voice—an elusive quality, not compass nor range, which settles the question for the individual voice for life. Then, as a great authority has said, "There is a middle to every voice. It is about this that the *tessitura* (texture) of the music and practice should be woven."

In singing terminology "voice" embraces all the tones that the vocal mechanism is capable of producing with artistry and ease. The "middle" of the voice comprises those tones, usually an octave or so, which are produced in the easiest and most effective manner.

Tone is the first vibrations of the vocal cords, augmented and amplified by the various resonating chambers—chest, mouth and the bony cavities in the face and behind the nose.

Just as the materials comprising the metal pipes of an organ determine the quality of tone emitted by them, so the quality of the human voice is largely determined by the size and shape of the resonance chambers and to some degree by the character of the bony material comprising them.

After discovering the type of voice the next essential is to train the middle of that voice until it is capable of being used with all the gradations of coloring and all the power (always subordinate to beauty of tone), which rightly belong to it.

With the foundation thus made secure, the voice will easily accomplish the occasional flights demanded by the normal song. Since it is by singing too long away from the middle of the voice, in a position not natural to it, that is injurious, the chief point to be seen to is that song and voice are mutually suited and that the pattern of the melody favors the *tessitura* of the voice. The song unsuited to the voice is sure to be sung ineffectively. There will be a discomfort to the singer which will be surely felt by the audience.

Foundation First

By GEORGE CHADWICK STOCK

IT IS well for every young singer to remember that there can be no real and satisfactory achievement without proper preparation. Performance is measured by preparation. See to it that you make it thorough.

No dependence can be placed on guessing or haphazard work. Progress in singing, therefore, rests upon intimate knowledge of each step taken. Without such knowledge you are sure to stumble and fall when some trial of your abilities comes and finds you indifferently prepared.—*New Haven Courier-Journal.*

The First Vocal Lesson

(*Continued from page 48*)

about maintaining the chest in an arch. This requires quite a bit of strength, and, if one attempts it only during the time of practice or at lesson periods, it will be found somewhat arduous. You will remember how deep-chested have been all the great singers whom you have heard and seen. Those powerful chests were the result of right breathing and of maintaining themselves in an arched position *constantly* for the deep breaths that filled them. But the strength for that perpetual arching must be built up gradually. So I recommend that you hold your chest in that high, vaulted arch many, many times a day, but only for a few seconds at a time—five or ten, not more. Never permit yourself to become fatigued. In the end you will find that the position maintains itself when you sing, and you will also find yourself possessed of a royal walking-carriage of the body and of a splendid chest development.

Exercises for Lung Development

AS FOR exercises for lung development, I could show you a hundred, but I shall actually show you only two, because they are the most directly practical, and because one of them, at least, has come down from the great Italian masters. This one consists merely in counting aloud, either in the speaking or the singing voice. Probably your first attempt will reach about forty or forty-five. Each day try to increase the number. When you have reached one hundred and fifty on one breath (as Tito Schipa is said to have done), you will have a breath-control worth all your efforts.

The other exercise calls for your inhaling a deep, deep breath very slowly, consuming a period as lengthy as possible, a half minute, at least, at the beginning. When the lungs are filled, *hold* that breath whilst counting mentally twenty slow counts, and then exhale as slowly as you inhaled. Eventually you should be able to extend the period of inhalation and of exhalation to fully a minute.

At this point you may profitably join your breathing to the act of singing by striking a comfortable note on the piano and singing a tone on any vowel, interrupting that tone with brief silences (the breath to be suspended during these silences, but no new breath taken). Thus: one beat song, one beat silence; one beat song, one beat silence, and so on until the breath is exhausted. But the exercise must be done on the *same breath.* Then extend the time of both song and silence: two beats song, two beats silence; three beats song, three beats silence; four beats song, four beats silence. This exercise will be found particularly good both for breath and for tone control.

I have dwelt thus long on your breathing for the very excellent reason that unless you come to have some intelligent and practical mastery of it, you can never hope to sing as you should. For proper breathing is the very bed-rock foundation of all that follows, and by it alone can you exercise that freedom of the throat and head-spaces which is imperative if your voice is to express the sentiments you wish it to.

(Part III of this article will appear in the February ETUDE.)

Songs of universal appeal

In both words and music Oliver Music Company songs strike the exceptional note that finds response in the emotions of thousands.

In, "Omar, the Tentmaker", a poem of unusual color by Oliver Murray Edwards, is combined with music by William Berwald, that interprets the true spirit of the Orient.

Hear it at your dealer's...or write us for thematic folders.

THE OLIVER MUSIC COMPANY
DEPARTMENT 8, JAMES STREET
Syracuse, New York

MUSICAL READINGS

The clever pianologue merits a place on every entertainment program. For either stage or home use, we especially recommend the following as *musical readings* or as vocal solos:

ANGELINA	(Negro)
COUNTING DAISY PETALS	(Humorous)
DREAMIN' IN DE TWILIGHT	(Negro)
HATS	(Humorous)
KEEP A SMILIN'	(Inspirational)
THE LADIES' AID	(Humorous)
THE LADY WHO LIVES NEXT DOOR	(Humorous)
LEGEND OF A TWILIGHT BELL	(Inspirational)
THE MISSIONARY BARREL	(Humorous)
THE OLD FAMILY ALBUM	(Humorous)
A PERFECT LITTLE LADY	(Humorous Juvenile)
SPEAK FOR YUSSELF, YOHN	(Swede Dialect)
SPEAK UP, IKE, AN' SPEESH YOSEF	(Negro)
STYLE	(Humorous)
TALK, TALK, TALK	(Humorous)
TONY ON DA PHONE	(Italian Dialect)
WHEN MOTHER SAID TO ME	(Inspirational)
THE YOUNGEST IN THE FAMILY	(Humorous Juvenile)

In full sheet music form—price, postpaid, each .35c
The set of "ETUDE 1929 CLASSICS," $5.00.
Large catalogue of entertainment material on request.

T. S. DENISON & CO.
Dramatic Publishers
623 S. WABASH AVE., DEPT. 73 CHICAGO

FOR COUGHS AND THROAT IRRITATIONS
BROWN'S BRONCHIAL TROCHES
Used for over 75 years by Public Speakers and Singers. Sample FREE.
JOHN I. BROWN & SON, BOSTON, MASS.

REDUCTION IN PRICE

We have reduced the price of the vocal score of the opera

THE MIKADO
By
Gilbert and Sullivan
from $2.50 to $2.00 per copy

Stage Manager's Guide (Acting Libretto)
Orchestration for 10 instruments
Small Libretto (Words Only)
Chorus Parts
may be obtained from
WM. A. POND & CO.
18 West 37th St., New York City
NEW YORK

THE FUNDAMENTALS OF TONE PRODUCTION

By
Joan O'Vark

In this excellent work, tone production is reduced to its simplest and most natural basis. Under its guidance any voice can be formed or re-formed.

Price, $2.00
Cloth Bound

Mme. JOAN O'VARK
Studio 706 Steinway Hall
109 West 57th St., New York City

HARMONY BY MAIL

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

START A TUNING BUSINESS

yourself, anywhere. Earn $2 to $4 an hour spare time, or $200 to $500 month, full time. Requires 30 minutes to tune average piano, and pay ranges from around $5 per tuning. Player work also brings big pay. We train you thoroughly and rapidly at home. Get our free booklet *"Piano Tuning as a Business."*
Mack Institute, Crafton Sta., EM-18, Pittsburgh, Pa.

RAYNER-DALHEIM & CO.
MUSIC PRINTERS and ENGRAVERS
CANY PUBLISHER, OUR REFERENCE
WRITE FOR PRICES
2054 W. LAKE ST. CHICAGO, ILL.

Win This $250 Phonograph!
No expense or obligation to you!
SEE PAGE 10

WHAT SHALL I GIVE MY PUPIL?

THE WORLD-FAMOUS McKINLEY EDITION

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

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

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

The ORGANIST'S ETUDE

Edited for January by

EMINENT SPECIALISTS

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

One-Man Recitals

By ALANSON WELLER

ONE-MAN recitals are so not necessarily as regards the number of performers but as regards composers represented. Organ recitals and Sunday evening church musical services can be made most interesting and attractive in this manner. Far from lacking variety they may have more of it than a program of many composers, but with compositions representing a single mood.

In arranging a one-composer program the organist should be sure to choose a composer of varied moods and inspirations. Variety should be the keynote of every musical program, most of all of the organ recital and musical service, both of which have come to be regarded as less interesting than other types of musical entertainment because they have in the past been lacking in this essential.

In the following programs additional instrumental soloists will be found very desirable. Or one's own choir, if it be a church affair, can be brought into use. If the church will not enlist the aid of outside instrumentalists, however, the greater number of suggested instrumental solos can be played on the organ. Some typical programs follow:

Beethoven Program

Organ—*Adagio* from *Sonate Pathétique*
Violin or Organ—*Adagio* from *Moonlight Sonata*
Vocal Solo—*Penitential Song*
Organ—*Larghetto* from "Second Symphony"
Violin or Organ—*Romance in F Major, Menuet in G Major*
Chorus—*Worship of God in Nature*
Organ—*Menuet* from *Septet, Egmont Overture* or "5th Symphony," *Andante*
Chorus—*Hallelujah Chorus* from "Mount of Olives"

Much variety can be worked into this program.

Handel Program

Organ—One or two movements from any of the Organ Concertos arranged by Best or Guilmant
Vocal Solo—*Where e'er You Walk*, from "Semele"
Violin Solo—A movement from one of the Violin Sonatas
Chorus—*See the Conquering Hero*, from "Judas Maccabæus"
Violin or Organ—*Largo* from "Xerxes"
Vocal Solo—*My Tears Shall Flow*, from "Rinaldo"
Organ—*Menuet* from "Overture Berenice," *Fugue in D Major*
Chorus—*Hallelujah Chorus* from "Messiah"

Here we have representative extracts from the master's greatest sacred works interspersed with instrumental solos and portions of the operas to give added brilliance and interest.

Gounod Program

Organ—*Andante* from "Petite Symphony"
Vocal Solo—*Ring Out Wild Bells*
Violin Solo—*Invocation, Hymn to St. Cecilia*
Chorus—*Unfold Ye Portals* from "The Redemption"
Organ—*March*, from "The Queen of Sheba"
Violin Solo—*Vision de Jeanne d'Arc, Offertoire* from "St. Cecilia Mass"
Chorus—*Moïet Gallia*

Sacred music predominates here since Gounod reached his greatest heights in it. The extract from "The Queen of Sheba" and the movement from his seldom-heard symphony make an agreeable change, however. If you must, use the hackneyed *Ave Maria*. But refrain, if possible.

Tschaikovsky Program

Organ—*Andante* from "Symphonie Pathétique"
Violin or Cello—*Melodie, Song of Autumn*
Chorus—*Hymn to the Trinity*
Organ—*Autumn*, from "The Seasons"; *Interrupted Reverie; Dance of Flutes*, from "Nutcracker Suite"
Violin or Cello—*Chant Religieuse, Chant sans Paroles*
Chorus—*Legend*
Organ—*Andante Cantabile*, from "5th Symphony"

The two sacred numbers add variety to an otherwise secular program, and the contrast between the sombre style of some of the numbers and the joyous and romantic style of the *Chant sans Paroles* and *Flute Dance* make up a pleasing program.

Rossini Program

Organ—*Overture Tancredi* or *William Tell*
Vocal Solo—*Laudate Dominie*, from "Messe Solemnelle"
Violin Solo—*Prayer*, from "Moses in Egypt"
Vocal Solo—*Cujus Animam*, from "Stabat Mater"
Organ—*March of the Priests*, from "Semiramide"
Chorus—*Inflammatus* and *Finale Amen*, from "Stabat Mater"

Such a program might at first seem impossible but the introduction of the seldom-heard parts of the Mass and the opera *Semiramide*, together with the overture, make a brilliant program.

American Composers

Organ—*Song of Joy*.....Stebbins
Violin—*Romance in A, By the Water of Minnetonka*.....Lieurance
Chorus—Any short, brilliant anthem by a representative composer such as Shelley or Huerter.
Violin—*Arioso in A Major*.....Grasse
To A Wild Rose.....MacDowell
Organ—*Meditation in D Flat*.....Cadman
Prologue from "Evangeline Suite"
Banks
Violin—*Love Song*.....Nevin
Vocal Solo—*Trees*.....Rasbach
Organ—*Wedding March*.....Hosmer

There are so many successful American composers that several programs might be made up in this manner. The above, however, is fairly representative of the best in American composition to-day. A very interesting program can be arranged from Negro spirituals for the chorus and Indian numbers such as Mr. Orem's *Rhapsody*, Mr. Skilton's *Fantasie* and shorter arrangements from Cadman and Lieurance for the organ solos. The possibilities of this type of program are limitless.

Most of the above programs are designed especially for Sunday evening musical service, since every church organist is called upon to give these. All of the above can be prepared with no more expenditure of time and very little more of money than the inevitable *Holy City, Elijah* and other overworked cantatas which everyone has heard many times. With all due respect to them, is not a little variation pleasant for a change?

The programs given here are only samples. Beautiful combinations can be made from the works of Mendelssohn, Grieg, St. Saëns, Wagner and others. Most of these programs can be easily adapted to the short noonday organ recital which is becoming so popular in the large Episcopal churches, to the radio recital or to the regular preaching services, simply by shortening and omitting certain numbers. If well done the idea is bound to find favor with congregation and audience and will give the organist a reputation for originality as well as for musicianship.

Getting the Most Out of a Country Organ

By EUGENE F. MARKS

PART III

The Inner Shrine

IT IS WITH delectation that the young organist enters the inner shrine of organ playing, the chamber of tone colors, wherein he becomes so entranced that he is frequently tempted to besmear his background with glaring novelties. He adds a new tone here and another there so that often the main color-scheme of the musical picture is diffused into meaninglessness.

But there are a few mainstays which, if well understood, will hold him steady and directed in a right course. This is the art of registration, and, as it is very extensive and each organ (through builders' various nomenclatures) possesses colors peculiar to itself, the embryo artist can only gain a grand general view of the entire field and then let his musical taste lead him onwards until he secures the very best results from his own particular instrument.

But let him be wary and not allow such fantastic tone-painting to entice him to vary every motive or sectional phrase. Rather let him adhere to the same coloring for an entire sentence or movement and thus sustain a recognizable connection.

Four distinct types of stops control the expanse of organ colors, and their tone qualities are governed by the pitch, the shape and material of which the pipes are composed:

1st. Diapason Tones. Principal foundation stops of a timbre peculiar to the organ. These are connected with metal pipes open at the top; therefore the tone is loud, bright, full and sonorous. This tone combines favorably with any and all of the others and is the basis of all loud combinations. The Diapasons are also designated as Principals, Octaves, Fifteenths or super-octaves. The Dulcianas (metal pipes of Flute quality tempered with the Gamba) are classed as Open Diapason tones. However, the Stopped Diapason is in reality a Flute stop erroneously termed Diapason, as it has wooden pipes closed at the top, and yields a powerful, fluty, hollow sound. It combines with all other stops.

2nd. Flute Tones. These are delivered through pipes of wood and are valuable to impart richness and roundness to loud combinations and to give body to solo Reed or Gamba stops. In addition to the term Flute, stops of this character are further designated as Bourdons (32 and 16 ft.), Clarabella and Melodia (8 ft.), Flute D' Amour or Flute Harmonique (4 ft.), and Piccolo or Flageolet (2 ft.). Flute tones combine with all others.

3rd. Gamba or String Tones. These pipes are constructed of metal and are intended to represent the strings of the violin family. They are rather delicate in tone and slow of speech, so are assisted usually with a soft 8 ft. Flute stop, through which the penetrating Gamba quality easily cuts. Among these stops stand: for the pedal, 16 ft. Violone (Double Bass) and 8 ft. Violoncello; for the manuals, Gamba, Viol da Gamba, Salicional, Geigen Principal, all 8 ft. pipes, and 4 ft. Violina. Gamba tones are the most difficult to combine; for instance, the Gamba and Reed, or Gamba and Diapason, do not set well in simple combination, the resultant sound being too meagre.

4th. Reed Tones. Such tones are produced through a complicated mechanism of wood and metal constructed to allow the free vibration of a metal tongue. The Reed stops are: Posauna (Trombone), Trumpet, Oboe, Horn, Fagot or Bassoon, Clarinet, and 4 ft. Clarion. These are imitative stops and easily liable to flare, so they should be reinforced and steadied by a Bourdon or Flute stop of the same pitch.

The "Voces"

IN ADDITION to the above genera, there are a few fanciful stops termed

(*Continued on page 51*)

What Constitutes Good Chorus Singing?

By EDWARD A. FURHMANN

ASIDE FROM interpretation and all that goes with it, the technical points given below are essential to good chorus singing:

I. Clean-cut attacks and releases. That is, all voices within a part should start and stop at precisely the same time, and this at a sign from the conductor. All attacks should be sung with confidence but should not sound brittle.

II. No yelling, shouting or screaming. Singing should never be louder than lovely.

III. No scooping or sliding from low to high tones, or *vice versa*. This is true not only of large intervals but also under every condition.

IV. Legato singing; that is, linking the tones together, but not with the "toboggan" or "trombone" slide effect mentioned in *III*.

V. Watching the conductor at all times. There must be unity of aim.

VI. All syllables and words naturally accented; each vowel distinctly sounded; no consonant slighted.

VII. Correct pronunciation of all words, every singer pronouncing each word in the same manner.

VIII. An effect as of four big voices singing. No individual voice should stand out; neither should one section be more prominent than the other, unless it be the soprano section, or any one carrying the characteristic melody.

IX. Soft singing. A good chorus of several hundred voices should be able to sing so softly (if the interpretation of the music calls for it) that an eight day clock may be heard above the singing and at the same time every word be distinctly understood.

X. Complete familiarity with the text and music.

XI. Shading. All singing should have pulse—equivalent to a heart throb—and not be stiff as starch; should be resilient; should have flow and ebb, light and shade.

XII. Breathing. All singers should breathe at the same place, and these breathing places should not be at any point where one would not breathe in conversation. They should be largely governed by the punctuation marks of the text, with due regard for musical phrasing.

XIII. Expression. Every chorus should sing with spontaneity (as though it wants to sing); with confidence and dignity (but not with haughtiness and coldness); with the spirit of helpfulness (not one singer trying to outsing the other); with enthusiasm (but with restraint); with devoutness in sacred works, and with respect for the composer, the conductor and the accompanist.

XIV. Final aims: discipline and harmony.

From Swell to Great-Crescendo

By SIDNÉ TAIZ

SUPPOSE the diapasons of the Great are coupled to the full, or nearly full, Swell. The Swell has been in use and a crescendo is desired by the addition of the Great. The better way would be to open somewhat the swell box before dropping the hands to the lower manual, and then to close it again just as the Great comes into use. This will have a tendency to cover the discrepancy in tone; and a little practice will develop considerable skill in this device.

Of course the reverse operation may be brought into play when an opposite effect is desired. In fact, this method will be found to be of advantage in the adding or dropping of any stops of considerable power or of penetrating quality.

Getting the Most Out of the Country Organ

(*Continued from page 50*)

"Voces" which may be used with other light stops and nearly always with the tremulant. Vox Humana is an 8 ft. reed stop with a veiled diapason quality said to imitate the human voice. Vox Angelica or Vox Celeste is a 4 ft. stop with qualities similar to the Vox Humana, Unda Maris is an 8 ft. stop pitched a trifle lower than surrounding foundation stops and, through vibratory interference, producing an undulating effect in tone. The Vox Humana may be said to represent a choir near, while the Vox Celeste represents it at a distance. The Vox Humana in combination with the Stopped Diapason and Violina gives a charming, soft and agreeable effect.

All Harmonic stops such as Mixture, Sesquialtera, Cornet, Twelfth, Teirce, should be used with full organ only.

How to begin experimentation in combining tones becomes a question! Draw a stop; sound it and proceed to treat it Socratically, thus:

1st. Are the pipes metal or wood?
2nd. To what genus does the stop belong?
3rd. Is its pitch a 32-16-8-4 or 2 ft.?
4th. Is it a tone that can be used alone?
5th. With what other stop does it best agree?
6th. How can its quality be enhanced?

By this method of analyzing tones the organist will understand why the Dulciana is classed as a Diapason rather than a string tone, and why the Salicional which closely resembles the Dulciana is enumerated among the Gambas, or why the Vox Celestes is classed by some as a Reed and by others as a Diapason. It is by such differences closely observed that the best combinational qualities of the stops of the organ in hand, especially for solo combinations must be decided. However, in the end it will be discovered that the builders have placed the stops in convenient groups belonging to each keyboard, usually advancing in an orderly crescendo with each next stop. So, in case the nomenclature is missing, the organist will hardly make a mistake, after he has learned the direction of advancement by drawing the next stop. However, as an exception, the writer has encountered a 16 ft. stop interposed in the midst of the 8 ft., much to his surprise and embarrassment.)

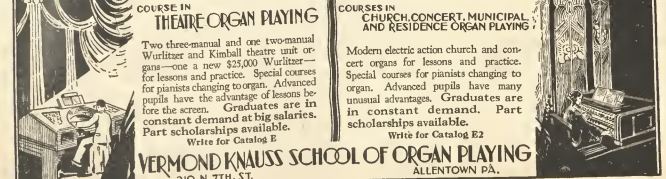
Even with a small organ numerous additional varieties of tone colors may be obtained in solo work, by using a stop alone and at a different pitch. For instance, a 16 ft. Bourdon used an octave higher, or a 4 ft. Flute played an octave lower, gives a tone different from the 8 ft. Flute. After all the registration directions upon a piece are only to give an idea of tone-coloring which must be adapted to the particular instrument at hand.

It is through such experimental adaptations, testing here and trying there, that the small organ proves a most valuable asset for calling forth ingenuity and knowledge in musicianship. It is out in the quiet of country surroundings that the organist is apt to realize and evaluate his opportunity for permanent progress. As Longfellow says,

"Not in the clamor of the crowded street
But in ourselves are triumph and defeat."

SELF-HELP QUESTIONS ON MR. MARKS' ARTICLE

1. *How does organ legato differ from piano legato?*
2. *How may a sense of pedal location be gained?*
3. *In what ways may accent be obtained in hymn playing?*
4. *Name four types of stops with the tone quality of each.*
5. *How may the Reed Tones be prevented from "flaring?"*



AUSTIN ORGANS

A LIST of cities and churches and organs will surprise the buyer into realization that Austin organs stand pre-eminent among the most discriminating purchasers. The famous large Austins are heralded throughout many sections in churches and concert halls. This is true of all parts of the country. Smaller instruments seem to have in generous proportion all the good qualities that distinguish the larger installments.

The utmost care is given to organs of whatever size and dimensions and as far as they extend interpretation they show as they extend interpretation they show the life excellency. Even greater proportionate impression has been made at times with instruments of smaller scope.

AUSTIN ORGAN CO.
165 Woodland St. Hartford, Conn.

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

Kilgen Organs
Choice of the Masters
GEO. KILGEN & SON, Inc., *Makers*
4032 N. Union Blvd. : : : St. Louis, Missouri

VELAZCO ORGAN STUDIOS
New York's Finest Theatre Organ School. Direction of Emil Velazco, Former Featured Organist of Paramount-Publix, Stanley and Roxy Theatres. Three Manual Theatre Organs Used.
1658 Broadway New York

HOPKINS ORGAN SCHOOL
(*Peabody Institute Diploma*)
3025 Rosalind Ave., Baltimore, Md.
Study pipe-organ in your home town from nationally known organist.
Send $1.00 for self-instructing course of five lessons.

ORGOBLO
The true Standard of Excellence in organ blowers.
Winner of the highest award in every exposition entered.
Special Orgoblo Junior for Reed and Student Organs.
THE SPENCER TURBINE COMPANY
Organ Power Department
Hartford Connecticut

6 PIANO REVERIES
50c
Gems of the ROAT publications in Album form, containing Gloaming, Dawning, Birth of the Flowers, etc.
Postpaid by ROAT MUSIC CO., Battle Creek, Mich.

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

A MUSICAL TOUR of EUROPE
At no expense or obligation to you!
See page 10

When you write to our advertisers always mention THE ETUDE. It identifies you as one in touch with the higher ideals of art and life.

WANTED
Theatre Organists

Positions paying salaries of $50 to $150 weekly are so many that finished players are practically assured of engagements through the College.

Students have lessons and practice before the Screens provided by the College in its studios. New two, three and four manual Wurlitzer and Moeller theatre organs for lessons and practice, owned and operated by the College.

Direction:
CHARLES H. DEMOREST and HENRY FRANCIS PARKS
Famous Theatre Organists

Winter Session Now

SCHEDULE OF LESSONS
First Year (Beginners)

1st term—First working registrations.
2nd term—Playing of weekly news features and song slides.
3rd term—Short feature films and jazz.
4th term—Long feature films and cuing.

Second Year (Advanced)

1st term—Actual screen playing of feature films.
2nd term—Improvisation including waltzes, marches, jazz, etc.
3rd term—All scenics, effects and constant screen practice.
4th term—Screen playing before audiences.

LENGTH OF COURSE

The time which will be consumed in covering the course will be determined to a large extent upon the ability as organists of those who take it. Students who never have studied organ previously will require two full years to finish the course. Experienced organists may cover it in one year or less.

NOTE—Church and concert organists of experience are eligible to enter the advanced course.

COMPLETE CATALOG ON REQUEST

STUDENT DORMITORIES
Artistic and comfortable dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable.
Make reservations now.

CHICAGO MUSICAL COLLEGE

60 East Van Buren St. (Chicago Musical) (College Building) Chicago, Ill.

A University of Music

HERBERT WITHERSPOON, President
LEON SAMETINI, Vice-President
RUDOLPH GANZ, Vice-President
CARL D. KINSEY, Manager

Please mention THE ETUDE when addressing our advertisers

ORGAN AND CHOIR QUESTIONS ANSWERED

By HENRY S. FRY

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

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

Q. What causes the difference in pitch of an organ pipe on a hot day in summer and a cold day in winter? I would also like to know whether a pipe produces a flat or sharp tone on a hot day?—D. F. C.

A. We quote from "Standard Organ Building," by William Horatio Clarke: "When there is a change of temperature, the reed and flue pipes go in opposite directions of pitch. In the pipes, as the temperature rises, the air within vibrates more rapidly, the pitch rising in proportion. In reed pipes, a warmer temperature flattens the pitch of the reed tongues."

Q. As I expect to take up the study of Motion Picture Playing will you kindly suggest a list of books which would help me prepare for screen playing? Where can I secure such material?—R. B. M.

A. We suggest the following books pertaining to screen playing: "Musical Accompaniment of Moving Pictures," Lang and West; "Organists' Photo Play Instructions," May M. Mills; "Organ Playing for Photoplays"; "Organ Interpretation of Popular Songs," Charles. These works may be secured from the publishers of THE ETUDE.

Q. Will you kindly inform me where I can obtain a Stenzin Correlated Acoustic Chart giving the frequencies of each note on the piano keyboard, with the pitch 435 (A) and 440? This chart is in terms of beats per second.—C. W. K.

A. We have not been successful in finding the chart you mention, but information on the subject may be found in "Musical Sound," Edward Watson; "Science of Music," Sedley Taylor; "Musical Acoustics," A. Lavignac. From the latter we quote the vibrations for the notes included in the octave extending upward from "Middle" C—Pitch 435 (A):

C	258.6	G	387.5
C♯	274	G♯	410.5
D	290.2	A	435
D♯	307.5	A♯	460.8
E	325.7	B	488.1
F	345.2	C	517.2
F♯	365.7		

Ascertaining the vibration rates of notes in other octaves is a simple matter, namely, doubling the number for each octave above and halving the number for each octave below—thus:

Middle C	258.6
Tenor C (octave lower)	129.3
C4 (octave higher)	517.2

The vibrations at other pitches may be secured by use of a table of ratios, which may be found in the books we have named. These may be secured from the publishers of THE ETUDE.

Q. Please give the correct term for an organ pipe that sounds continuously. I have heard it called "ciphering" and believe the word should be "siphoning." If the former is made correct by usage, what is the derivation? After a friendly dispute we have been unable to find any information and shall be grateful if you will settle the matter.—J. L. T.

A. The word used is "ciphering" and its use has been a question in our mind also. The word is found in a number of dictionaries, the definition given agreeing with the accustomed usage but without suggesting the derivation. Our investigation has resulted in the following opinions or explanations which may shed some light on the question, even though they may not constitute a definite solution. Baron Ware Orem, former organbuilder and head of the Publishing Department of the Theodore Presser Company, says: "A 'cipher' is caused by a leakage, and hence an opening through which the wind passes or leaks, being of oblong form (church or recital). Orem: A Book of Organ Music, Rogers; Thirty Offertories for Organ, Rogers; The Contemporary Organist, Morse; The Church Organist, Morse; The Modern Organist, Shelley; Thirty Postludes, Carl; Thirty-two Short Offertories, Boyd; Ten Offertories on American Hymn Tunes, Reynolds; Thirty Preludes, Clough-Leighter; Preludes, Offertories and Postludes (two volumes), Shelley.

The compositions and collections named may be secured from the publishers of THE ETUDE.

Q. Some notes on the Oboe (Swell) and Trumpet (Great) frequently go out of tune. Is this due to constructional conditions, or changes in temperature? If not, what may be the cause? Can anything be done to quiet a Trumpet that beats so audibly as to be annoying? The one we have beats even more perceptibly as stops are added to the Swell.

A. The trouble you mention in connection with the reed stops, Oboe and Trumpet, might be caused by change of temperature, imperfect (but true) tuning, abuse in tuning, either on top tuning roll or on springs. The Tremolo trouble might be caused by a loose bellows weight. If not caused by loose bellows weight, the trouble might be remedied by having a muffler built over the tremolo or by having it moved to another room or location where the beating will not be so audible.

Q. I would like, if possible, to get some information about playing a small organ so as to give tone color and variety. I am playing in a small church. The organ includes the following stops:

Diapason Forte	*Flute Forte*
Bass Coupler	*Treble Coupler*
Dulcet	*Echo Horn*
Melody	*Melodia*
Principal	*Celeste*

For the choir and for hymns I have been using all the stops, except the treble coupler, since the high treble notes seem to clash with bass notes. For solos and voluntaries and so forth I use Melodia, Celeste, Principal and Diapason with both the coupler and swell to give different effects, chiefly volume. I would like some definition of the purpose and use of the stops and, if possible, the name of some book of music which will have notes on how to opening and closing of stops.—F. M. W.

A. We are presuming the instrument you play is a reed organ. There is really not much variety of tone color possible in the specification you quote. The difference in tone color of reed organ stops are not as marked as in the stops of the pipe organ. The probability is that your tastes demand more than the instrument includes. If the combinations you use sound well, continue to use them and experiment for other effects possible with the limited equipment. Although you do not state the pitch of the stops, we shall endeavor to give you some idea of the character of those you name. Diapason is the 8 ft. foundation tone of the organ. Dulcet is probably a softer 8 ft. tone. Principal is a 4 ft. tone or one octave higher than the 8 ft. tones. From your list we judge these stops to be effective on the left-hand side of the keyboard. Melody would be increases the power of the Diapason stop if the Swell is not open. Bass coupler couples the keys one octave lower than the key being played. We do not discover any possible 4 ft. stop for the right-hand side of the keyboard. We do not know what the Echo Horn may be, perhaps a soft 8 ft. stop to match the Dulcet of the left-hand stops. We presume the Melodia to be an 8 ft. stop of foundation tone on the right-hand side of the keyboard to match the Diapason stop on the left-hand side. The Celeste is probably an additional 8 ft. stop. Flute Forte no pressure increases the power of the Melodia when the Swell is not open. Treble coupler couples the keys one octave higher than that being played.

Some reed organ books are: "Reed Organ Recitals," by Lewis; "Classic and Modern Gems for the Organ," by Jackson; "Reed Organ Selections for Church Use," "24 Pieces en Style Bien pour Orgue ou Harmonium," by Vierne; "59 Original Pieces for Harmonium," by Franck. Landon's "Reed Organ Method" includes an article on "Stops and Their Management."

Q. Will you please give me a list of compositions and collections of easy organ music, especially marches, preludes and offertories? Also advise me where I may secure this music.

A. We suggest the following for your purpose:—Brown, Cyril Jenkins; Night, Cyril Jenkins; Retrospection, Parker V. Heard; At Evening, Ralph Kinder; In Moonlight, (with chimes) Ralph Kinder; A Song in the Night, E. Sheppard; Lullaby, Will C. Macfarlane; The French Clock (with chimes), Frank Bornschein; Wedding Chimes, Wm. Faulkes; From the South, James R. Gillette; Swing Song, James R. Gillette; Festival, G. H. Federlein; Herbstnacht, J. Frank Frysinger; Festivity, Cyril Jenkins; Two Choral Preludes, Henry S. Fry; Siciliano, Henry S. Fry; Scherzoso, James H. Rogers; Scherzoso, R. H. Woodman; In Summer, J. Stanley Stebbins; The Swan, C. A. Stebbins; The Guardian Angel, G. Pierne; Grand March, from "Aida," Verdi-Shelley; Coronation March, Meyerbeer-Buonamici.

Collections of organ music:—The Organ Player, Orem; Organ Repertoire, Orem; Orem's Offering for Church and Recital, Orem; A Book of Organ Music, Rogers; Thirty Offertories for Organ, Rogers; The Contemporary Organist, Morse; The Church Organist, Morse; The Modern Organist, Shelley; Thirty Postludes, Carl; Thirty-two Short Offertories, Boyd; Ten Offertories on American Hymn Tunes, Reynolds; Thirty Preludes, Clough-Leighter; Preludes, Offertories and Postludes (two volumes), Shelley.

The compositions and collections named may be secured from the publishers of THE ETUDE.

LEARN PIANO TUNING
MAKING TRIALS OF TRUE TONE
By TUNE-A-PHONE

WE TEACH YOU THIS PROFITABLE PROFESSION AT HOME DURING SPARE TIME

Send for FREE copy of the 30th ANNIVERSARY EDITION of our book, "WINNING INDEPENDENCE." Read how students master tuning with TUNE-A-PHONE and WHY our graduates are successful in all parts of the world. With this and the patented devices, tools, charts and lessons you learn quickly and easily. Low tuition; easy terms. Diplomas granted. MONEY BACK GUARANTEE. $10.00 to $25.00 a day. Many exceptional opportunities and an ideal profession await you.

BRYANT SCHOOL OF TUNING, 32 Bryant Bldg., Augusta, Mich.

MINIATURE FIRST VIOLIN AND SOLO CORNET PARTS
of your choice of these outstanding Jacobs publications for Band and Orchestra will be sent on receipt of this coupon and your name and address.

[Clarinets and trumpets in Bb; parts for all saxophones. (* indicates band and orchestra are in same key.)]

- ☐ *Jacobs' Album of Master Classics for Orchestra and for Band. 14 numbers; 38 separate books.
- ☐ *Jacobs' Ensemble for Orchestra, Band and Saxophone Band. 14 numbers; 61 separate books.
- ☐ Jacobs' Folio for Classics for Orchestra and Other Young Instrumental Ensembles. Parts for 47 instruments. 3 volumes.
- ☐ Jacobs' Folio of Classics for Orchestra. 2 volumes, 15 numbers in each.
- ☐ Jacobs' Loose Leaf Collection of Standard Marches for Orchestra. 3 volumes, 15 marches in each.
- ☐ Jacobs' Musical Mosaics for Orchestra. 2 volumes, 15 numbers in each.
- ☐ *Jacobs' Standard Orchestra-Band Edition. (Not published.) 14 numbers for band and for Orchestra.
- ☐ 6 Overtures for Orchestra, including grades one to three. (Size and pat. $1.00; full and pat. $1.50.)

[*Check, Clip and Mail with Your Name and Address to* WALTER JACOBS, INC. 120 Boylston St. Boston, Mass.]

"The Periodical of Culture"
THE AESTHETE Magazine Henry Francis Parks Editor
A bi-monthly periodical (six issues per year) for the aesthetically inclined. A unique and distinctly different organ of progress in music, literature, the dance, etc. Intelligent but not highbrow. The music in each issue is worth the price alone.
Subscription: $2.00 per year—Price at the newsstands, your music dealer or by mail 35 cents per copy.
THE AESTHETE, Inc., Room 1630, 32 West Randolph St., Chicago

Attention, Piano Teachers!
METRONOMES
An Invaluable Aid in the Training of the Piano Student. Gives the Correct Tempo and Teaches an Appreciation of Rhythm.
Our Metronomes are of the finest quality and fully guaranteed.
Have Your Dealer Make a Demonstration
KRAUTH & BENNINGHOFEN
Hamilton, Ohio

LEARN JAZZ PIANO PLAYING
Axel Christensen's wonderful instruction book shows how to "jazz up" any melody. Contains chords, bass runs, breaks, work, etc. Sent postpaid for $2. Send for free booklet regarding Home Study Courses and books on all instruments. Teachers wanted where we are not represented.
AXEL CHRISTENSEN SCHOOL
Suite 462, 20 E. Jackson Street, Chicago, Ill.

MUSIC ENGRAVING
Piano, Band, Orchestra and Octavo work. We specialize in book work; also engraved titles.
Send your mss. for estimate.
OTTO A. C. NULSEN,
P.O. Box 774
124 Government Place Cincinnati, Ohio

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

BAND AND ORCHESTRA DEPARTMENT

(Continued from page 27)

Oboe and Bassoon Substitutes

THE OBOE and bassoon are frequently omitted from small orchestrations, but when necessary they may be simulated likewise on the reed organ or the harmonium. Or the oboe part may be assigned to a C-soprano and the bassoon to a baritone saxophone. The range and quality of voice are similar in each case and possess that peculiar reedy color which these instruments give.

Flute and clarinet parts may be played on the reed organ or harmonium or even on the high register of the piano. Conductors have even used the E-flat soprano saxophone as a substitute for the flute.

Frequently saxophone parts make up also for the missing French horns in F. If not, extra cornetists may play French horn parts on alto horns or melophones. These are of course in E-flat.

These are a few of the makeshifts possible for the energetic leader. Fortunately many of them have long been recognized by standard publishers who utilize them extensively in preparing orchestrations for school and community players. It is needless to add that only one or two substitutes can be used very successfully at the same time in any one group and then only with discretion. The harmonic balance of the whole ensemble should be the ultimate consideration in any plan.

But remember, a substitute is only a substitute and should be tolerated only until there is a possibility of doing without it. In the meantime the proper player should be in training to take the required part.

Music for Sub-Normal Children

(Continued from page 28)

singing of the latest "hit" ought not to be the regular policy of the class, the occasional indulgence in a song, again of great importance to a certain child, may be a charitable deed toward him, waking up within him sentiments of thankfulness, good will and security.

The ungraded class is a clearing house, the first sifting of the socially competent and incompetent. Inasmuch as everybody in supposed to go to school and not everybody is born equipped to carry this load naturally, some will drop out even from the ungraded class. However, others may be helped to struggle on successfully in special directions with special support. There may be only a few. But even if there should be but one in each class thus reached and saved, the effort would be worthwhile, even from the standpoint of the proverbial hard-hearted taxpayer, to whom a school child costs only five cents a day, while an institutional inmate costs from one dollar to three dollars and over.

Emotional Adjustment Through Music

MUSIC IS a practical adjunct in the systematic physical, emotional, intellectual and social salvage work undertaken in the special class, and the music teacher of the class is an important dynamic factor in the organized efforts of the modern public school educator and administrator to give due attention not only to the physical and the intellectual, but also to the emotional needs of the individual school child.

Inasmuch as the same consideration will be given to the more complex and subtler emotional wants of the older high school pupils and college students and inasmuch as music will be called upon for fundamentally the same purpose as it serves in the special class, that is, to act as a stimulator and regulator of the dynamic function of body and mind, the work of the music teachers will help the educational authorities to bring about a more accurately balanced and proportioned personality development of the newer generations, as they knock successively at the doors of the institutions of public instruction for technical enlightenment in the practical art of living.

Venice, the City of Dreams

(Continued from page 15)

the church, demanding two choirs. This led Willaert to create what has since been known as antiphonal singing, in which the picture is divided between the two choirs. The traditions of Willaert have been magnificently sustained at St. Mark's, and we hope that our readers may sometimes be in Venice on Sunday and lend themselves to the beauties of the service. We implore them to look upwards to the lofty domes and not at the crowds of restless tourists eager to get out to the Plaza again to feed the voracious pigeons.

Perhaps there is no city in the world where one is jerked so abruptly from dreams of the Middle Ages back to 1929 as in Venice. We glide once more along a back channel, reeking with villainous smells at low tide, and spoke our moving picture camera at a Venetian hearse, only to prove to our friends that it does not run on four wheels but is a highly ornate black barque. At the next corner we see a modern Venetian parking his motorboat in the basement of his home. (How soon will that motorboat turn into a hydroplane?) Also a funeral procession passes over a little bridge. It is composed largely of women, children and a few old men, led by a group of devout padres. They chant over and over again in a droning voice a hymn to Mary. The tune does not vary for over a half hour. The voices are not beautiful. Yet Venice at one time was the center of the highest standards of vocal music in the world. One writer in 1713, in speaking of the singing of the Venetian choirs, said, "They do not chant, they enchant."

("Venice, the City of Dreams," will be continued in the February ETUDE. In March will appear "The Music of the Moon-Kissed Riviera.")

"Your personality will always be tested by your power to endure. It is not the people who begin well who succeed, but those who hold out. Successes often lies just over the steep hill and many, many people in discouragement halt before they get to the summit where the way clears before them. It does not avail us anything to fight our battle half way through and then leave behind an unfinished task."—DR. ASHLEY DAY LEAVITT.

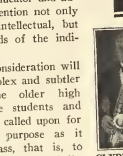
Yours
on 6 Days' Trial in Your Own Home
By our simple Buescher Trial Plan

You may have in your own home for 6 days one of these latest Buescher Saxophones, without obligation to keep it.

It will give you an opportunity to decide whether you are really interested in a Saxophone and want to learn to play it. It will also enable us to prove that—

Only a Buescher gives you these extra features: Snap-on Pads, greatest improvement, easy to replace, no cementing — Patented Automatic Octave Key—Perfect Scale Accuracy—convenient key arrangement.

EASY to PLAY EASY to PAY.


CLYDE DOERR
Famous Buescher Saxophonist

The perfected Buescher Saxophone is a marvelous instrument. It is the instrument played by the greatest professionals — record-makers like Clyde Doerr, Tom Brown, Bennie Krueger and Joseph Smith. Only a Buescher satisfies them — only a Buescher is good enough for you. It is very important when learning to play a good instrument. The Buescher Saxophone is so perfected and simplified that it is the easiest of all instruments to learn to play.

Besides being easy to play, we make it easy to pay for a Buescher Saxophone. Play and earn while you pay. Fill out and mail coupon for full information. Mention instrument in which you are interested—Saxophone, Cornet, Trumpet, Trombone or other instrument.

Buescher Band Instrument Co.
2657 Buescher Block Elkhart, Indiana

BUESCHER BAND INSTRUMENT CO. (652)
2657 Buescher Block, Elkhart, Ind.
Gentlemen: Without obligating me in any way please send me your free literature.
I am interested in the following instrument ..... Age .....
Name .....
Address .....

PIANO JAZZ
Ultra modern Piano Jazz taught by mail. Note or ear. Easy rapid lessons for adult beginners. Also Self-instructors with Jazz for advanced pianists. Jazz 256 Base Styles, 976 Jazz Breaks, hundreds of Trick Endings, Hot Rhythms, Sock, Stomp and Blue Effects; Symphonic and Wicked Harmony Dept. Effects; Symphonic and Wicked Harmony Dept. Effects; Radio Record Stunt Style. Write for free booklets.
Waterman Piano School, 1326 W. Adams St. Los Angeles, Cal.

ARRANGING For ORCHESTRA PIANO JAZZ BAND
Private and Individual Lessons by Mail
STAN TUCKER
ARRANGING SERVICE
330 Wadsworth Ave., New York City

Earn money AT HOME
Men or women earn $25 to $50 a week at home. After part time study. Pleasant work. Write for booklet. AMERICAN ARTCRAFT STUDIOS, Dept. D-S 427 Diversey Parkway, Chicago.

A $250.00 RADIO for You!
No Cost or Obligation Involved—SEE PAGE 10

When you write to our advertisers always mention THE ETUDE. It identifies you as one in touch with the higher ideals of art and life.

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."

JUDGING by the number of letters received on the subject by the Violinist's Etude, the question of just what can be accomplished in violin playing, in the case of a late start, is of great interest to thousands of people. There are vast numbers of people who having never had the opportunity of studying the violin in childhood, when it is the easiest to learn, yet develop later on a keen love for the instrument and a great desire to study it. They do not care to take it up if there is no prospect of acquiring a fairly good technic and the ability to master compositions of reasonable difficulty.

The following letter, received from a gentlemen who started late but who is meeting with success in professional violin playing, sets forth with great clearness the story of his musical education and gives the steps by which he achieved success notwithstanding his late start.

From One Who Has Tried It

"I NOTICED in a recent number of THE ETUDE your reply to the question as to whether one could begin the study of the violin at the age of twenty and learn to play the instrument fluently.

"Possibly my experience may encourage some who are doubtful as to what they can do and may lead them to give it a thorough trial.

"I began violin study at the age of nineteen, going to Rochester, New York, once a week for lessons. This continued during one season, and then I went to Chautauqua, New York, and studied with the late Bernhard Listemann during the summer. I continued with him the following year in Chicago, and later had short periods of work under two other eminent teachers in Chicago, the late S. E. Jacobsohn and the late Theodore Spiering.

"This is the extent of my formal study under instructors, but I have no hesitancy in saying that I have learned much that has been of vital importance through observation, reading and self-analysis. This has been carried on continuously, and I find that I make steady progress toward perfection which all should aim at but which so very few attain.

"When in Chicago I played in public with the late William H. Sherwood, the eminent pianist, giving the entire *Kreutzer Sonata*. This will give an idea of what I have done in a technical way, at least, and it is the technical problem that is chiefly affected by a late start.

Serious Handicap

"TO THOSE who may attribute what I have done to more than ordinary musical ability, I say that, at the start, my ability to distinguish differences in pitch was far from what it should be. There were those who even said I never could learn to play. But, by most careful listening, I have trained my ear so that the most intricate double stops and chords, such as those in the Bach sonatas, give me no trouble, and the accuracy of my intonation has often been specially mentioned. So it may be seen that, aside from the late start, I have had to overcome a serious difficulty with which many would not have had to contend.

"In view of all this I feel justified in holding the opinion, that, except in very rare cases, anyone can learn to play the violin fluently, even though beginning as late as at twenty or twenty-five years of age, provided he or she is capable of exerting sufficient *intensity of mental and physical effort*.

A Successful Late Start

"As I see it the argument against a late start is based on questions of physical conditions—a certain lack of pliability in joints and muscles. Of course, it cannot be denied that these conditions are a handicap. But I contend that they can be overcome.

"I must here state emphatically that a vast difference in the ease or difficulty in learning will result from the correct or incorrect manner of holding the violin and bow. I myself, through the culpable neglect of all my teachers (I am speaking, of course, of my own particular case) to give me the exact position of the left hand, had so much trouble in holding the violin, that I nearly gave it up. Naturally, I began to believe that the late start was too great an obstacle to be overcome.

"Now, however, I feel perfectly at home with the instrument, never use a pad and can play without a chin-rest, although, for the violin's sake as well as my own, I prefer to use one. My earnest advice, therefore, to all beginners and to others who may be having trouble is that they make very sure that they have no faulty position.

Practice of Difficult Passages

"REPEATEDLY in THE ETUDE and other publications I have seen advocated the methods of study and practice which I have worked out for myself and have passed on to my pupils. (Your last issue had such a case.) Though I have studied Etudes of Kreutzer, Fiorillo Rode, Bach, and other such composers most of my technic has been acquired through exercises invented from passages in my own repertoire; and I have before me now quotations from Auer, Hoffman, Godowsky and Bauer emphatically endorsing this method.

"It is also a generally accepted opinion that those who have to work hard to acquire any given skill or knowledge are those best qualified as teachers to pass on to others the methods by which such acquirement has been made possible. When they have, in addition to this, a genuine love and enthusiasm for teaching, and a profound realization of the responsibility involved, it is a reasonable supposition that they are exceptionally well qualified to teach."

Our correspondent is to be congratulated in overcoming the disadvantages of a late start, in his own particular case. In enumerating the obstacles which must be overcome, however, he overlooks the most important of all, the coördination of the right and left hands, arms and fingers. If it were a case of training either hand separately most of the disadvantages of the late start would disappear. But each hand has to execute simultaneously a number of dissimilar movements, and the brain is called upon to direct these motions. It is a good deal like writing with the right hand and drawing pictures with the left hand at the same time. It has been found that the power of the brain to divert these dissimilar motions simultaneously is increasingly difficult after the age of childhood and the early "teens" have been passed.

The Stiff Brain

THE SAME difficulty is met with in playing the piano when a late start has been made. Every piano teacher knows that pupils of this sort, while they seem to be able to make considerable progress in playing with each hand separately, are helpless when trying to "put the hands together" and play both parts at once. The brain does not seem to be able to direct the movements of both hands in coördination as successfully as it would if the study of the instrument had been begun in childhood, when muscles, joints, brain and nervous system were a plastic state and could "grow" into what was required of them. Many people put down their failure in mastering an instrument in the case of a late start to "stiff fingers." In nearly all these instances it is a case of "stiff brain."

However it is undoubtedly true that a certain number of violin students have succeeded in building up an advanced technic, in the case of a late start. There are cases on record of violin students starting in the "twenties" progressing far enough to master the standard violin concertos or the first violin parts of the repertoire of symphony orchestras. Many more have succeeded as teachers after a late start. Such cases are comparatively rare, however, and all violin authorities agree that learning to play the violin is increasingly difficult after the age of childhood.

Practically all the great violin virtuosi of the world began before ten years of age.

In answering correspondents of THE ETUDE, prospective students and friends who have sought advice before making a late start in violin study, I have always advised against such a start where the intention was to make violin playing a profession. This would involve several years of hard study and the outlay of several thousand dollars, and the risk of disappointment would be too great. The majority of all violinists doing the better classes of professional work have completely finished their musical educations before the age of twenty.

But in cases where the student wishes to study the violin as an accomplishment, or for a pure love of the instrument, I am heartily in favor of all attempts, be they late or early. Where they have talent and are really musical, every one of these late starters can learn a certain amount, some more than others, of course. They may not be able to learn the *Bach Violin Concerto*, it is true, but they can learn to play *The Swan*, the *Berceuse* from "Jocelyn," the *Gavotte* by *Gossec*; and hundreds of other beautiful pieces. Playing the violin is a delightful accomplishment. It is a rare pleasure to play even the simplest melodies.

The Poor Fiddler's Ode to His Fiddle

"Torn
Worn,
Oppressed I mourn
Bad,
Sad,
Three-quarters mad:
Money gone,
Credit none,
Duns at door,
Half a score,
Wife in vain,
Twins again,
Others ailing,
Nurse a-railing,
Billy hooping,
Betsy croaping,
Besides poor Zeb,
With festered toe.
Come, then, my fiddle,
Come, my time-worn friend,
With gay and brilliant sounds,
Some sweet, the transient ideale lend.
Thy polished neck, in close embrace,
I clasp, whilst joy illumes my face.
When o'er thy strings I draw my bow,
My drooping spirit pants to rise;
A lively strain I touch—and lo!
I seem to mount above the skies.
There, on Fancy's wing I soar,
Heedless of the duns at door;
Oblivious all, I feel my woes no more;
But skip o'er the strings.
As my old fiddle sings,
"Cheerily oh! merrily go!
"Presto! good master,
"You very well know,
"I will find Music,
"If you will find bow,
"From E, up in alto, to G, down below."
Fatigued, I pause, to change for time
For some *Adagio*, solemn and sublime.
With graceful action moves the sinuous arm;
My heart, responsive to the soothing charm,
Throbs equably; whilst every health-corroding care,
Lies prostrate, vanquished by the soft mellifluous air,
More and more plaintive grown, my eyes with tears o'erflow
And resignation mild, soon smooths my wrinkled brow.
Reedy Hautboy may squeak, wailing Flauto may squall,
The Serpent may grunt, and the Trombone may bawl,
But my Poll'y, my old Fiddle's the Prince of them all.
Could e'en Dryden return, thy praise to rehearse
His Ode to Cecilia would seem rugged verse.
Now to thy *repos*, in flannel warm to lie
Till call'd again to pipe thy master's eye.
"Apollo."

AUTHOR UNKNOWN.

Keeping Up With the Pupil

By EDITH LYNWOOD WINN

IN THE public schools teachers are supposed to prepare their work for the next day. The private teacher should do so also. He should prepare the exact amount of material to be used, keep an account of the previous lesson output and select new music so as to avoid delay at the lesson and be on time. "Well, what have we today?" is the comment of a teacher who does not "keep up." She should know what the pupil has. She should refer to her note book occasionally. No pupil can avoid playing what has been assigned to him to play. Each lesson is graded and commented upon.

When one goes to one's physician he takes a large book and looks up all previous visits, the treatment and medicine given. He is now ready to compare his patient's present condition with the past. So it should be in music teaching. The teacher should keep a careful recording of music studied, progress made in the work and general average as to work. In this way a definite course of study is covered.

Playing Over the Radio

ALMOST EVERY violinist, great and small, plays over the radio nowadays. Still there are a few exceptions. Fritz Kreisler positively refuses to appear at the "mike" under any circumstances, notwithstanding the offer of dazzling sums for a radio recital. Paderewski, among the pianists, never broadcasts, although he, too, could make large sums for radio appearances. A few others might be mentioned, but the number of eminent violinists and other instrumentalists who do take good radio engagements is growing steadily larger.

When the radio was in its infancy musicians with a reputation fought shy of it. Some thought broadcasting beneath their dignity. Others thought that static, fading and crude transmission would give the radio public a very poor notion of their ability and that their professional standing would be damaged thereby. The fees paid for radio engagements were also only a fraction of what are paid today to a good artist.

The present-day violinist, as he looks at it, feels that he cannot afford to neglect the immense publicity which comes from an appearance before the ever-widening radio audience. He feels, moreover, that the radio public knows enough by now to make allowances for static, fading and other unpleasant effects. Besides, now that practically all concert violinists play for the radio, the handicaps of statics, fading and poor radio sets are their common lot.

At first it was believed that when people had heard a violinist over the radio they would not go to the trouble and expense of attending a concert to hear him. It is now thought, however, that the radio appearance only whets the desire of the public to hear and see the real player. They reason that his playing will give much more enjoyment to them when they can hear it without obstruction. If this view of the matter is correct more engagements on the concert stage will result.

Among eminent musicians who, while they recognize the value of the radio, do not personally care to have their organizations broadcast, is John Philip Sousa, America's famous composer and band leader, whose band has never been heard over the radio. Mr. Sousa discusses the matter in an entertaining way in his late book, "Marching Along." He says:

"At the moment radio is undoubtedly wielding a tremendous influence over the public. By this medium the masses are becoming acquainted as never before with the best of the world's music. It is pleasanter, moreover, at times to give one's self up to the charms of music with pipe and footstool at hand than in the crowded concert hall. I cannot tell whether this influence extends to the student of music in his practice.

"The radio fulfills its purpose just as the movies do, but its scope is limited. The rapport between performer and audience is invaluable and can be fully attained only through actual vision. I have refrained from broadcasting for this very reason; I am reluctant to lose the warm personal touch with my audience. Still, the radio is excellent for our busy people."

The Country Fiddler Boom

SPEAKING of the extraordinary revival of interest in the country fiddler, and the old time jig tunes, which America has enjoyed the past season, the Springfield, Massachusetts, *Republican* says:

"The boom might not have got very far, and certainly it could not have made such stupendous progress, but for the intervention of radio, which has enabled millions of people to discover for themselves what the old-time fiddling was like. To be sure these veterans of seventy years and over who were dug out of their long seclusion would hardly pretend that their elbows are as lively or their fingers as agile as in the good old days before records, player-pianos and jazz bands were though of.

"To musicians trained in orthodox fashion, reading notes almost as soon as they learn to read books, it is astonishing how much the old-timers managed to pick up by ear, perhaps with no lessons at all. Simple in a musical sense, the old jigging tunes to which so many generations danced are technically rather intricate with their snappy bowings and little quirks and graces which are among the great charms of fiddle music. It is surprising that so many of the old tunes have been transmitted so accurately by ear, in many cases the fiddle having preserved a folk song the words of which were long since lost.

"It is an interesting phase of the art of violin playing, and the old-time fiddlers are a pathetic survival of a day when amusements were few but perhaps all the more fondly cherished; certainly the fiddler who got a livelihood playing for the old-time dances got more fun out of it than the jaded musician in a modern jazz band; and in his own modest way he could style himself a son of the muses."

Get Together

By CAROLINE V. WOOD

TO SHARE in the inestimable benefits and pleasures of ensemble playing and accompanying, one need not be an accomplished musician. Practice works wonders and every rehearsal means progress.

If the student plays an instrument he should lose no opportunity to play with others. Nor should he wait for someone else to take the initiative. Let him start something himself. There are countless opportunities around him which he is letting pass by unnoticed or unclaimed.

Aside from the valuable experience for which he may be thankful some later day, there is a world of joy in playing in trios, quartets, orchestras and piano duets and in accompanying singers, violinists and soloists. Many popular pieces of the better sort have been arranged for small instrumental combinations, and the chamber music of Haydn, Mozart and other makes interesting practice.

The same general advice holds true for those who sing. If the singer enjoys singing by himself, the chances are that he will find even more pleasure in participating in vocal duets, trios or quartets.

Many an amateur who apparently plays solo numbers quite well fails miserably when called upon to play with anyone else. The reason may be due to shyness or to carelessness when playing alone. But he should not let such habits of mind stand in his way. He can overcome them by playing or singing with others if he is prepared to get the most out of such practice.

"The first experience of playing with another or supporting instrument, preferably stringed, should be continued in one form or another, until the pupil has gained competent command of the technical resources of the instrument."—GUSTAV SAENGER.

Maybelline
Eyelash Beautifier

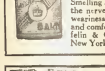
Instantly transforms lashes into a dark, rich luxuriant fringe of loveliness. Lends sparkling brilliance and shadowy, inviting depth to the eyes. The easiest eyelash beautifier to apply... Perfectly harmless. Used by thousands. Try it. Solid or waterproof Liquid Maybelline, Black or Brown, 75c at all toilet goods counters.
MAYBELLINE CO., CHICAGO

CROWN LAVENDER SMELLING SALTS

At home, at the theatre, while shopping or traveling, or if you feel yourself in stuffy rooms or crowded places, the pungent fragrance of Crown Lavender Smelling Salts clears the brain, steadies the nerves, counteracts faintness and weariness. It is long-lasting delight and comfort. Sold everywhere. Schieffelin & Co., 16-26 Cooper Square, New York.

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

RINGS & PINS
Send for illustrated catalog and special folder on musical and other club emblems.
C. K. GROUSE CO.
91 Bruce Ave., North Attleboro, Mass.



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

Kill The Hair Root
My method is the only way to prevent the hair from growing again. Easy, painless, harmless. No scars. Booklet free. Write today enclosing 2 red stamps. Wetsch Beauty Culture, D. J. Mahler, 14-A Mahler Park, Providence, R. I.

An Entirely NEW Saxophone
The Mezzo-Soprano in F

HERE IT IS, a wonderful new C saxophone, new in voice, new in tone quality, new in size, new in scale, and new in playing possibilities, the marvelous new Mezzo-Soprano Saxophone in F, Recognized by artists as the real solo voice of the saxophone family.

Only Conn's resources could develop such a saxophone. Only Conn could build it. Since its introduction, the Mezzo-Soprano in F has won a commanding position in the music world. It opens up a whole world of music never before available for saxophone players.

Get the facts about this exclusive Conn instrument now.

FREE TRIAL; Easy Payments.
Send the Coupon for free literature and details of free trial offer on any instrument; no obligation.

CONN BAND INSTRUMENTS
Made and Guaranteed by C. G. CONN, Ltd.

Mail This Coupon
C. G. CONN, Ltd.
113 Conn Bldg., Elkhart, Ind.
Send free literature and details of trial offer on.....[instrument]
Name.....
St. or R.F.D.....
City.....
State, County.....

"HAKKERT"
The World's Finest in Gut Strings for Violin, Viols, 'Cello.
Give yourself and your instrument a "treat" and try a combination set of
"HAKKERT" Gut and "JOACHIM" Wound Strings
Violin A, "Hakkert" 30c Violin D, "Hakkert" 35c
Violin B, "Joachim" (aluminum) 75c
Violin G, "Joachim" (pure silver) $1.00
Cello A, "Hakkert" $1.00; Cello D, "Hakkert" $1.25
Cello G, "Joachim" $1.50; Cello C, "Joachim" $1.80
"HAKKERT" Gut Strings (made in Rotterdam) have been used for years by Europe's leading artists. Sizes or combination of them here they have been wonderfully endorsed by every American artist who has bought them.
Each string is Guaranteed to satisfy.
"JOACHIM" Strings are our own wording and are now greatly improved in quality. Each string Guaranteed to give satisfaction.
Send at once for temporary circular (pending issue of booklet) or better yet order a set of these Artists' strings and learn what really good strings mean.
NOTE—Teachers and professionals endorse Violins and rank—also ask for our large catalog of fine accessories, and pamphlet on old Violins and Bows.
WM. K. LEWIS & SON
Importers, dealers, makers to exclusive Violin Goods trade
207 So. Wabash Ave., Chicago, Illinois

AUGUST GEMÜNDER & SONS
Violins, Old and New
For All Kinds of Players
Our Catalogues are Free and will safely Guide you
119 W. 42nd St., Dept. E., New York
A Violin House Established 1846

On Credit
VIOLINS
Deep, Mellow, Soulful
We are makers of high-grade violins, instruments of the finest tonal quality, appreciated by the greatest artists. Easy terms, if desired. Get details today.
GUSTAV V. HENNING
302 University Bldg., Seattle, Wash.

SPARE TIME WORK
Piano Tuning pays easily $2 to $4 an hour. Requires about 60 minutes to tune average piano. Pay ranges around $5 per tuning. Player work also brings big pay. No capital needed. We train you thoroughly at home at small cost. Two diplomas granted. Get our free book—"Piano Tuning as a Business."
MACK INSTITUTE
Crafton Station, E.T.-11 Pittsburgh, Pa.

HOARÉ
Composer of "Violin Bow Technic," "Violin Bow Phrasing," "Concerto in G Minor," etc.
FIRST LESSONS IN VIOLIN PLAYING by Henry Hoare. Books 1, 11 (1st Pos.), Book 111 (3rd Pos.). PRICE, $1.00. Used by the Most Successful Teachers—Thousands of copies sold. Concise—Direct—Melodious—Perfectly Graded—Modern Fingering. Low in Price.
CHICAGO EDUCATIONAL MUSIC LIBRARY, 3209 N. Ashland Avenue, Chicago, Illinois
Free Introductory Copies to Teachers Sending Their Professional Cards—Liberal Discounts.

THIRTY-FOURTH ANNUAL

Summer Session

Six weeks, July 1 to August 10, 1929
Four weeks, July 15 to August 10, 1929

THE SUMMER SESSIONS of the Sherwood Music School serve the interests of the teacher or ambitious student who wants to accomplish a great deal in a short time, leading to professional advancement. Individual study programs can be arranged for a period of six weeks, July 1 to August 10; or, with more intensive effort, for a period of four weeks, July 15 to August 10. Catalog gladly mailed upon request. Tuition rates very moderate. Outstanding features of the 1929 Summer Session:

Private Instruction
In Piano, Voice, Violin, Church and Concert Organ, Theater Organ, Dramatic Art, Dancing, Cello, Wind Instruments, Theory, Composition, Languages. Faculty of 150, including many concert, operatic and oratorio artists of national and international renown.

Special Classes
Piano Master Class, conducted by Sidney Silber. Violin Master and Normal Class, conducted by P. Marinus Paulsen. Other classes in Piano Normal and Teaching Repertoire; Harmony, Theory and Composition; Orchestra Conducting; Accompanying; History and Appreciation of Music; Stage Deportment; Personal Development; Choral Conducing and Church Music; Sight-Singing and Ear-Training Ensemble Playing; Operatic Ensemble.

Class Piano
Teacher-training course in the Class Method of Teaching Piano, now so widely used in public schools and private studios —with Certificate.

Public School Music
A six-weeks course, leading to a Special Public School Music Teacher's Certificate, and providing thorough training in Methods, Sight-Singing, Ear-Training, Music Literature, Appreciation, Conducting, Orchestration, History of Music, Harmony, and Applied Music. Special classes for Supervisors, in the advanced phases of school music. Department headed by Charles Lepsenbeek and Lillian Lucas, who hold positions of unusual responsibility in the Chicago Public Schools.

Band Conducting
A four-weeks course, comprising eighty hours of class instruction in all phases of band conducting, given by Victor Jean Grabel, famous band conductor and composer.

Theater Organ
An intensive course by Milton Kipatrick and Bob Keller, who rank among the most successful and highly paid theater organists in the country. Students of all grades accepted. Coaching for experienced theater organists. Training includes actual practice in film accompaniment. Four-manual movie organ, with a tremendous range of stops, are provided for practice purposes.

Certificates—Degrees
Summer Session courses lead to Teachers' Normal Certificates in Piano, Voice, Violin, Organ also to Special Public School Music Teacher's Certificates and are credited towards the Bachelor or Master of Music Degree.

Recitals
Six recitals by members of the Artist Faculty; free admission to Summer Session students.

Living Accommodations
Available at moderate rates in Sherwood Dormitory or in private homes inspected and listed by School.

Six Vacation Excursions
A series of Six Vacation Excursions, conducted by the School on Saturday afternoons, assures its Summer Session students ample recreation: 1. A boat trip on Lake Michigan. 2. A visit to the Field Museum. 3. An automobile tour of the Chicago parks. 4. A visit to the Art Institute. 5. A visit to the Chicago Theater. 6. A trip to Ravinia Park to attend grand opera with Metropolitan and Chicago Grand Opera stars.

Financial Aid
The Sherwood Music School maintains thirty-four Neighborhood Branches in Chicago and suburbs, in which are taught upwards of four thousand junior students of Piano, Violin, Voice, Wind Instruments and Dramatic Art. In order to help talented students of these subjects who wish to begin courses of preparation leading continuously over two or more years, but whose funds are not entirely sufficient for their plans, the School can provide teaching positions in these Branches which will help to defray the expenses of advanced study. Applicants for financial aid through these teaching positions are given a special course of training to fit them for their duties as Junior Department instructors. The length of the preliminary course necessary to take advantage of this aid naturally varies, according to the previous training and experience of applicants. Summer Session courses are offered which help applicants to qualify themselves in a minimum of time. If you are interested in qualifying yourself for this form of financial assistance, ask for details.

YOUR REQUEST *for a Summer Session Catalog will receive prompt attention!*

Sherwood Music School
{Founded 1895 by Wm. H. Sherwood}
FINE ARTS BUILDING
410 So. Michigan Avenue, CHICAGO, ILLINOIS

VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

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

"Stand-bys."

H. H.—In addition to the list of pieces you send you might try to find in *Sonatinas from "Thuis,"* by Ambrosius; *Serenade,* by Drdla; *Meditation* from "Thais," by Massenet; *Cavatina,* by Bohm; *Largo,* by Handel; *Berceuse* from "Jocelyn," by Godard; *The Swan,* by St. Saëns; *Andante* from the Mendelssohn "Violin Concerto"; *Love's Dream after the Ball,* by Czibulka; *Romanza,* by Jean Becker; *Adoration,* by Borowski. These are being constantly played all over the world. 2—Many publishers do not have their violin music properly edited and fingered and solo pieces are frequently edited by those the teacher is obliged to supply the fingering and bowing. 3—It would be much better if you could study with a good teacher who would mark the music for you, but, if there is no teacher in your vicinity, you might mail your music for marking to a teacher in another city. 4—Folios of violin music usually contain pieces of a variety of styles.

Tone.

C. W. C.—If you will re-read the article on "Tone," in the June, 1928, issue of THE ETUDE you will note that it says, "Of course many things enter into a superlative musical performance, but the greatest element is that of *tone.*" You are quite right in your idea that the "spiritual" character of the musician should enter into the playing. Then we have other elements which form part of a great performnes as: temperament, musical style, perfect intonation, personality, imagination, deep emotional feeling, tradition, poetic expression, dynamics, interpretation and correct time values. However, the basic tone is not true and beautiful, the other things count for nothing. Just as no amount of skill in singing can make a singer's performance acceptable, if he has not a naturally fine singing voice and the power of producing beautiful tones.

Mirecourt Maker.

F. L. W.—Sorry I cannot give any information on the violin made by Bernard Antclaume. Mirecourt is in France, and was the seat of a large violin making industry. Some of the Mirecourt makers have considerable reputation, but many of them are quite unknown to fame, except locally.

Five Years' Study.

L. W.—The Rode Caprices for violin are considered about grade six in point of difficulty. Whether or not you are in grade six depends on how well you play these caprices and the other compositions you name. I cannot say without hearing you play. If you play these compositions really well, you have made excellent progress in your 5 years' study.

Four-Part Chords.

G. C.—In order to play four-part chords on the violin one of each of the four notes of the chord must be played on one of each of the four strings of the violin. In the example you send the chord cannot be played, because the C sharp (third space) cannot be played on the E string.

Champion Violin.

Rene Chevillon, French violin maker, made some good instruments at Paris, from 1730 to 1760. The copy of the label which you sent is correctly worded for violins made by Champion. Whether your violin is genuine or not I cannot say without hearing it. When you visit New York City, it would be well to take the violin with you and show it to an expert.

Years of Hard Work.

G. R.—Without hearing you play and knowing your talent, I can give only a guess as to how long it will be before you will be ready to play in public. As you are studying with a good teacher, he is the proper one to advise you on that point. 2—If "playing before the public" you mean becoming a professional solo violinist, you face many years of hard work and an expense of many thousand dollars before you can become established on the concert stage. Only one out of every thousand violin students succeeds on the concert stage. Unless you have extraordinary talent for the violin, I would not advise you to make such a career. 3—There is a little book, "The Violin and How to Master It," by Stoessel, which I think would give you the information you desire.

Something Ought to be Done.

P. B.—I quite agree with you on the harm done by incompetent violin teachers who are occasionally found in public school work, and, unfortunately, in private. Especially is this the case where the class method is used and a teacher has two or three classes of from eight to twenty violin pupils at once. It is naturally impossible to give each pupil the attention he should have. "Something ought to be done about it," as you say, but I do not see what can be done. This crime for instrumental instruction in the public schools, which has swept the country within the past few years, has become so popular with the people that the public schools everywhere are taking it up. Sometimes the pupils in violin playing pay a nominal fee, ten, fifteen or twenty-five cents a lesson; in other schools the instruction is absolutely free. Of course the system has led to an enormous boom in violin playing. There are some excellent teachers engaged in the public school work, and then again there are others not so good. With so many pupils to teach in a wholesale way, a great many of these pupils will fall into very bad habits which can be eradicated only by a great deal of hard work done under a private teacher. 2—If the public school instruction in the public schools in your town is very bad, you might go to your school board about it; but I doubt if this would do much good.

Long, Sustained Notes.

H.—Without hearing you play it is impossible for me to judge what is wrong with your tone. As you have been studying with a prominent violin teacher in a large city I should think that he would have corrected any faults in your tone production. My article on "Tone Technic," in THE ETUDE for June, 1928, lists many of the faults which result in poor tone. If you will look it up you may gain some benefit from the advice given. The greatest of all developers of good tone is the practice of long sustained notes, with full bow, counting 16, 20, 24 or more to each note, with the joints of the right arm thoroughly relaxed.

Playable Concertos.

L. F. H.—For violin concertos somewhat similar in difficulty to the Accolay "Concerto No. 1 in A minor," you might get Concertos by F. Seitz, Nos. 1, 3 and 4; "Concerto No. 2 in G," Op. 6 by A. Huber; "Concertino Op. 65," by Hans Sitt. The "23rd Concerto" by Viotti, is very useful for students but somewhat more difficult than the foregoing.

Odd Shape.

S. W. B.—It would be quite impossible for me to attempt to guess at the name of the maker of your violin, without seeing it. According to the paper pattern which you send, I do not know of any standard model which resembles it. At a guess I should say that it was given an odd shape by the maker merely as a novelty. 2—It does not resemble the Amati pattern, as you suppose.

The Effective Pause.

E. P.—In exercise No. 41, of the Spohr Violin School, the detached sixteenth notes should be played with very short strokes in the middle of the bow. 2—The two slanting lines // placed between the two notes in the other passage indicate a very short rest between the notes. This is done for a certain effect in expression. The pause or interruption of the beat is very short. There is no rule for the exact length of the rest. This is left to the performer, and one violinist might make it slightly longer than another. 3—The staccato notes on the G string, with accent marks placed under them, had better be played with martele (hammered) bowing. Martelé bowing is played in the upper part of the bow and is accomplished by a very strong pressure, instantly released on each note. The bow does not leave the string, and, as the strokes are very short and staccato in effect, there is a short rest between the notes. If you can get a good violinist to illustrate it for you on the violin, you will get the idea much more quickly than from a written description.

Fusillé.

M. M. O.—It would be better to find a good teacher, in your vicinity or in the nearest large city, than it would be to take lessons by mail. Study by mail is unsatisfactory. Something which a teacher standing at your side could make clear in two or three minutes might require a long written explanation in the case of study by mail; and even then it might not be sufficiently clear for you to grasp it. 2—Fingerings and bowings often have to be adapted to the individual pupil. Sometimes even whole passages in the music have to be changed in making them playable. Such changes are often indicated in the printed copy by *ossia* (or) *facilité* (simplified).

Full Devotion.

B. G. P.—If your friend expects to become a professional violinist, even with the handicap of a late start, he will have to drop college at once and devote all his time to the study of the violin. A law or medical student puts in all his time in preparing himself for his profession. He cannot possibly succeed by studying an hour or two a day. It is the same with violin playing. If the aim is to become a professional, the student must devote his whole time to it, during the last few years of practice at least. Besides violin playing the violinist should study piano, theory, musical history and other general musical branches.

Cello Study.

F. H.—The cello is one of the most difficult of all instruments on which to attain a virtuoso technic, and nineteen is a very late age at which to begin. However, even at that age you could learn a great deal and get much pleasure out of it. I do not think you could hope to build up enough technic to play in a symphony orchestra or master difficult solos, but you might be able to play passably well comparatively simple orchestral

(*Continued on page 59*)

To Calm Those Fluttering Fingers

By MARY WATERS

WHEN the pianist plays for friends or in recital let him try these preliminaries:

First: Let him see that his bench is at the *right distance* from the piano. If he is to use a stool, let him see also that it is turned up or down to the right height.

Second: Let him make sure that he is sitting comfortably. (In the case of a woman, she should see that her skirt is adjusted evenly—not drawn tightly to one side.)

Third: Let him play from memory if possible. If he is playing from notes, let him see that the music is set up securely on the piano. If leaves must be turned quickly, he should curl up the lower corners a little. He should not crease them.

Fourth: Let him lay his hands on the proper keys, then think over the sound of the tones for two or three measures.

Fifth: Let him draw a long, full breath, then another, and *begin to play with his lungs full of air.*

Sixth: Let him play a little more slowly than he has been accustomed to play.

Seventh: Let him *count the time,* under his breath, *all the way through.*

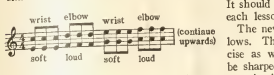
Carrying out these precepts may seem to take an unduly long time before an audience, yet to the hearers it seems but a moment. Besides, leisurely composure will give a very good initial impression.

The above are the "Magic Seven" rules *which practically guarantee freedom from stage fright.* Copied down, pasted in the back of the student's note-book and rehearsed at home a number of times, in the order given, they will do wonders for the pianist appearing in public.

A Wrist Exercise and How to Transpose It

By SYLVIA WEINSTEIN

Young students may be taught the difference getween a "loose" wrist and a "stiff" wrist as follows:



Sixths in the key of C are used, one octave ascending and descending. The first group marked "wrist" is played as a very light staccato, the fingers firm and the hand, in position, moving up and down from the wrist. The next group marked "elbow" is heavy, the wrist stiff and the hand moving from the elbow. This alternating in the use of muscles avoids fatigue. It should be done very slowly at first. At each lesson a new key is introduced.

The new key may be introduced as follows. The child is told to play the exercise as written except that each F is to be sharped. When this is easily done the exercise is extended to the B-G sixth before the transpose is begun (instead of stopping at E-C). Next the first four groups are omitted. When the exercise is started on B-G it automatically goes into the key of G.

EDUCATIONAL STUDY NOTES

(*Continued from page 47*)

moulded; and, in singing them, plan your breathing carefully.

Souvenir Romantique, by Gordon Balch Nevin.

Gordon Balch Nevin, son of the noted composer, George B. Nevin, is one of the acknowledged masters of the organ in America. He has written a fine method for the organ, and his compositions include many difficult items —such as a Sonata—rich in individuality and importance. His shorter organ pieces, however, are more to the taste of the average organist, and this *Souvenir Romantique* is no exception to the rule. What melodious themes it has, and how they adapt themselves to our fingers!

The word "Souvenir" is French and means "a memory." The second word in the title is not hard to fathom, and we shall be able to guess what it means, in your rest periods from the cross-word puzzles.

The keys are C major and A-flat major. In the latter the left hand has the melody.

Shooting Stars, by Walter Rolfe.

A brilliant four-hand number is this, by the well-known writer of numerous piano successes. Mr. Rolfe lived for some years in Rumford, Maine, but has recently taken up his residence in Boston, Massachusetts. His career was briefly sketched in these columns in a previous issue.

The introductory measures give a clue to the first theme, which is of polka character. *Ma non troppo presto* means "not too rapidly." You see the polka has a certain dignity about it which is lost if one chooses too fast a *tempo.*

The various sections of *Shooting Stars* are in E-flat, B-flat, A-flat and C minor, well in proportion to each other and of contrasting moods. The thirty-second notes in the C minor passage must be sounded evenly and clearly.

This piece should be an inspiration to players of four-hand music.

Rêve d'Amour, by Denis Dupré.

The title of M. Dupré's refreshing violin composition in *cantilena* style may be translated "Love's Dream." Its melodies appeal to us as among the finest flights of this composer's genius.

The primary theme is in F major; it is followed by a second in D minor, and a third (Trio) in B-flat major.

Franz Liszt pictured the same dream in his lovely *Liebesträume*—a composition famous the world over. The two titles, by the way, are synonymous.

Play deliberately, especially theme one, and get every ounce of expression into the playing that you can.

Morris Dance, by Edward German.


EDWARD GERMAN

Edward German was born at Whitchurch, in Shropshire, England, in 1862. From 1880 to 1887 he attended the Royal Academy of Music in London, where his teachers were among the most famous in the country. Later he accepted a position as music director at the Globe Theater in London, and in this capacity was instrumental in raising the standard of theater music considerably. His suites *Richard III* and *Henry VIII*—written incidental music for the production of these renowned Shakespearean plays—have made his name known throughout the world. He has written also a symphony, many symphonic poems, ten also a symphony, many symphonic poems, and a large number of delightful songs and part songs. The English flavor of Edward German's music is unmistakable, and its rhythms are sprightly and alluring.

We have previously stated in these columns that the Morris dance is thought to have been of Moorish origin. Anyhow, it was very prominent among the dances danced in olden England, regardless of its source. Its vigorousness has been well pictured for us in the present composition. Notice the general monotony of the bass, the simplicity of the harmony, the lilt of the themes. Do not try to get subtlety or poise into your playing of this rollicking dance, for that would "spoil the picture."

"Art offers glorious prizes, but only the heroic temper ever wins them. That is no reason for hesitation—precisely the reverse, for in addition to the joy of creation there is the joy of conquest. Those who never become disheartened are those who have no high ideals."

—EDWARD DICKINSON.

Musical History is Fascinating To Young and Old

THOUSANDS OF JUVENILES HAVE HAD THEIR MUSIC INTERESTS ENRICHED A HUNDRED-FOLD BY

Young Folks' Picture History of Music
By James Francis Cooke — Price, $1.00

There are a number of captivating features to this book, which acquaints the child music student with the origin of music as the Greek fairy tale runs and the child music student with the ages, making excursions into the lives development of music down through the ages, making excursions into the lives of the great composers who had some influence in bringing music to its present of the great composers who had some influence in bringing music to its present marvelous stages. All of this is told simply and clearly and the little student is carried along in play-like fashion by means of the over 100 cut-out pictures that must be pasted in their proper places throughout the text. These pictures not only include antiquities in music and incidents in the lives of great composers, but also present practically all of the great masters of very recent years and pictures of the instruments of the modern symphony orchestra. The little music student who does not get a chance at this book is denied much.

SCHOOLS, COLLEGES, TEACHERS, SELF-HELP STUDENTS, MUSIC CLUBS AND PASTIME READERS BUY TONS OF COPIES EACH YEAR OF

Standard History of Music
By James Francis Cooke — Price, $1.50

This has often been called a history of music for students of all ages. It is celebrated for its musical map of the world, its wealth of information given in a highly interesting and almost colloquial style and its many illustrations which number around 150. Its chapters are actually story lessons in the lore and romance of music. Recent revision has made that extremely popular history one of the most up-to-date obtainable. Bound in cloth.

If you are a teacher of, or self-help student in harmony, the most helpful, practical, clear and concise exposition of the fundamentals of the art by a strong foundation for future musicianship will be found in "Harmony Book for Beginners," by Preston Ware Orem, Price, $1.25.

THEODORE PRESSER CO. 1712-1714 Chestnut St. **PHILADELPHIA, PA.**
DIRECT MAIL SERVICE ON EVERYTHING IN MUSIC PUBLICATIONS

SUMMY'S CORNER

TWO-PIANO PLAYING

What does it do for the student?

Develops a keener feeling for RHYTHM and COLOR
Cultivates MENTAL ALERTNESS and CO-ORDINATION
Stimulates INTEREST and a SPIRIT of TEAMWORK

MODERN MUSIC EDUCATORS agree that ENSEMBLE TRAINING is a necessary part of every music student's education. Two-Piano playing assures this training and there is an ever-increasing demand for really good music for two-pianos. Such material is found in these recent publications.

Howland, Betsy M.
ENSEMBLE FUN ..... Gr. 1-2... $1.00
Recreational pieces for the beginner.

**Bentley, Berenice*
THE ELF AND THE FAIRY ..... Gr. 2.... .50

**Carter, Buenta*
GLIDING ..... Gr. 2-3.... .40

**Gaynor, Jessie L.*
MARCH ..... Gr. 2.... .40

**Goodrich, Florence A.*
BUTTERFLIES WINK THEIR PRIMROSE WINGS ..... Gr. 2.... .30

**Mokrejs, John*
PETER, PETER ..... Gr. 1-2.... .40

**Rea, Florence A.*
THE BUMBLE BEE ..... Gr. 2.... .30
THE WOOD NYMPHS HARP ..... Gr. 2-3.... .50
Either Part by Buenta Carter, may be used with the Original Solo

Chopin, Frederic
THE ETUDES, Opus 10
Arranged for Two-Pianos by Edouard Hesselberg

ALLEGRO, C major, Op. 10, No. 1.... $2.00
ALLEGRO, A minor, Op. 10, No. 2.... 1.60
LENTO MA NON TROPPO, E major, Op. 10, No. 3.... 1.50
PRESTO, C♯ minor, Op. 10, No. 4.... 2.00
VIVACE, G♭ major, Op. 10, No. 5.... 2.00
ANDANTE, E♭ minor, Op. 10, No. 6.... 1.25
VIVACE, C major, Op. 10, No. 7.... 1.60
ALLEGRO, F major, Op. 10, No. 8.... $2.25
ALLEGRO MOLTO AGITATO, Op. 10, No. 9.... 1.50
VIVACE ASSAI, Ab major, Op. 10, No. 10.... 2.00
ALLEGRETTO, Eb major, Op. 10, No. 11 1.25
ALLEGRETTO CON FUOCO, C minor, Op. 10, No. 12.... 2.00

In these excellent arrangements the difficulties have been divided between the two players, making the numbers available to many who might otherwise not attempt them in the original form.

CLAYTON F. SUMMY CO., Publishers
429 South Wabash Avenue, Chicago, Ill.

DUNNING SYSTEM of Improved Music Study for Beginners

The Demand for Dunning Teachers Cannot be Supplied — Why?

NORMAL CLASSES AS FOLLOWS:

MRS. CARRE LOUISE DUNNING, Originator, 8 W. 40th St., New York City.
KATHARINE M. ARNOLD, Arnold School of Music, 93 Madison Street, Tiffin, O.
ALLIE EDWARD BARCUS, 1006 College Ave., Ft. Worth, Tex.—4314 Vista Terrace, Chicago Ill.
ELIZETTE REED BARLOW, Box 1244, St. Petersburg, Fla.
CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich.
GRACE A. BRYANT, 201 10th Ave. N., Twin Falls, Idaho
MRS. JEAN WARREN CARRICK, 109 E. 68th St., Portland, Ore.
DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio, Dec., Wichita, Kans.
BEATRICE S. EIKEL, Kidd-Key College, Sherman, Tex.
IDA GARDNER, 17 E. 6th St., Tulsa, Okla., throughout the season; Paris, France, Summer.
GLADYS MARSALIS GLENN, 1317 Bowie St., Amarillo, Tex. Classes, June 3rd, Amarillo, July 22nd, Colorado Springs, Colo.
FLORENCE E. GRASLE, Michigan State Institute of Music, Lansing, Michigan.
HARRIET BACON MacDONALD, 13434 Detroit Ave., Cleveland, O.; 6010 Belmont Ave., Dallas, Tex.
MRS. KATE DELL MARDEN, 61 N. 16th St., Portland, Ore.
MRS. WESLEY PORTER MASON, 302 Mid City Bank Bldg., Chicago, Ill.
MRS. LAUD GERMAN PHIPPEN, 3435 Asbury Ave., Dallas, Tex.
ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va. Jan., June, Nov. of each Year.
VIRGINIA RYAN, 1070 Madison Ave., New York City.
STELLA H. SEYMOUR, 1219 Garden St., San Antonio, Tex.
GERTRUDE THOMPSON, 508 W. Coal Ave., Albuquerque, N. Mex., Normal Classes during the Year.
ISOBEL M. TONE, 625 S. Catalina St., Los Angeles, Cal.
MRS. H. R. WATKINS, 124 E. 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

Atlanta Conservatory of Music
THE FOREMOST SCHOOL OF FINE ARTS IN THE SOUTH
Advantages Equal to Those Found Anywhere. Students may enter at any time. Send for Catalog. GEO. F. LINDNER, Director
Peachtree and Broad Streets, Atlanta, Georgia

CONSERVATORY OF MUSIC OF SHENANDOAH COLLEGE
In the heart of The Shenandoah Valley, near Washington. Full Courses in all branches of Music. Pupils than year from fifteen States. Rates most reasonable. Large School Orchestra and Band, Piano Tuning and Pipe Organ. *Ask for Catalogue*
SHENANDOAH COLLEGE :: DAYTON, VIRGINIA

ESTABLISHED 1857
PEABODY CONSERVATORY
BALTIMORE, MD.
OTTO ORTMANN, Director
One of the Oldest and Most Noted Music Schools in America.

The Minor Key Signature

By Herbert Wendell Austin

What is the minor key signature? Many students refuse to admit that it has a signature at all on the theory that the sharped seventh is an accidental. Certain theorists deal with this same degree of the minor scale as an accidental; others declare that it is a part of the minor key signature. Under these conflicting conditions what shall we call the sharped seventh and how shall we know the minor key when we encounter it?

There is such a thing as a minor key, and it is distinctively different from its relative major. Moreover, we enter into minor keys more often than we realize in short modulations. Less frequently we have entire compositions in the minor.

Now it is true that the sharped seventh has all of the appearances of an accidental, but it is one of the component and characteristic tones of the minor key. In the minor key, then, it is not an accidental—it is a part of the key itself. It is a leading tone of the minor, and, by its weird tonality, establishes the key. Assuredly, therefore, the sharped seventh must be a part of the minor key signature.

But this seventh note is not always raised by the sharp character. In flatted keys the effect may be produced by a natural, and, in some sharped keys, by a double-sharp. In any case the raising of the seventh degree (the fifth of the relative major) can establish the minor.

Self-Made Musical History Note Books

By Blanche Pickering

Making their own musical history note-books containing the lives of classical composers as well as the modern ones gives the pupils an enjoyment almost unbelievable.

When pupils have finished a piece and have played it from memory, they may be given a picture of a famous composer to be placed in their note-books. The pupil must then look up the life of that composer and write a brief sketch of it in the note-book under the picture. Also, it is well to write down the name of the piece that has just been learned, together with its composer.

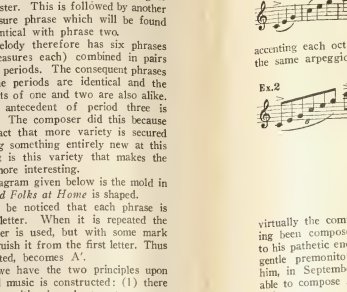
When the note-books are completed the pupils have not only gained a knowledge of musical history but have also added many new pieces to their repertoire. For each picture represents a new piece learned.

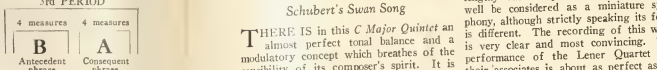
"In many respects Wagner resembles Napoleon III. Like him he always had faith in his work, notwithstanding the most adverse circumstances. All the means which could help him toward the goal of his aspirations he has employed with an energy which no musician has possessed before him to the same degree."—Ferdinand Hiller.

Unweaving the Pattern of "Old Folks at Home

By Lulu D. Hopkins

All music of any value has a well-defined plan, just as have all buildings that lay any claim to beauty. Examine the melody of *Old Folks at Home*. It has a four-measure phrase at the beginning, then another four-measure phrase almost like the first one but with a different cadence. In singing or playing these eight measures you will find that they make a fairly complete melody by themselves. Such a bit of music is called an eight-measure period. A period must always have two balanced phrases, the first of which is called the antecedent or thesis, the second the consequent or antithesis. In the next eight measures the first period is exactly repeated. After this there is an entirely new melody with a different rhythm, a different direction of melody tones and a higher pitch register. This is followed by another four-measure phrase which will be found to be identical with phrase two.





The melody therefore has six phrases (four measures each) combined in pairs into three periods. The consequent phrases of all the periods are identical and the antecedents of one and two are also alike. But the antecedent of period three is different. The composer did this because of the fact that more variety is secured by having something entirely new at this point. It is this variety that makes the melody more interesting.

The diagram given below is the mold in which *Old Folks at Home* is shaped.

It will be noticed that each phrase is given a letter. When it is repeated the same letter is used, but with some mark to distinguish it from the first letter. Thus A, repeated, becomes A'.

Here we have the two principles upon which all music is constructed: (1) there must be repetition in order to get symmetry and unity, that is, a sense of oneness; and (2) there must be variation or contrast in the repetition to relieve monotony. In fulfilling both these requirements *Old Folks at Home*, by Stephen Foster, shows itself to be a true song and one of the highest type.

The Business-Like Teacher

By W. F. Gates

What is the progressive musician doing that is different from former years? In the first place he is letting the public know who he is, what he knows, what he can do. This is called advertising. Not to advertise in the best local mediums today is to admit one's self unknown to the public. And the public, be it remembered, is the one that pays the freight!

The public used to hunt up the man who made the mouse-traps, we are told. In 1927 one has to go to the public, trap in hand. Merit is no less necessary than formerly; but the merit must be advertised with dignity and persistency.

The modern teacher writes to the people he wants to interest. As most teachers are not Spencerian adepts, he uses a typewriter, after brushing up his spelling, punctuation and rhetoric. Or, better, he hires a stenographer one day a week to write collection letters, solicitation letters, press notices and programs.

The modern teacher expects to secure the respect of the profession as well as the patronage of the public. He uses the pupils' abilities to prove his success as a teacher. Not, however, by loading them down with "exhibition pieces" but by giving material entirely within their abilities and seeing that they give it musical as well as technical qualities.

Finally, the modern teacher forms human associations. He does not keep boxed up within his shell. He is social and democratic. He does not try to attract by assuming vagaries of dress or manner or repel by donning the "high hat."

The Silent Trumpeters

By Samuel G. Altizer

Rossini once attended a luncheon given to Meyerbeer, at which he disappointed his hostess by refusing to eat a bite. In answer to her enquiries, says Louis Engel in "From Handel to Halle," Rossini explained that "I never eat between my breakfast and my dinner. Of course you will ask me why, then, I came to a luncheon party? I will tell you. The other day I was invited to hear a performance of my 'William Tell' *Overture*. At the moment when the allegro begins I saw two men in the band putting their trumpets up, but I could not, for the life of me, hear one note; so I asked the manager why they did not play.

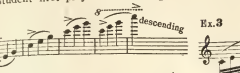
"'Oh, that is very simple,' he said. 'I could not get two trumpeters, but I thought I'd get some men to hold up the trumpets. It always looks well to see trumpets in an orchestra. But, of course, as they can't play, you can't hear them.'

"Now, I can't eat any more than they could play; but, as Meyerbeer who is so superstitious would have taken it for a bad omen if I had sent an excuse, I thought I would just sit behind my plate, because it looks well to have old friends sit down around one's table."

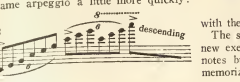
Accenting the Arpeggio

By Olga C. Moore

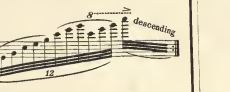
A lively interest in arpeggio practice may be created by varying the accents. The student first plays the following:



accenting each octave. Next, he practices the same arpeggio a little more quickly:



every other octave accented. Last, he plays the arpeggio very quickly.



with the first and last tones accented.

The speed is to be increased with each new exercise. These are not taught from notes but are given from dictation and memorized.

Master Discs

(Continued from page 26)

virtually the composer's Swan Song, having been composed two months previous to his pathetic end. Although "death with gentle premonitory steps had stolen on him, in September," he nevertheless was able to compose several works before the end.

Schubert's Swan Song

There is in this *C Major Quintet* an almost perfect tonal balance and a modulatory concept which breathes of the sensibility of its composer's spirit. It is perhaps one of the most humanly appealing works of its kind ever written. One writes of it but to adorn, for here, apart from mere sentimentality, is a work of genuine poetry only to be described by a similar complimentary sincerity. The work is played by the London String Quartet with Horace Britt. We mark it as one of the finest and most impressive recordings given to us through Columbia's Centenary movement. There are six records in this set, number 67448-67453.

Schubert's *Octet in F Major* dates from the early part of 1824. It is written for clarinet, horn, bassoon, two violins, viola, 'cello and double-bass. It was modelled upon Beethoven's *Septet*, Opus 20. In fact, each movement of Beethoven's work has a counterpart in that of Schubert. Regardless of this imitation in form, Schubert's *Octet* is an original work. It may be looked upon as a compliment to Beethoven, but it also must be recognized as an achievement for its composer; for it is fully replete with his own spontaneous and exuberant melodic beauty.

It is said that Schubert regarded this work as a study for the great "C Major Symphony." Certainly, if one should wish to consider it as a study, they would have to admit it as a brilliant and beautiful creation at the same time. It is quite lengthy but always interesting. It may well be considered as a miniature symphony, although strictly speaking its form is different. The recording of this work is very clear and most convincing. The performance of the Lener Quartet and their associates is about as perfect as we could expect in a work of its kind. These eight musicians prove themselves of the finest, and, in coming together to record this octet, they have wisely considered Schubert's spontaneity as the keynote for their interpretive concept. (Six Columbia discs, numbers 67458-67463.)

The Etude wishes to recommend the album issued by Victor of the complete opera "La Bohème." It is sung by good singers and presents an artistry which is very commendable. Also, Columbia's releases of Schubert's "*Moments Musical*" and the four *Impromptus*, Opus 142, as played by Ethel Leginska, projects a technical dexterity that is commendable, although scarcely praiseworthy for any poetic feeling. This pianist seems to perfect her technic to the detriment of her sensibility. The *Sonatina in D Major*, issued in the same album as *Moments Musical*, played by Sammons and Murdoch, is a delightful work of youthful charm perfectly interpreted by two sensitive musicians.

Violin Questions Answered

(Continued from page 56)

parts. The fact that you have studied and taught the piano for seven years would be a great help in your cello studies. I can make no definite predictions without knowing your talent and hearing you play, but I am quite certain that you would get from your cello studies pleasure and profit to more than compensate for the expense of buying the instrument and taking lessons. The only way is to make a start; then you can soon tell how you are progressing. Perhaps you can rent or borrow a cello for the first few months, until you see how you like it.

A Likely Repertoire.

S. D.—The following pieces are of about the grades you indicate and are widely used for public performances: *Der Sohn der Haide* by Kelar Bela, *Orientale* by Cui, *Meditation* from "Thais" by Massenet, *Serenade Badine* by Gabriel Marie, *Oberlass Mazurka* by Wieniawski, *Berceuse* by Renard, *Berceuse* from "Jocelyn" by Godard, *Fantasia* from "Traviata" by Singelée, *Cavatina* by Raff, *Polish Dance* by Severa, *Liebesfreud* by Kreisler, *Caprice Viennois* (difficult) by Kreisler, *Waltz in A Major* by Brahms, *Kobboldtanz* by Eberhardt, *Souvenir de Wieniawski* by Haesche, *Hungarian Dance* by the same composer.

How Well are They Learned?

J. L.—Whether or not you have made good progress in three years in learning the list of pieces you send depends on how well you play them and how many hours a day you practice. I cannot say without hearing you. 2—As you intend studying with a violin teacher in New York, he, not I, would be the one to map out your course and advise you about your lessons and practice. 3—Your violin is by a modern maker in Dresden, Germany. It is impossible for me to judge, without seeing it, if it is worth the sum you name.

Kreutzer, Grade 5.

J. C.—As a whole the Kreutzer studies are usually classed as Grade 5, although some of the more difficult ones would fall in Grade 6. The Seitz Pupils' Concertos are about Grade 4. I would advise you to finish Kreutzer before attempting the pieces in the list you send, as it is difficult to play them in a really artistic manner. You ought to finish Kreutzer, Fiorillo and Rode, together with many technical studies, before you attempt the Mendelssohn "Violin Concerto." It would be better, also, to master five or six easier concertos before you start on the Mendelssohn.

New York Conservatory.

J. OR.—In justice to violin teachers and schools who advertise in and subscribe to The Etude, this magazine cannot undertake to recommend any special teacher. Your plan of sending your son to a conservatory in New York is a good one.

CHICAGO MUSICAL COLLEGE

62nd Year

HERBERT WITHERSPOON, President
LEON SAMETINI, Vice-President
RUDOLPH GANZ, Vice-President

WINTER TERM NOW

150 teachers of world-wide reputation. Private lessons only, or accredited courses in piano, singing, violin, 'cello, and organ. Courses in Theatre Organ; Public School Music; Dramatic Art and Expression; School of Opera; Languages; Toe, Ballet, Interpretative and Classical Dancing.

No entrance requirements except for Certificate, Diploma and Degree Courses which are accredited by all States and Institutions.

So many positions are available in concert, teaching and theatre organ playing, that qualified students are practically assured of engagements thru the College. Tuition reasonable. Musical advantages unequalled. Central Theatre, "Little Theatre" and Recital Halls in College Building for debuts in all branches of Music and Dramatic Art.

250 PARTIAL FELLOWSHIPS

to be awarded during this season to students who are most gifted in playing or singing.

STUDENT DORMITORIES

Artistic and comfortable dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations now.

COMPLETE CATALOG ON REQUEST

Address CARL D. KINSEY, Manager
60 E. Van Buren St. Chicago

A University of Music
Established 1867

AMERICAN CONSERVATORY OF MUSIC

JOHN J. HATTSTAEDT
President

Chicago's Foremost School of Music

Offers modern courses in Piano, Voice, Violin, Organ, Public School Music, Harmony, Composition, Orchestra Instruments, Dramatic Art, Expression, Modern Languages, Dancing, etc.
Eminent Faculty of 125 Artist-instructors.

Superior School of Normal Training Supplies Teachers for Colleges

School of Opera, School of Theatre Organ Playing, School of Acting, Class Piano Methods in Public Schools, Children's Department, etc.

Teachers' Certificates, Diplomas, Degrees conferred by authority of State of Illinois. Unsurpassed free advantages, desirable Dormitory accommodations. Students may enter at any time.

SUMMER MASTER SCHOOL
June 24 — August 4, 1929

Send for free catalog. Address Secretary
AMERICAN CONSERVATORY OF MUSIC
571 Kimball Hall, Chicago, Ill.

The Starrett School CONSERVATORY of MUSIC
Franklin Stead, Director
RENOWNED FACULTY—CONCERTS, RECITALS.
DIPLOMAS AND DEGREES CONFERRED—
TEACHERS' CERTIFICATES
Special Classes in Technique and Interpretation for Teachers and Advanced Students. Courses in Piano, Voice, Violin, Organ, Theory, Harmony, Composition, Cello, Opera Study—Dept. of Speech and Dramatic Art and Public School Music, Special Dept. for Children. All athletics. Horseback riding. Fireproof buildings with ample grounds. Two beautiful dormitories on campus. For catalogue address the Director,
Students may enter at any time.
The Starrett School Conservatory of Music
Box E, 4515 Drexel Blvd., CHICAGO.

COSMOPOLITAN SCHOOL OF MUSIC & DRAMATIC ART
SHIRLEY GANDELL—President
Eminent faculty of 60 Artists. Normal training for Teachers. Students' Orchestra, Concerts, Lectures, Diplomas, Degrees and Teachers' Certificates.
Departments—Piano, Voice, Violin, Musical Theory, Composition, Violoncello, Orchestral Instruments, Public School Music, Dramatic Art, etc. Students may enter at any time.
Many Free Advantages and Scholarships
Piano and Violin Prizes
For particulars address—Edwin L. Stephen, Mgr.
COSMOPOLITAN SCHOOL OF MUSIC
Box E, 16th Floor Kimball Hall Bldg., Chicago

N.U. SCHOOL of MUSIC
NORTHWESTERN UNIVERSITY
Year 1928-1929
Northwestern University School of Music
A University Professional School of Highest standard. Ideal location immediately north of Chicago. Degree courses. All beneficial Music taught. Liberal Arts objects without extra expense. Bulletin Free. Address
P. C. LUTKIN, Dean Emeritus
EARL B. RENTH, Executive Director, Room 102
1822 Sherman Ave., Evanston, Ill.

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS
Offers thoro training in music. Courses leading to Bachelor of Music Degree, Diploma, and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods.
Bulletin sent free upon request
W. ST. CLARE MINTURN, Director.

LAWRENCE CONSERVATORY of MUSIC
A Department of Lawrence College
Piano, Voice, Violin, Cello, Organ, Composition, Public School Music and Instrumental School Music Supervision. Courses Lead to Mus.B. Degree.
For free catalog address
CARL J. WATERMAN, Dean, Box E, Lawrence Conservatory, Appleton, Wisconsin

55th YEAR
DETROIT CONSERVATORY of MUSIC
Acknowledged Pre-eminent as a Conservatory of Attainment
Unrivaled Free Advantages — Students may enter at any time
A great diversity of courses under the supervision of a renowned faculty. Training in Piano, Voice, Violin, Cello, Harp, Organ, Theory, Harmony, and Composition. Normal Training for Piano Teachers, Band Instruments, School of Expression, and Dancing. Students' Orchestra, Concerts, and Recitals before the public. Special Children's Department. 55 Studios. Commodious Concert and Recital Halls. Teachers' Certificates, Diplomas and Degrees. Desirable Boarding Accommodations.
SCHOOL OF THEATRE ORGAN PLAYING
Examinations Free. For Catalog and Other Information, Address
Elizabeth Johnson, President JAMES H. BELL, Secretary, 5035 Woodward Avenue, Box 12, Detroit, Michigan

When you write to our advertisers always mention THE ETUDE. It identifies you as one in touch with the higher ideals of art and life.

Sight Reading, a Supplement to the Regular Lesson

By ETHEL WILLARD THORNILEY

WHILE sight-reading is to a certain extent a gift, it is nearly altogether intelligent, day-by-day toiling. It must be regular or the mind will forget what it has learned; it must be intelligent, for thoughtless, slovenly practice leads one nowhere.

To make his study of real value the student should remember to choose all types of music, but music which lies well within his range. The music department which most libraries possess is an invaluable aid in this regard. For here the student can get folk-dances, exercises and studies, back numbers of the ETUDE, beautiful numbers for solo, ensemble music and many other kinds.

If he is a real student he will find that fifteen or twenty minutes each day will give him a broader and more facile technic, a more sympathetic and intelligent interpretation and a better understanding of music.

It will also supplement his regular instruction in giving him additional examples of the problems in technic and interpretation which he has been studying, and in giving him far more phases and types of music than would be possible in an hour's weekly lesson with a busy teacher.

An Ounce of Prevention

By A. S. WEST

TEACHERS all know how many times pupils come for their lessons with colds—coughing and with poor little noses "running." There is a frequent bringing of the much-soiled pocket handkerchief which, alas, is not always used. The hands, instead, are often about the face, and then—onto the keys they go!

After such a pupil leaves it is well always to wash the piano keys before touching them or allowing the next pupil to play. Or, if the pupil coughs a great deal, the teacher may take just a few moments to hastily wash out her mouth with an antiseptic. In this way she avoids contracting her pupils' colds and protects the other pupils as well.

This may sound somewhat "fussy," but it is always right to be "on the safe side," especially where the health of children is concerned. The day for hygienic carelessness has passed.

LETTERS FROM ETUDE FRIENDS

Why I Insist on the Etude

TO THE ETUDE:

It is with more than genuine pleasure that I want to tell you a few of the many reasons why I insist on THE ETUDE, both for myself and pupils.

In the first place, it contains more helps for the amount of money than any other musical periodical. It is full of new and up-to-date ideas that are thoroughly useful.

The first questions that I ask a new pupil or a beginner is what musical magazines and helps they are using. Then I devote from fifteen minutes to a half hour's time with explanations as to the advisability of their becoming steady students of THE ETUDE and all of the Theodore Presser helps.

In so doing I do not under-rate the excellent materials that are put out by other publishers, but, having been practically "brought up" on Theodore Presser's wonderful publications and having obtained by their means a large degree of success, I would hardly be wise in advising the use of other material.

Another thing so much in the favor of THE ETUDE is that the advertisements run in their columns are of the highest grade. One has never proven a disappointment to me or to others. It accepts only the best, both in its working material and in the advertisements. This itself is reason enough for insisting on THE ETUDE.

JULIA STONE CARSON.

Being His Own Audience

TO THE ETUDE:

I have been much interested in the article in this month's ETUDE, discussing nervousness when playing before others.

One reason is that many teachers work with their pupils for speed, instead of tone. If a teacher would help his pupil to learn to play the scales and arpeggios with the orchestra in mind and before the violin, flute, cornet, organ and violoncello parts, he would get him interested in practicing.

Then, when the pupil plays a piece, a waltz, say, the first chord in the left hand he has orchestrated, the lower note the bass viol and the upper note the violoncello. The two chords that follow are the violin, and the solo note in the right hand, the cornet. This makes, in the first measure, four different qualities of tone. Later in the piece would probably come arpeggios, which would be either harp or flute notes.

Another plan I have used with great success is to have the pupil play at his lesson a recital piece that is perfectly learned. After he has the selection on the rack, the corners fixed for turning pages and the stool exactly right, he is to come to the other side of the room and seat himself beside me on the sofa. Now, I tell him he is to sit down at the piano and, without saying a word, go through the piece, pretending meanwhile that he is still sitting on the sofa listening to the piece being played. Then, when the piece is finished, without saying a word, he is to come back again, sit down, and tell me how he has enjoyed the selection.

WILLIAM R. CRAWFORD.

Pitfalls of Self-Help

TO THE ETUDE:

Studying alone, even on a piano which is out of tune, is better than not studying at all. Playing on a piano which could not be tuned (the pegs were worn out it was so old) I nevertheless learned to play fairly well up to the fourth grade. Now I have an excellent piano and can play enough to amuse myself.

You would naturally conclude that my musical ear would be impaired by this practice. But I have been told that my musical perception is above the average and my singing voice has at least the one quality of being true to pitch.

The usual cautions about stiff wrists, fingering and time will probably be observed by the careful student studying alone, but there are more insidious faults which creep in. The student studying without an instructor does not have to present his work each week for the criticism of his teacher. He does not take part in recitals. His love of music tends to make him too ambitious. These factors tend to develop the following faults:

1. He learns his pieces only half way. He does not memorize.
2. He is embarrassed in playing before others.
3. He plays pieces too difficult for him and leaves out notes to give semblance of ease.

To counteract these faults the student should occasionally play before some person whom he knows is a good musician or, better still, take an occasional lesson.

Singing the bass will make him play the bass notes which he may have a tendency to leave out. Playing duets with a person who does take lessons is also a help.

To overcome one common fault, that of playing notes with the forefinger held out straight, the self-help student should pretend he is grasping a ball tightly while playing. This hint, which I came upon in THE ETUDE, has proved to be very helpful.

Self-help students should be encouraged because:

1. They love music and are the ones who would sacrifice a great deal to go to concerts and support the finer things in music.
2. They encourage others who can afford to take from instructors to study music.
3. They are the ones who will bring their families with a taste for music and who have their children learn. Such children are often talented.

A. Almost all students who begin by studying alone, if encouraged, will practice many years of regular instruction when they learn that they must learn to do so. If discouraged in the beginning they will in admit life think it too late to begin to study.

THE ETUDE is the best help that such a student can obtain. It certainly should be taken by every music lover, whether studying with a teacher or alone.

I would not trade my meagre knowledge of music gleaned by years of hard work under adverse conditions for any amount of money.

A SUBSCRIBER.

A "Different" Recital

By VIDA ROPER

ONE day in preparing the program for a monthly piano recital, a piano teacher discovered that practically all the titles had to do with birds, flowers, trees or other objects or experiences met with in the country in the summertime.

As the class consisted of fifteen girls who lived in a seashore town, she conceived the idea of arranging the recital in story form depicting a summer day's adventures in the country.

Each girl was told to listen for her cue (the name of her selection) as the story was related and without further announcement to go to the piano and perform, after which the story was resumed. They were also given printed programs which gave them some idea of their place on the program and informed the others who the composer of each selection was.

As they did not know the story or their exact place in it, they were all kept on the alert listening for their cue.

The story was as follows: "Once upon a time a group of girls who lived in a seashore town thought they would like to spend a summer's day in the country. One of them had grandparents who lived on a farm not so far away. The farm house was big and roomy and the old folks wrote that they would be glad to see their granddaughter and her friends. So they all went there to stay overnight.

Early in the morning they were awakened by *The Sparrows Chirping*. When they arose and came downstairs, they had a regular country breakfast and then they all gathered together in a room while the old couple held their usual *Morning Prayer*. After that they talked over how they should have a day's *Fun in the Country*. Many decided that she would like to go *Boating*. Frances said that she would rather stay in the orchard swinging *In the Hammock*. The others started for a walk towards the woods. On their way Anna plucked *A Wayside Rose*. As they came into the woods they suddenly heard music. They went toward the sound and, as they remained hidden behind the trees, they saw a *Dance of the Wood Sprites*. At a slight noise made by one of the girls, the sprites took fright and disappeared.

As the girls came toward the other side of the woods, they spied horses and wagons and dark-eyed children playing about. "Oh!" they cried, "a *Camp of the Gypsies!*" As they drew near an old gypsy woman saw them and, anxious to make a little money, told them that if they would "cross her palm" she would tell all their fortunes. As they complied she told them a *Curious Story*. After that they were entertained by the performance of a *Juggler*. Then a couple whirled around for them in a *Tarantelle*. Last of all a Spanish gypsy sang to the accompaniment of his guitar a Spanish serenade which he called *In Old Granada*.

As the girls started back to the farm they stopped awhile to listen to the *Song of the Robin* and afterwards watched the flight of *The Swallows*. Twilight was beginning to fall as they neared the farmhouse and they began to feel tired after their many adventures and to wish for the quiet that falls in the country *When Evening Comes*. By the time they reached their destination they were ready to go to sleep. Before long they were all *Dreaming*.

The programs handed them read as follows:

A Day in the Country

Sparrows Chirping.....Behr
Morning Prayer.....Streabbog
Fun in the Country.....Oesten
Boating.....Hudson
In the Hammock.....Ferber
Wayside Rose.....Fischer
Dance of the Wood Sprites.....Forman
Camp of the Gipsies.....Behr
Curious Story.....Heller
Juggler.....Dutton
Tarantelle.....Burgmüller
In Old Granada.....Smith
Song of the Robin.....Warren
The Swallows.....Bachmann
When Evening Comes.....Hudson
Traumerei.....Schumann

The recital was a great success and the girls were all delighted with the idea. It can readily be seen that this plan permits of infinite variation.

QUESTIONS AND ANSWERS

(Continued from page 7)

Queries about Composers.

Q. (1) *Please tell me where and when the composers, William D. Armstrong, and Gabriel Morel, were born?* (2) *In what country do they reside?*—C. S., Cleveland, Ohio

A. William Dawson Armstrong was born in Aiton, Illinois, in 1868. 2. He resides at Aiton where he conducts his own schools. (I have no data concerning "Gabriel" Morel.)

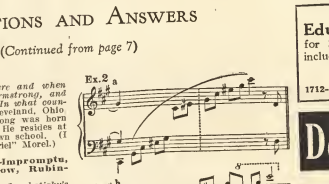
Two Larks, Leschetizky—Impromptu, Op. 29—Kamennoi Ostrow, Rubinstein.

Q. (1) *In this measure from Leschetizky's* Two Larks, *what time value should be given the first six small (grace?) notes, as compared to the following 32nd notes?* (2) *In Ostrow's Impromptu, Op. 29, I cannot understand how the last note of each triplet can be a quarter note.*

(3) *Kamenoi Ostrow, measure 89; how should it be counted?* (4) *In measure 97, likewise, when do the notes in the right-hand come in, with reference to the left-hand notes?*—Parker, Arizona.

A. (1) *Two Larks,* Leschetizky: the six small notes are grace-notes played as 64th notes. Accent the first G.

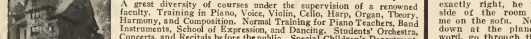
Ex. 2a



(3) Play as indicated at "A" in Ex. 2 and count it as written. (4) Play as shown at "B."

Chopin, Op. 29

Ex. 1



(2) The last note of the triplet is written both as an eighth-note, for the flowing figure of inner accompaniment, and as a quarter-note to set forth its melodic import; it is held for the value of a quarter-note, overlapping the two eighth-notes of the next beat which is treated similarly. Play as at Ex. 1.

Some Musical Terms.

Q. *What are the meanings of the following terms—I don't quite understand how to interpret them!* "*Cantabile,*" "*comodo,*" *brioso,*" "*mosso,*" "*assai,*" "*meno mosso,*" *ma non troppo,*" "*ritenendo,*" "*allegro appassionato,*" *troppo,*" "*ritenendo,*" "*allegro appassionato,*" "*meno,*"—H. J., Pontiac, Rhode Island.

A. *Cantabile,* in singing style. A slow movement, with sustained *legato*, as if singing melodiously; *comodo,* an easy, commodious movement, neither fast nor slow; *brioso,* with animation, brilliance; *mosso,* feelingly, faster than *moderato; assai,* much, very: *meno mosso,* less movement, slower; *ma non troppo,* but not much; *giocoso,* joyfully, jokingly; *allegro appassionato,* a quick movement, warm and passionate; *meno, sai,* applied to slow movements expressing overpowering sadness.

Metronomic Queries.

Q. *What is the meaning of "metronome"? What is its correct use? How may it be employed profitably?*—TEACHER, Saint Louis, Missouri.

A. *Metronome,* a scale or law of measurement (of time), from the Greek *metron,* measure, and *nomos,* law, rule. It consists of a pendulum having a movable, sliding weight which changes the length of the pendulum and, consequently, the pace of the beat. It is calculated so that when the top of the weight is on the 60 mark the pendulum hents one every second, and so forth.

If the music indicates MM. | = 84; that is, when set to 84, the pendulum will beat 84 times or quarter notes in one minute. In the practice of technical studies, exercises and pieces, it is advisable to set the beat of the pendulum at a much lower speed than marked on the music, until perfect proficiency is attained, then gradually, by small degrees, to increase the beat to the pace indicated.

When you write to our advertisers always mention THE ETUDE. It identifies you as one in touch with the higher ideals of art and life.

Cincinnati Conservatory of Music
INCORPORATED
61st YEAR
Affiliated with the University of Cincinnati
Endorsed by over 60 years of accomplishment

Piano, Violin, Voice, every solo and ensemble instrument, full symphony orchestra, opera, all branches of theory, Dramatic Art, Languages, Dancing, Public School Music (accredited).
All credits apply towards certificates, diplomas and degrees. Faculty composed of outstanding and internationally known artists.
Ten acre wooded campus. All dormitories and other buildings owned and conducted by the Conservatory
BERTHA BAUR, President and Director. BURNET C. TUTHILL, General Manager
For Catalogue and information, address Registrar, Dept. E., Highland and Burnet Avenues and Oak St., Cincinnat

The Cleveland Institute of Music
PRIVATE LESSONS IN ALL BRANCHES OF MUSIC
Courses Lead to Teacher's Certificate, Artist Diploma and Degrees
OPERA SCHOOL ORCHESTRA SCHOOL PUBLIC SCHOOL MUSIC
give students actual experience and train for professional careers
FACULTY OF NATIONALLY KNOWN ARTISTS
Free Competitive Scholarships in All Major Subjects. Send for Catalogue E and Dormitory Rates.
2827 Euclid Avenue MRS. FRANKLYN B. SANDERS, Director Cleveland, Ohio

DANA'S MUSICAL INSTITUTE
Professional and Teachers Courses on the Daily Lesson Plan. Degrees granted.
Departments in Piano, Voice, String and Wind Instruments
Supports its own Symphony Orchestra and Concert Band—Daily rehearsals.
Catalogue on application to Lynn B. Dana, Pres., Warren, Ohio, Desk E.

OPERETTAS AND CANTATAS
Suggestions or any requirements in cantatas, operettas or musical plays made gladly.
Our examination privileges are liberal.
THEODORE PRESSER CO., 1712 Chestnut St. Philadelphia, Pa.

OBERLIN CONSERVATORY of MUSIC
All branches, advanced courses. 60 specialist teachers. Courses lead to Mus. B. degree. Cultural and social life of Oberlin Colleges. High School course or equivalent required. Fall semester open now. Catalog.
OBERLIN CONSERVATORY OF MUSIC OBERLIN, OHIO

COLLEGE of MUSIC of CINCINNATI
ADOLF HAHN, DIRECTOR
One of the earliest endowed Schools
Highest Approved Standards Maintained
MUSIC — OPERA — DRAMA
Affiliated with University of Cincinnati and St. Xavier College *Dormitories*

Michigan State Normal College Conservatory of Music
Courses in singing, piano, organ, violin and theory.
Courses for training supervisors and teachers of public school music.
Graduation leads to a life certificate valid in most states of the union.
Our expenses need not exceed twelve dollars per week. Tuition and fees exceptionally low.
Total living expenses need not exceed twelve dollars per week.
Write for Catalog
Michigan State Normal College Conservatory of Music, Dept. 9, Ypsilanti, Mich.

ASK FOR OUR CIRCULAR OF
Educational Music Books
for Schools, Academies and Colleges including Text Books, Reference Works and Collections
THEODORE PRESSER CO.
1712-1714 Chestnut St. Philadelphia, Pa.

VALPARAISO UNIVERSITY Conservatory of MUSIC
Send for Bulletin
Public School Music—Piano, Voice, Violin, Organ, Orchestral Instruments, Theory—Diplomas and Degrees—Enter any time—Many free advantages.
Registrar, Box K
Valparaiso, Indiana

Detroit Institute of Musical Art
MICHIGAN'S FOREMOST SCHOOL OF MUSIC
Francis L. York, M. A., Mus. Doc., Chairman of the Board
Edward B. Manville, F. A. G. O., Mus. Doc., President
Thirty-second Year All Branches of Music and Dramatic Art
Students May Enter at Any Time. Many Free Advantages.
NOTED FACULTY OF ARTISTS Very Desirable Boarding Accommodations
Accredited Teachers' Certificates, Diplomas and Degrees. Registrar and Business Manager
For Catalogue and Views Book, Address HENRY B. MANVILLE, Business Manager
Located in Detroit's Art Center Detroit, Michigan
Dept. 2, 52 Putnam Avenue

When you write to our advertisers always mention THE ETUDE. It identifies you as one in touch with the higher ideals of art and life.

COMBS CONSERVATORY
PHILADELPHIA
FORTY-FOURTH YEAR
Member of National Association of Schools of Music

A School of Individual Instruction for the Beginner, Ambitious Amateur, and the Professional

No Entrance Requirements except for Certificate, Diploma and Degree Courses

Four-year Courses in Piano, Voice, Violin, Organ, Theory and Public School Music, leading to Degrees. Teacher's Training Courses including supervised practice teaching.
All branches taught from elementary to the highest artistic standard. Orchestra and Band Instruments.

Daily reports keep the Director personally informed of your progress—Daily Supervision shows you how to work. Two complete Pupil's Symphony Orchestras offer exceptional privilege of orchestra routine and accompaniment.

Dormitories for Women
(The Only Conservatory in the State with Dormitories for Women)

In addition to delightful, home-like surroundings in a musical and inspirational atmosphere in the foremost musical city in America, dormitory pupils have advantages not offered in any other school of music, including Daily Supervised Practice and Daily Classes in Technic.

Seven Spacious Buildings, Faculty of 95
Accommodations for 2500 Students

A School of Inspiration, Enthusiasm, Loyalty and Success
Illustrated Year Book Free

Germantown Extension, 123 W. Chelten Ave.

GILBERT RAYNOLDS COMBS, Director Administration Building 1331 S. Broad Street

TEMPLE UNIVERSITY
School of Music
1521 LOCUST ST. PHILADELPHIA, PA.

Thaddeus Rich, Mus.Doc., Dean
E. F. Ulrich, Associate Dean
HIGHEST STANDARDS of MUSICAL INSTRUCTION

Teachers' Certificates, Diplomas, Degrees

NO HIGH SCHOOL EDUCATION REQUIRED
EXCEPT FOR THE COLLEGE DIPLOMA OF MUSIC
ALL BRANCHES OF MUSIC—From the Children's Department to the Highest Graduate—Private Lessons
Any Instrument or Voice may be taken without Other Branches.

—DISTINGUISHED FACULTY—
SUPERIOR PIANO, VIOLIN AND TUBY DEPARTMENT.
TRAINING FOR OPERA
Orchestral Instruments taught principally by members of the Philadelphia Orchestra.
STUDENT RECITALS—OPPORTUNITY FOR ORCHESTRAL PRACTICE.
CLASSES IN HARMONY AND HISTORY OF MUSIC
PUPILS MAY ENTER AT ANY TIME DURING THE YEAR
Student Dormitories. Branch Schools. Write for Catalog

ITHACA CONSERVATORY of MUSIC
Registered with N. Y. State Board of Regents. All branches of music taught.
Master Courses with world-famous artists in all departments. Degrees. Seventeen buildings, including Dormitories, Auditorium, Gymnasium, Studio and Administration Building. Year Book sent on request.

Spring term begins January 24, 1929
No. 1 DeWitt Park, Ithaca, N. Y.

School of Music
Philadelphia Polytechnic Institute
of The Y. M. C. A. of Philadelphia
Nineteenth Season

DIPLOMA COURSES—Piano, Organ, Voice, Violin
THEORY. Also courses in Conducting, Teacher's Training, Appreciation of Music, Band and Orchestral Instruments.
PHILA.'S FINEST THEATRE ORGAN SCHOOL
Direction Irving Cahen, formerly organist, Stanley Company of America. Three organs including a new Kimball Unit Organ and a modern projection machine and screen.
OPEN TO STUDENTS OF BOTH SEXES
Send for Catalog E.
BENJAMIN L. KNEEDLER, Director
1421 Arch Street, Phila., Pa.

College of Fine Arts—
Syracuse University
Harold L. Butler, Dean
Syracuse, N. Y.

MUSIC, ART, ARCHITECTURE
900 STUDENTS 42 INSTRUCTORS
Four-year Courses in
Piano, Voice, Organ, Violin, Composition, Public School Music
leading to the Bachelor's Degree
Unexcelled advantages for the study of music. Special students may enter at any time. Dormitory with 42 practice pianos reserved for women music students. Five pipe organs.

ZECKWER-HAHN
Philadelphia Musical Academy
59 years of continued success in training musicians
Highest Standards of Musical Instruction
For year book, address
Frederick Hahn, President-Director
1617 Spruce Street

Fall Term Began Sept. 10th **P.M.I.** Booklet Sent on Request
Member Natl. Assn. of Schools of Music
PITTSBURGH MUSICAL INSTITUTE, Inc.
131-133 Bellefield Ave. Pittsburgh, Pa.

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY
MRS. BABCOCK
OFFERS Teaching Positions, Colleges, Conservatories, Schools
Also Church and Concert Engagements
CARNEGIE HALL, NEW YORK

HOW ABOUT YOUR EASTER PROGRAM ?
The musical program for Easter is usually the most ambitious undertaking by the choir of the entire church year. Our folder "Easter Music" will help you in making appropriate selections Sent free upon request.
THEODORE PRESSER CO.
1712-1714 Chestnut St. Philadelphia, Pa.

The Touch System at the Keyboard

By Dorothea A. Dawson

The typist, from the very first lesson, must learn to find the correct keys wholly through his sense of touch, his eyes remaining constantly on the chart. So, the pianist, by approaching his keyboard study from the beginning through his tactual sense, watching meanwhile the notes on the page before him, will be surprised at the ease with which he can master any particular passage.

For the eyes, freed from following the hands on the keys, can concentrate fully on the complexities of notation with its directions for technical and expressional observances. And all these things go into the making of a finished player.

Orchestra Conducting for Children

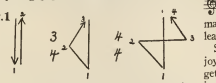
By Gladys M. Stein

When the pupils in the Toy Symphony class begin to show signs of restlessness their teacher puts away the music and gives them a lesson in conducting.

She asks the class to name several time-signatures to be worked out. Then, generally before she gets to the black-board, they call out five or six signatures.

She writes the signatures on the board, indicating by lines how the baton is to be used for the different signatures. It is better to write these out because then even the young pupils can understand them.

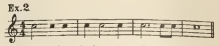
Ex.1



Each child is given a chance to take the baton and lead the other members of the class, who beat out the time on their toy instruments. In playing a 4/4 measure the leader will often ask the class to play only on the first count of the measure or only on the fourth count. This keeps every child on the alert. While it is an excellent drill for rhythm, the pupils do not look upon it as work. They think it the best of fun.

Short rhythmic exercises like the following

Ex.2



may be played by the class while the leader conducts with the baton.

Such training helps the children to enjoy orchestra concerts. Pupils even forget to look at the pictures at the movies in order to watch the theater orchestral conductors!

Letters From Etude Friends

Keyboard Geography, Cobras and Canines

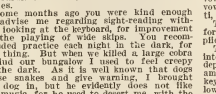
To The Etude:

It is good to see that you are now giving us some of the modern Continental composers. In particular I like the two pieces of Felix Fourdrain's in the December and March issues.

Some months ago you were kind enough to advise me regarding sight-reading without looking at the keyboard, for improvement in the playing of wide skips. You recommended practice each night in the dark, for one thing. But when we killed a large cobra behind our bungalow I used to feel creepy in the dark. As it is well known that dogs sense snakes and give warning, I brought my dog in, but he evidently does not like my music, for he used to howl at me, with the result that I gave up night practice.

Now I have been following another plan with the same object of not looking at the hands while reading. To assist any of your readers who, like myself, have good technic but the bad habit of looking at the keyboard, I give you the details of the scheme I worked out for myself—a very simple one indeed, and one that has already benefited me a great deal.

First, I got a carpenter to make me a frame:



(AB, slightly longer than the keyboard; AC, slightly broader than the keyboard.) Then my wife covered the top with cretonne, with the object of saving weight, since a plank for the top piece would have made the whole thing rather too heavy. The cretonne falls over the front of the frame for an inch or so, as this prevents the edges of the white notes from being visible to the eye.

The frame is simply slipped in over the keys, while the hands play underneath. I think this method has the advantage of being a more *natural* method than that of playing in the dark. The eyes can act normally and there does not seem to be that same feeling of strain. B. C. Gasper, Assam, India.

"Fixed" or "Movable" Do?

To The Etude:

In the May issue of The Etude a correspondent asked a question which, if you will permit, I should like to attempt to answer.

Question: When reciting the names of notes of the different major scales does not the first note of every scale become "do?"

Answer: A tonality has seven tones, whether the signature be of sharps, flats or natural and whether the mode be major or minor. These tones have four different sets of names. They are as follows:

1. The alphabetic terms: A, B, C, D, E, F, G.

2. The syllabic terms: do, re, mi, fa, sol, la, ti.

3. The arithmetic terms: 1, 2, 3, 4, 5, 6, 7.

4. The analytic terms: tonic, supertonic, mediant, subdominant, dominant, sub-mediant, sub-tonic.

The alphabetic terms are fixed and *absolute* in that they are used to designate definite points on the staves and do not change with change of key. The syllable, arithmetic and analytic terms are variable and *movable* in that they are used to designate scale intervals and therefore shift their note meanings with every change of key.

Ascending the scale chromatically the syllable terms are as follows: Do, dē, re (pronounced rā), rē, mi, fa, fē, sol, sē, la, lē, ti, do. Notes raised chromatically change their vowels to a long "e." When descending the vowels are changed to long "a," thus: do, dā, ti, tā, la, lā, sol, sā, fa, mi, mā, re, rā, do.

The arithmetic terms are specifically for establishing intervntic distances as applied to key tones.

The analytic terms are used specifically for interpreting harmonic rules and analysis independent of signature or mode. For example, each member of a class may have a key in mind differing from that of his fellows. Yet, when one states, "The dominant, with the subtonic and supertonic, forms the dominant chord, the fact may easily be applied to any key regardless of its signature or mode. Tritonist.

The Rural Teacher's Opportunity

To The Etude:

The rural teacher has problems the city teacher does not understand. The rural teacher, in many cases, works alone. She has no musical associates, no chance for ensemble playing, few opportunities for accompanying, and few chances to hear good music. The knowledge that a music teacher is in the room or within hearing seems to have a paralyzing effect on many amateurs.

The radio is, of course, doing much for the rural teacher by bringing the best music right into the home, but the personal *contact* is lacking. Then the rural pupil is a problem to be solved, and the rural teacher must do the solving.

The pupils' tastes must be developed. Here, again, the teacher works alone, for it is doubtful whether or not the radio is helping much along that line, since most untrained listeners seem to prefer "jazz."

The city teacher's busy time is from the beginning of the school year until the close of it. The rural teacher's busy time is from the close of school until it opens again, from about June 1st to September 1st. Three short months! I many cases that is all the lessons a child gets until the next summer vacation.

Rural pupils love music, and the majority of them appreciate the privilege of taking lessons. Pupils often walk several miles rather than miss lessons. One girl recently came three miles on horseback, because the roads were too bad for her to come any other way.

The country pupil, as well as the rural teacher, has a chance for service. The ability to play for one's friends gives real pleasure to all parties concerned, and the ability to play in Sunday school, in school, in junior societies or in a neighborhood entertainment is an asset both to the pupil and to the community.

The rural teacher should make a special effort to train her pupils to play for others, because so many rural pupils become *listeners* who will *play*. The greatest pleasure in life, after all, is in giving pleasure to others. Edith M. Fret.

"Every young pianist who aspires to the concert stage must keep in mind that he must play himself in order to have any particular value. Every interpretation to be fresh must be filtered through one's own personality."—Leopold Godowsky.

Teachers' Round Table

(Continued from page 29)

are published in special albums, such as *Beethoven's Easier Pianoforte Compositions* (Presser Edition, No. 178), Bach's *Little Preludes and Fugues* (Presser Edition No. 128), and Handel's *Twelve Easy Pieces* (Presser Edition No. 264). For later composers you may make selections from Tchaikowsky's *Album for the Young*, Op. 39; Kullak's *Scenes from Childhood*, Op. 62 and 81; and Oesten's *Mayflowers*, Op. 61.

For further information write to the Presser Company for their *Handbook of Organ Music*. They will also give you full details in regard to music "on sale," about which you ask.

The Time Sense

What would you do with a pupil that cannot seem to keep time? There isn't one bit of rhythm in his body! He will count 4-4 time through a measure, and then, while crossing the bar, give an extra stroke in the bass.

He had piano lessons more than two years before he came to me, with no attention to technic. He is very patient during the lesson hour, but, however many times he may play over a piece or passage, he can show scarcely any improvement. It is just a "stumble" over everything he plays.—P. M. B.

I'm inclined to question your statement that the pupil's sense of rhythm is *nil*: otherwise, how could he walk along the street with even steps? Everyone has a metronome in his own body, consisting in his heart-beats. The problem is to make him give attention to this inward monitor.

Your pupil needs practice in purely rhythmic expression. Spend some time at each lesson in having him march about the room, clapping his hands at each step. Then let him group his steps into two's, three's and four's, by counting aloud and clapping only on each first beat, thus:

(1) Duple meter; 1 2, 1 2, 1 2;

(2) Triple meter: 1 2 3, 1 2 3;

(3) Quadruple meter: 1 2 3 4, 1 2 3 4;

(In No. 3 a lesser accent comes on each third beat.)

Next, apply these meters to rhythmic patterns in the piece which he is studying. Thus in 4/4 meter we may have:

Let him in this way get a clear notion of the rhythm of each new composition before he begins to practice the notes. You may help matters also by playing his piece for him, emphasizing the accents on the first beats strongly and having him beat the time by nodding his head, marching or counting aloud. Remember that your function is to fix his mind firmly on the rhythm.

Musical Home Reading Table

(Continued from page 10)

door to that secret might never be opened. But he would approach it by something hitherto undreamt of in music, by an Initial Act to the Mystery in which there were to be no passive listeners or spectators, for it was to appeal to more than the sensual ear. Some accused Wagner of megalomania. Yet what is he by the side of Scriabin, with his two thousand performers who were to take part in this synthesis of the arts?

"Colours were to be in counterpoint with sound, words with action or dancing. A melodic outline would not remain "melodic," but might end by a plastic movement; a stanza of poetry might merge into a rainbow of colors to the background of the most divine performer. And all this taking place in a temple far away in India, in a temple of the semi-globular shape reflected in water, so as to produce the entire globe—the most perfect of all shapes.' Such was the extraordinary work fermenting in Scriabin's brain. . . . .

"On April 7th he felt unwell and took to his bed. A carbuncle on his lip, which had previously troubled him, had suddenly reappeared. He grew rapidly worse. The poison spread over his face, and in a week, on April 14th, he was dead."

Musical Education in the Home

(Continued from page 11)

mentality, while you gain possession of a fascinating pastime which may be to you a solace and beloved companionship in the later years of your life.

Mrs. D. J. M., Oklahoma: Concerning your daughters' lack of the understanding of time-relationship and their difficulty in playing in correct time until they "get on to it," as you express it, it is not an uncommon failing for musically-minded people to be lacking in mathematical ability. The practical, exact features of the science of mathematics appear boresome to the sensitized emotional music-type. But so small an amount of mathematical ability is required in the process of analyzing the tempo in the grade of music your daughters are using they should not have so much trouble in understanding it. Perhaps their early rhythmic training was deficient. I would suggest that they be given a stiff course with the metronome, with bell attachment, using simple time at first and following with fractional examples. They should be required to *write out* and verbally analyze every measure that they do not understand, the right and left hand separately and then together.

Good fifth and sixth grade studies are: "New Gradus ad Parnassum," by I. Philipp, "The Czerny-Liebling Selected Studies," Volume III, "The Octave Studies" of A. Sartorio and, of course, any of Chopin's "Etudes" and the "Three-Part Inventions" of Bach.

NEW YORK SCHOOL of MUSIC and ARTS
New York's Oldest Music School
26 WEST 86th STREET RALFE LEECH STERNER, Director

Many new and wonderful features planned for the coming season by this institution

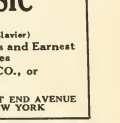
Same celebrated faculty headed by Ralfe Leech Sterner, Arthur Friedheim, Paul Stoeving, Frederick Riesberg and other celebrated masters
Frank Stewart Adams, Director of Motion Picture Organ Department
For seven years organist of Rivoli and Rialto Theatres, New York City
Individual Instruction. Entrance at any time.
SEVERAL FREE AND PARTIAL FREE SCHOLARSHIPS OPEN FOR COMPETITION
Dormitories in School Building. A real home for music students.
Many Free Classes and Lectures. Diplomas and Teacher's Certificates. Public Concert every Thursday night. Vocal, Piano, Violin and all Instruments. Public School Music Department. Dramatic Art, Drawing and Painting, Interior Decoration, Dancing and Languages.
Illustrated Catalogue on Request

INSTITUTE of MUSICAL ART
of the
JUILLIARD SCHOOL OF MUSIC
120 Claremont Ave. New York City
FRANK DAMROSCH, Dean

A school for serious students. All branches. Moderate tuition fees.
SPECIAL ANNOUNCEMENT
All talented advanced violin students will come under the personal observation and instruction of
PROF. LEOPOLD AUER

VIRGIL SCHOOL OF MUSIC
Founded by the late A. K. VIRGIL
(Originator of the Virgil Method, Inventor of the Virgil Practice Clavier)
Special Courses For Teachers, Players and Earnest Students of All Grades
For all particulars address: THE A. K. VIRGIL CLAVIER CO., or
MRS. A. K. VIRGIL, Director
Phone Trafalgar 9349 *NO OTHER ADDRESS* 411 WEST END AVENUE NEW YORK

Zofia Naimska, Concert Pianist
STUDIOS IN NEW YORK AND PHILADELPHIA
Four Years with Leschetizky and Authorized Exponent of His Method
"Not only an excellent pianist but capable by reason of her talent and musical intelligence to teach her art with the greatest success."
(Signed) Theodore Leschetizky, Vienna, June 30, 1908
Send application for terms and auditions to
ZOFIA NAIMSKA, 448 Rive side Drive, N. Y., City FAIR RUCKER, 2026 Walnut Street
Telephone Cathedral 7669 Telephone Spruce 8056 Philadelphia, Pa.



Marya Naimska — Concert Violinist
Has opened her studio in New York, after her return from Europe,
BELGIAN SCHOOL METHOD
"Miss Marya Naimska possesses great talent for the violin and has a very wide knowledge of her instrument. She is endowed with a rare musical intuition—a precious gift for a teacher"—
CÉSAR THOMSON.
445 RIVERSIDE DRIVE, NEW YORK Telephone CATHEDRAL 7669

The Alviene 35th YEAR DRAMA-DANCE
ELOCUTION, MUSICAL COMEDY, PHOTOPLAY Art of SINGING, Elocution Courses for Stage, Teaching, Directing and Personal Culture (Appearances while learning) Student Stock Co. and Art Theatre Stage Personality, Artistry, Talents Developed. Dramatic Stock Productions. Public Recitals. Directors: Wm. A. Brady, Alviene, Ramsay Morgan, Dorothy Jardon, The Astaire, Lee Tracy, Dolly Sisters, Laurette Taylor, and others. Catalogue of Stage desired Mailed Free.
ADVISORY DIRECTORS: Wm. A. Brady, Sir John Martin Harvey, J. J. Shubert
ALVIENE UNIVERSITY
66 WEST 85th STREET, NEW YORK (Ext. 2-M)

GRANBERRY PIANO SCHOOL
149 East 61st St., New York, N. Y.
For PIANISTS, ACCOMPANISTS and TEACHERS
MUSICAL DEVELOPMENT THROUGH SIGHT-TOUCH and HEARING. *Booklet*

Teachers' Normal Session
Courses in TRINITY PRINCIPLE PEDAGOGY, MUSICIANSHIP, and how to teach the BEGINNER to PLAY in the FIRST LESSON.
Courses taught by correspondence and personal work. SIGHT SINGING without "do re mi" "numbers," "intervals." MODULATION COURSE — Not Orthodox Harmony Rules.
Send $2 for Rhythm Lesson One Booklet and Constructive Music Book. Associate Teacher in Every State.
Address, EFFA ELLIS PERFIELD
171 MADISON AVE. (COR. 30TH ST.), NEW YORK CITY, PURNIE ASHLAND 5551

The Courtright System of Musical Kindergarten
Old est and most practical system. A great opportunity for teachers to specialize in this magnified field. Write for particulars in correspondence course.
Mrs. Lillian Courtright Card, 116 Edna Ave., Bridgeport, Conn.

VIRGIL PIANO CONSERVATORY
Send for 1928 Catalog
137-139 West 72nd Street NEW YORK CITY

"I have never tried to mold my pupils to any narrow aesthetic theories of my own, but only to teach them the broad general principles of taste, out of which individual style develops. I have always allowed them always encouraged them to find themselves. As regards interpretation, I have all freedom except when they have tried to sin against the aesthetic principles of art."—Leopold Auer.

MUSIC STUDY EXALTS LIFE

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

Calendars

The January Etude goes to press long before it is possible to gauge the total demand for our Musical Calendar for 1929, but if there is any dependence in beauty of design and color effects as an incentive to buy so seasonable, useful and inexpensive a gift there will be but few of these calendars left when this notice is read. Everyone who has seen this handsome masterpiece of artistic color printing and mounting has been impressed by its charm and good taste. Any music lover, any student, any teacher will appreciate this calendar, depicting an historic episode in Mozart's child life. Hang one in your studio or music room and note how everyone stops to look at it! An early order will probably be filled, but don't wait too long! The price is 12c each or $1.25 a dozen. See complete description on page 961 in the December Etude.

New Music on Sale

Although practically half the active teaching season has passed, yet the number of teachers subscribing for New Music stands at a higher figure at this period than in any previous season. This is doubtless due to larger classes and greater interest in music study.

The New Music that we send each month to teachers provides an abundance of fresh material that is welcomed as supplementing the more or less familiar standard numbers in general use. There will be three (perhaps four) more of these lots of about twelve pieces delivered to New Music subscribers during the present season. Every piece is returnable if not used. Whether one teaches piano, voice, violin or organ or is a pianist, singer, violinist or organist, there is no better or more dependable way to keep in touch with representative New Music. This service is offered not only to our regular customers, but also to those who do their general music buying elsewhere. There is no obligation to purchase or pay for any New Music not kept or used, and those who prefer to do so may purchase additional copies at the most convenient music store.

A mere postal card request specifying the kind of New Music wanted will start these packages going to the address of any one embraced in the classifications previously mentioned.

Concert Orchestra Folio

This work will soon be off the press but we are continuing the special introductory offer for at least another month. There have been unavoidable delays but the work will be all the better in consequence thereof.

The special introductory price in advance of publication for the instrumental parts is 15 cents each, postpaid, and of the piano part, 30 cents, postpaid.

Algerian Dances

Suite for the Pianoforte

By R. S. Stoughton

These dances were originally written for Ruth St. Denis, for a series of Oriental novelties. As incorporated by the composer into a suite, they make very effective piano solos. They would also prove invaluable in picture playing for certain scenes. In point of difficulty they lie in grades four and five.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Instantaneous World-Wide Recognition

The instantaneous recognition given to "Music Play for Every Day," the new beginner's book for very little children starting to study the piano, has been world-wide.

Single orders for quantities from 250 to 500 have come from distances as remote as 12,000 to 15,000 miles.

It has been one of the sensations of the musical educational field.

Written by experts with inimitable opportunities for understanding the real needs—teachers everywhere immediately recognized this book as one they had needed for years.

Its irresistible sincerity, charm and human qualities are hardly to be equalled.

Here is a new epoch in juvenile piano training.

When the teachers tried it out with their pupils they found the children so fascinated and realized that the book insured such rapid, scientific pedagogical progress we were overwhelmed with letters of unbounded enthusiasm.

More than this, the book has proved a "business maker" for hundreds of teachers. That is, the pupils are so delighted with the work that they tell others who in due time seek out the teacher using it. Scores of letters report this.

The book may be used equally well in private instruction or in class instruction, in the studio or in schools. It is composed of twenty "playtimes" and is published with the entire twenty "playtimes" found in one book. Each "playtime" also may be obtained bound separately, or the work may be had in Parts One to Four, each part including five "playtimes." Most teachers use the book as a whole. If you have not seen this epoch-making work we shall be pleased to send you copies at once.

Price complete, $1.25; each "playtime," 25 cents; each part 40 cents, with the customary discount to teachers and schools.

Advance of Publication Offers—January, 1929

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

Algerian Dances—Piano—R. S. Stoughton.60c
Blue Ridge Idyls—Piano—Lily Strickland.60c
Book of Trios for Piano, Violin and Cello.75c
Classic and Modern Band and Orchestra Collection—Jos. E. Maddy and Wilfred Wilson—parts, each.....25c
Piano Accompaniment to Orchestras.....40c
Concert Orchestra Folio—Parts.....15c
Piano Accompaniment.....30c
Concertino No. 1—Violin—F. Seitz.....35c
Concertino No. 2—Violin—F. Seitz.....35c
Easy Pieces for the Development of Technic—Piano—Wright.....25c
How to Master the Violin—Frederick E. Hahn.....$1.00
Lehrer's Ensemble Method, Viola, Cello and Bass Parts—Will H. Bryant—each.35c
Light Opera Production—Gwynne Burrows.60c
Necessary Jingles for the Piano—Blanche Fox Steenman.....30c
Piano Pieces for Boys.....35c
Pirate's Umbrella, The—Operetta—Mrs. R. R. Forman.....35c
Shepherd, The—Musical Play—Mathilde Bilbro.....35c
Six Study Pieces for the Left Hand Alone—Berger.....25c
Sonatina—Organ—James H. Rogers.....40c
Stories to Sing To—Gladys Taylor.....20c
Three Dances From Henry VIII—Piano—German.....40c
To A Katydid—Children's Cantata—Carl Busch.....30c
Tunes for Little Folks—M. L. Preston.....35c

Every Teacher Needs a Baton

When J. B. Lully, the great French composer, hit his foot with a baton in 1687 and injured himself so badly that death resulted, the kind of baton he used was a cane almost as big as a club. Now everybody wants the lightest possible baton, to avert fatigue. Here is a marvel, which every teacher should own. It has a handle of cork, a rod of holly and is 20 inches long. The wonder of it all is, that it actually weighs only one ounce and costs only 35 cents (plus 5 cents for packing and postage). A baton of this kind is a real necessity in every studio. Order one, two, or three today and insure a regular supply.

Henry VIII Dances for Piano Solo

By Edw. German

This celebrated work will be added to the *Presser Collection* in a new edition.

The three dances from the Incidental music to the play *Henry VIII*, have become great popular favorites. They will be played and enjoyed for years to come. They are effective alike for orchestra, violin, or piano, but they make very acceptable piano solos. The three numbers are: *Morris Dance, Shepherd's Dance* and *Torch Dance.*

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Great truths are portions of the soul of man.

—*James Russell Lowell*

Advertisement

A Music Salesroom for the World

The most jealously guarded element in the Theodore Presser Co. business is the personal interest in each and every inquiry or order received. The new teacher struggling with a few pupils in an obscure community stands side by side with the Dean of the largest college or conservatory in securing attention and services aimed to be helpful, accurate and economical. We not only maintain a corps of experienced music clerks imbued with the service ideals that we delight in proving are a help and saving to our patrons but further, we keep invested tremendous sums of money in maintaining the World's largest aggregation of music publications, so that practically any desired musical work from a little teaching piece to a score may be furnished promptly. If not acquainted with our mail order service, ask for details and catalogs upon branches in which you are interested.

Blue Ridge Idyls

Suite for Pianoforte

By Lily Strickland

While practically all of our most successful artists purposely travel for the beneficial results thus obtained in their profession, few composers can lay claim to the opportunities that Lily Strickland has had in various parts of the world to gain colorful atmospheres, which give so intense an interest to her compositions. Although now sojourning in India, in retrospection she gives us a beautiful piano suite entitled "Blue Ridge Idyls." As a native of the South, she is able to present in faithful portrayal some of the customs, habits and characteristics found in this fascinating section of our country. The average good player, or the student advancing in the fourth grade, or better, will find these compositions novelties of a high musical character.

The special introductory price in advance of publication is 60 cents.

The Pirate's Umbrella

Operetta for Boys

By Mrs. R. R. Forman

Here we have a distinctive operetta for boys. It has just the rugged and picturesque qualities, both in the book and in the music, that will appeal to the boy's imagination. The dialog throughout is very bright and the music is full of go, and genuine melody. The work is not at all difficult of production and full directions are given. Any group of boys will enjoy singing this work.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Light Opera Production

For School and Community

By Gwynne Burrows

In these days of well-trained amateurs and experienced producers, many light opera productions take on almost professional characteristics. There is no reason why all amateur productions should not be maintained on an equally high basis. There are many little points, however, upon which both producers and performers need to be informed. It is for all such that Mr. Gwynne Burrows' new work on *Light Opera Production*, is designed. This work covers all the necessary practical points and from all angles.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Piano Pieces for Boys

The titles of the pieces in this book instantly will attract the favorable attention of the boy piano student in the early grades. And the pieces themselves, specially selected from the immense amount of material available in our catalog, will not only bear out this favorable first impression, but should prove the inspiration for many additional practice hours spent at the keyboard. Knowing the teachers' problems as we do, it is earnestly suggested that advantage be taken of the special advance of publication cash price, 35 cents a copy, postpaid, while it is still procurable, as the book will soon be ready for publication.

Book of Trios

For Piano, Violin and 'Cello

More and more, *ensemble* playing is coming into favor. One of the greatest enjoyments in music is the making of music one's self, or in company of others. The Trio combination of violin, 'cello and piano is one of the most effective of all. There is a wonderful literature for this combination, but it must be worked up to. The Book of Trios now in preparation will contain some interesting novelties not previously available. The arrangements are such as to be readily playable by players of modest attainments and they will give great pleasure.

The special introductory price in advance of publication is 75 cents per copy, postpaid.

Stories to Sing To

An Easy, Effective and Interesting Method of Developing the Sense of Pitch in Young Children

By Gladys Taylor

This is a unique little book that teachers of Kindergarten and primary grade tots will welcome. In the recitation of two little stories the youngsters imitate the sounds of animals, bells, etc., thereby acquiring an accurate sense of pitch, which, later in their careers, should prove of incalculable benefit to them. While this book is being prepared for publication a nominal advance price of 20 cents a copy is in effect. This will be withdrawn as soon as the book appears from the press.

Tunes for Little Folks

For the Pianoforte

By M. L. Preston

After many successes in writing piano pieces of a light character for players of moderate ability, it is somewhat surprising that Mrs. Preston also should reveal a pronounced aptitude for producing really delightful little numbers for "First Graders" as not every composer can write *real* first-grade music. In this little book are the most charming juvenile compositions she has given us. The pieces, at first, are very easy, starting out from Middle C and working through the five-finger position. As supplementary material to the first instructor they will be found very useful. The advance of publication cash price is 35 cents a copy, postpaid.

Classic and Modern Band and Orchestra Collection

By Joseph E. Maddy and Wilfred Wilson

While the band and orchestra music development in our public schools has brought to attention a number of competent teachers, leaders and specialists in this field we believe there are few who will dispute the high place held by Joseph E. Maddy and Wilfred Wilson. These gentlemen have been spending months in carefully selecting just the right numbers to incorporate in a satisfying compilation and in arranging those numbers, so that they will be brilliant, full and effective, yet not too difficult for the fairly advanced school orchestra or band.

The low introductory price of advance of publication orders for instrumental parts is 25 cents each and the advance of publication price on the piano accompaniment of the orchestral version is 40 cents. In ordering please be sure to name the instrument desired and whether the band or orchestra compilation is desired.

Necessary Jingles

For the Pianoforte

By Blanche Fox Steenman

The following technical points are covered in this excellent little book: Independence of Fingers, Thumb Preparation for Scales, Key Grouping in Scales, Fingering of Scales, Triads and Arpeggios (Crossing Hands), Wrist work and Chromatic Scales. This seems like a lot of ground to cover in a beginner's book but it is presented in an attractive manner, each technical problem being worked out with appropriate verses and pen drawings, and the child's interest is stimulated throughout. This little work may be used in conjunction with any other beginner's book for tiny tots. While this book is in preparation, we are accepting orders for it at the advance of publication cash price of 30 cents a copy, postpaid.

Easy Pieces for the Development of Technic

For the Pianoforte

By N. Louise Wright

This is a delightful little work for a student just taking up the second grade. The little pieces are in Miss Wright's best vein, all very tuneful and characterist and they have the special advantage, in this case, of exemplifying some of the more remote Flat keys. It is not the custom any longer to keep pupils in the key of C for such a prolonged period.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Six Study Pieces

For the Left Hand Alone

By Francesco Berger

To see Professor Berger, well past 90 years of age, in his studio in the Guild Hall School of Music, London, alert and vigorous, upright and dignified in his bearing, is a revelation of the possibilities of a well-regulated active career. The *Six Study Pieces for the Left Hand Alone*, constitute one of his latest works. The practice of these pieces will tend to develop the left hand and at the same time to broaden the musical understanding.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Viola, 'Cello and Bass Parts to Lehrer's Ensemble Method

By Will H. Bryant

Lehrer's Ensemble Method for the Violin in which all of the studies are arranged to be played in three parts, was very eagerly adopted by many teachers, especially those having class work. The idea has grown. When one adds to the original method of Mr. Lehrer, the additional parts for Viola, 'Cello and Bass, one has a complete instruction book for beginners on all the stringed instruments, and when all the parts are played together, one has the beginning of an orchestra. For public school purposes especially, this combination should prove indispensable.

In advance of publication these three new parts may be ordered at the special price of 35 cents each. The Ensemble Method contains the three violin parts in score and is priced at $1.25.

Sonatina for the Organ

By James H. Rogers

The composer of the very successful "Miniature Suite for the Organ" has written another organ number that we believe will attain the same popularity. The *Sonatina* for the Organ is Mr. Rogers' newest organ work and like the "Miniature Suite" is written in a true organ style and in classic form with highly interesting content. It demonstrates the possibility of writing genuine organ music that makes only modest demands upon the technical equipment of the player. The work is in three movements, effective for their originality and contrast. Progressive organists will welcome this number as an interesting one for the recital program. The special introductory price in advance of publication is 40 cents, postpaid.

How to Master the Violin

By Frederick E. Hahn

This work is in many respects a monumental one. Without being dry or abstruse, it is an exhaustive disquisition upon everything connected with the art of violin playing, by a practical teacher of many years' experience. Mr. Hahn has had a highly successful career, both as teacher and player. A specially valuable point lies in the fact that in planning this work, Mr. Hahn has used as a text the *42 Etudes or Caprices* of Kreutzer, indispensable to all good players.

The special introductory price in advance of publication is $1.00 per copy, postpaid.

The Shepherd

Musical Play for Children

By Mathilde Bilbro

Out of the very intriguing, yet wisely philosophical Aesop's Fables, the composer has taken two tales for the basis of this musical play. Mathilde Bilbro's ability to write in a pleasing manner for children is so well established as to leave little room for any remarks with regard to the musical character of this operetta, which may be produced very easily and which would not take more than 90 minutes to perform.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

To a Katydid

Cantata for Children's Chorus

By Carl Busch

Carl Busch is just as much at home in writing a delightful little cantata such as this for a two-part chorus of children's voices as he is in composing larger works or directing a symphonic orchestra. This cantata can be used very effectively in a mass chorus exhibition of the singing ability of school children or it can be adapted with equal success to a chorus of limited size. Every school supervisor or director of children's singing forces should become acquainted with this cantata for which advance of publication orders for a single copy are now being accepted at 30 cents.

Concertinos No. 1 and No. 2

Violin and Piano

By F. Seitz

The young ambitious student who desires a real "piece" to play will find his wishes gratified in these two numbers. They furnish excellent material for recreation playing at home or they may be used to good advantage at the students' recital. These two numbers also serve as an introduction to the large forms of musical composition. Number 1 in D, Opus 15 may be played by a pupil as soon as he is familiar with the third position, while Number 2 in G, Opus 13 may be played by one who is still in the first position.

The advance of publication cash price is 35 cents for each volume, 60 cents for both, postpaid.

Advance of Publication Offer Withdrawn

Among the works listed in these pages during the past few months, was the short cantata, *Soldiers of Christ*, by Philip Greely. This work has now been published and the special advance of publication price is withdrawn. A feature of this cantata that will appeal to many choirmasters is that it is short enough to be included as part of the regular service, and those seeking material of this kind for the period between Christmas and Easter, or for the Patriotic Services next May, would do well to look into the possibilities of this work. The price is 40 cents and single copies may be had for examination.

(Continued on page 66)

Win $50.00 in Cash!

No cost or obligation to you

SEE PAGE 10

Advertisement

World of Music

(Continued from page 9)

Mme. Wieniawski, widow of Henri Wieniawski, the great Polish violinist and composer, died some weeks ago in London, at the age of ninety-one.

The United States Marine Band is reported to be one of the oldest military bands in existence. Organized 1801, it has had but nine conductors in these one hundred and twenty-seven years: Tyrs, Pram, Scala, Fries, Schneider, Sousa, Fanciulli, Santelmann and the present leader, Capt. Taylor Branson who succeeded to the position on April 27, 1927. It has recently returned from an annual coast to coast tour of two months.

Schubert Week, or "back to melody week," was celebrated throughout the United States, from November 18th to 25th. In all the states, the many schools, libraries, chambers of commerce, art societies, numerous industries, and the five hundred thousand members of the National Federation of Music Clubs, joined in doing honor to the great master who left so many imperishable melodies as a heritage for all time to come.

Arthur Eaglefield Hull, the eminent English musician, editor and writer on musical subjects, died in London on November fourth. Dr. Hull left scholarly works on such subjects as "Music, Classic, Romantic and Impressionistic"; "Modern Harmony"; "Organ Playing, Its Technique and Expression"; and a "Handbook to Bach's Works."

Maria Olszewska made her American début when she appeared in a very successful interpretation of the title role of "Carmen," on November fifth, the opening night of the season of the Chicago Civic Opera Company.

Competitions

One hundred and seventy-five dollars in prizes are offered to Canadian composers, by Canadian Pacific. Particulars may be had by writing to Musical Canada Publishing Company, Waterloo, Ontario, Canada.

A prize of 2,500 guilders (about one thousand dollars) is offered to the composers of the world, by the *Maatschappij tot Bevordering der Toonkunst* (Society for the Promotion of Music) of Holland, on the occasion of its centenary, for a composition for mixed chorus and orchestra. Conditions governing the contest may be secured from Dr. Paul Cronheim, 33 Mic. Maresstraat, Amsterdam, Holland.

A prize of $100 is offered to Virginia composers for an art song. Particulars may be had from Mrs. Lucy K. Wood, 1811 Hampton Boulevard, Norfolk, Virginia.

Prizes of $1,000 and $5,000 are offered for the best and second best compositions within the playing scope of the American dance, jazz or popular concert orchestra. The contest closes on October 31, 1929. Full particulars to be had from the Victor Talking Machine Company, Camden, New Jersey.

The Lauber Music Award of $225 and a medal, to composers not over twenty-one years of age living within twenty miles of the Philadelphia City Hall, is offered for the first time. Particulars may address the Provident Trust Company, Seventeenth and Chestnut Sts., Philadelphia, Pennsylvania.

A prize of five hundred dollars is offered for a "Federation Song" for the National Federation of Business and Professional Women's Clubs. The contest is open to all women composers; and it closes March 1, 1929. Full particulars from Helen Havener, 1819 Broadway, New York.

The prize of one thousand dollars offered by Alfred Seligsberg, through the Society of the Friends of Music, for a sacred or secular cantata suitable for use by that organization, is again open for competition till November 1, 1929. Particulars may be had from Richard Copley, 10 East 43rd Street, New York City.

A prize of $1,000 is offered by the National Federation of Music Clubs for a composition in any form for solo piano with orchestra, to take fifteen to forty-five minutes in performance. Particulars may be had from Mrs. E. C. Donovan, 1633 Shady Avenue, Pittsburgh, Pennsylvania.

The Elizabeth Sprague Coolidge prize of one thousand dollars for a quintet for flute, oboe, clarinet, hassoon and French horn, or for piano and four wind instruments, is open to composers of all nationalities. Also another prize of $500 is offered for a suite or similarly extended composition for two pianos (two players), open only to composers who are citizens of the United States. The competition closes April 15, 1929. Particulars from the Chief of the Music Division, Library of Congress, Washington, D. C.

The Presser Personnel

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

Every now and then in marking anniversaries at the conclusion of five-year periods of service, it has seemed hardly believable that a smiling young lady who stepped forward before our Executive Board could have completed one or two of these periods with us: however, starting as Junior clerks, such young ladies soon find they are competent to assume responsible clerical positions in our organization.

Miss Edna L. Jefferis is one who developed from a clerk in our own Sheet Music Order Filling Department on through other work to a point where she now has full charge of the recording of the thousands of orders we receive for our new works announced in advance of publication. These orders must be recorded, properly filed and shipping labels prepared ready for use when the works appear from press and advance subscribers are sent their copies. Miss Jefferis also in the first hours of each day lends aid to the regular staff of mail readers who read incoming orders and see that they are sent through to the proper departments for filling.

Miss Jefferis is one of those quick, alert and ever cheerful individuals who insure a fine *esprit de corps*, which means so much where the individuals must carry out high ideals of service such as those held by our organization. This young lady is quite proficient as a singer, finding great enjoyment in solo and ensemble singing with church and choral groups.

Etude Binders at Cost

You have a complete volume of 1928 Etudes? You will surely wish to keep these together in accessible form. The price of a first-class binder for twelve issues of The Etude Music Magazine is $2.25 retail. Send your renewal for The Etude Music Magazine for 1929 at once and we will send to you one of these binders on receipt of your check for $3.25, $2.00 to pay for your renewal and the additional $1.25 covering manufacturing cost of the binder, $3.25 in all. You will surely be pleased.

You Can Save Money on Etude Magazine Orders

Every music lover is a natural lover of good literature. Note the splendid combinations of The Etude Music Magazine with other fine publications shown on another page. Use some of that Christmas Gift money to continue your Etude subscription and add a splendid periodical or two to your reading matter. You cannot make a better investment. Send post card for catalog showing other combinations of wanted magazines.

Beware of Swindlers

The big season for magazine buying is here. With it comes the annual crop of fake magazine agents. Pay no money to any canvasser for The Etude Music Magazine unless he is personally known to you, or you are satisfied to take the risk. Look out for the man or woman with a hard luck story. The Etude is sold on merit—not through sympathy for a down-and-out so-called subscription agent. We cannot be responsible for the work of swindlers,

Bear With Us on Delayed Issues of the Etude Music Magazine

After-holiday rush in the Post Office often means that second-class mail is side tracked for first-class. The Etude is mailed in ample time to reach subscribers on the first of each month. If your copy, however, does not reach you within two weeks after the date of publication, drop us a post card and we will gladly duplicate. We are here to give the best service to our musical friends. Any cause for dissatisfaction should be immediately reported to the Circulation Department.

Valuable Gifts for Premium Workers

Below is a list of rewards offered for new Etude Music Magazine subscriptions. Many of our musical friends secure a number of useful and pleasing articles without cost to them. Any musical friend would be glad to give you a subscription for The Etude if you will bring our publication before him. Merely send $2.00 with the name and address of the new subscriber and your choice of the article you wish.

A Handy Clothes Line Reel. You will find it indispensable—one new subscription.

Honor-Wear Floor Mop. For hardwood floors, linoleums, etc. Chemically treated by new process, picks up every bit of dust without oil or other objectionable ingredients, only two new subscriptions.

Dainty-Maid Writing Set. Finished with a beautiful gilt embossed cover and a snap-fastener. Contains twelve fancy-lined envelopes, pencil and writing pad, only one new subscription.

American Beauty Clothes Hanger. Saves space in the closet, keeps clothes in fine shape and provides a shelf as well as a hanger, only one new subscription.

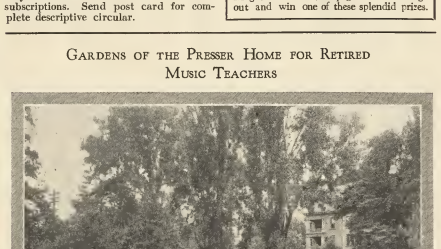
New Webster Dictionary. Self-pronouncing, printed from new plates on good paper and right up to date, bound in red seal leather, semi-flexible, stamped in gold, only two new subscriptions.

Vanity Electric Curling Iron. Something every woman needs. An opportunity to obtain a mechanically perfect iron, guaranteed to give satisfaction, only two new subscriptions.

Inkwell and Pen Holder. Beautifully finished brass ink well, size 4½" x 5", only two new subscriptions.

Many other fine rewards offered for only a few new Etude Music Magazine subscriptions. Send post card for complete descriptive circular.

Gardens of the Presser Home for Retired Music Teachers



This view shows the lily pool and rhododendron beds

Advertisement

The Presser Personnel

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

Mr. Frank L. Robinson, who is one of the dependable young men in our business, came to our organization as a boy. After less than a year in the messenger and delivery service in our Retail Store, he became an understudy in the Book Stock of our Direct Mail Order Department. A year later he was given a better opportunity in our Octavo Department. December seems to be a great month with Mr. Robinson, since he first came to us in December, 1912, left for the War in December, 1917, and returned to us in December, 1922.

His services then were utilized in filling orders in several departments, so that when he was called upon to take the important duties of checking orders filled in our own Book Department a year or two ago, he had a thorough knowledge of our order filling organization and its various stocks. He requires this in routing orders through to other departments, after checking the correctness of items supplied by the clerks in the Presser Book Department.

A youthful mind, backed with the years of experience such as Mr. Robinson has gained with our business, means that we have an important asset in the matter of giving prompt, accurate service; also an assurance that in the years to come our organization will be the stronger for his added experience.

Mr. Robinson is a constant, steady and intelligent worker in our midst. We believe he thoroughly enjoys his part in serving music buyers everywhere; yet we are inclined to think that as a happy father and husband he finds outside inspirations to serve our patrons competently.

Have you read the details of the remarkable Contest being held by the Etude Music Magazine? If not, see page 10. Then go out and win one of these splendid prizes.

The Hat of Debussy

By S. G. Artelt

In that amusing but discursive work, "My Years of Indiscretion," Cyril Scott gives us some glimpses of Debussy. However concise Scott may be in his music he is the reverse of that in his writing, so that cuts and deletions were necessary before the following information about Debussy could be pieced together.

"My meeting with Debussy took place at the house of Mme. Bardac, the pale, fair-haired woman who eventually became his wife . . . Mme. Bardac had arranged our meeting for the afternoon, *not* the evening, the reason being, she explained, that Debussy loved to come in a hat nearly as big as a parasol, a curious reason indeed, since one does not, as a rule, wear one's hat in the house. But about twenty years ago in Paris there was an eccentric fashion connected with top hats which obliged their owners to bring them into the drawing-room instead of leaving them in the hall . . .

"Debussy, with his somewhat Christ-like face, marred by a slightly hydrocephalic forehead, was neither an unpleasant personality nor an impressive one. In manner he was, for a Frenchman, unusually quiet, both in the way and in the amount he talked—at any rate to strangers . . .

"If I were asked to describe Debussy's character, I should find it difficult; therefore I can only give my very brief *impressions* of him, and nothing further. I think he was one of those few Frenchmen who sacrificed French politeness to sincerity; to those he admired and liked, he was charming; to those he disadmired and disliked, he was the reverse. He once asked me rather naively if I consorted with the composers of my own country, and without waiting for an answer told me he did not consort with the composers of France. Certainly, even apart from *living* musicians, he had very pronounced dislikes, one of which was Beethoven, whom he described as *le vieux sourd*. On the other hand, he had an unusual admiration for Schumann's *Piano Concerto*, which struck me as rather strange."

Tickling the Musical Risibles

By I. H. Motes

Easier To Reach

The favorite soprano, after apologizing for her cold, sang:

"I'll hang my harp on a weeping willow tree-e-ee, ahem! On a weeping willow tree-e-ee, O!"

Her voice cracked on the high note. She tried again. Then came a voice from the back of the hall:

"Try hanging it on a lower branch, miss!"

Their Preference

The Man in the Flat Below: "Why doesn't your wife sing to the baby when it cries?"

Worried Father: "Hush! She used to, but the people in the flat above sent down to tell us they prefer to hear the baby cry."

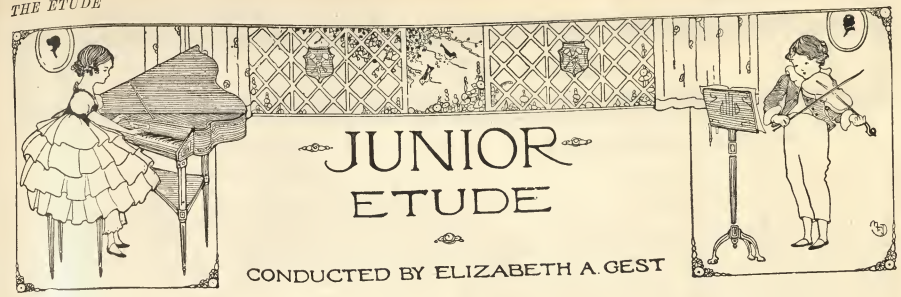
Retribution

Judge: "Haven't I seen you somewhere before?"

Defendant: "Surely. I gave your daughter singing lessons."

Judge: "Fifty years!"

"Nothing is associated with heaven except music or beauty and glory of some kind."—E. A. Winship.



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

New Year's Resolutions

By J. D. Turnbull

I do not think I'd like to be
A goody-goody girl,
To let my sister boss me 'round
And keep my hair in curl,

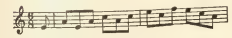
And always have to have cleans hands,
And wash behind my ears.
Then sometimes, too, it's rather hard
To hold back all the tears.

My resolutions! I forget,
When brother's being bad,
My temper I should always keep—
So sometimes I get mad.

Among my resolutions, though,
I promise one sure thing—
No matter what turns up each day,
I'll do my PRACTICING.

??? Ask Another ???

1. What is the nationality of Debussy?
2. How many sixteenth notes equal a double-dotted half-note?
3. Who wrote the "Unfinished Symphony"?
4. In what year was Mendelssohn born?
5. What is the subdominant triad of the relative minor of Ab?
6. What note comes on the third leger line above the F clef?
7. Is the clarinet a wood-wind or brass instrument?
8. What is the meaning of *senza diminuendo?*
9. How many half-steps in an augmented fifth?
10. From what is this taken?



Dear Junior Etude:

I have been taking piano lessons two years and like it very much but I cannot seem to memorize. Will you please tell me how I can memorize?

From your friend,

Jean McLane, California.

N. B. Jane did not give her age, so it is hard to know whether she is one of the older juniors or a very young one (her handwriting looks very young, however). Who knows a good way to memorize? Trying hard and concentrating very well are the best ways, doing a very little bit at a time—maybe just two measures, or, maybe, just one measure—and then, you know, if you can do one measure, you can do one more, and so on.

Earl's New Year Resolution

By Gladys M. Stein

Earl sighed as he looked out of the window. "Christmas week, a pair of new skis and no snow. Wouldn't that make you tired," he grumbled to himself.

A pair of new skis.

"I guess I might as well read the book Grandma gave me. The title sounds good," he added as he curled up in the big rocking chair.

The story was entertaining; but the thought of his mother's request, that he would practice his Mozart *Rondo*, kept him from fully enjoying the book.

"It is a pity a fellow can't learn to play the piano without practicing," he muttered.

A door opened on the second floor and his grandma and mother came down the front stairway. They were talking very earnestly abut something.

Earl started for the kitchen and then changed his mind, for they couldn't see him from the other room.

"I'll finish this chapter and then skip over to Dick's," he said to himself. He knew it would be too late to practice when he came home for supper.

"Nellie, have you decided when you are going to town to look for your new coat?" asked grandma of Earl's mother.

"No, I haven't," answered Nellie after a pause.

"With your Christmas Club money you ought to get a real nice coat. You want to appear at your best to go to that alumni reunion," continued grandma.

"I'm not going."

"Why not?" grandma exclaimed.

"Baby was sick and the doctor has to be paid, and I need the rest of the money for Earl," answered Nellie.

Seeing that her remark had puzzled grandma, she went on to tell how she had called upon Earl's music teacher the day before. "And, grandma, Miss May said that Earl has the ability to become a fine pianist, and he won't even try. She is so disappointed because she was asked to prepare a pupil for the position of pianist in the high school orchestra, and she had planned

Finish the Chapter.

on Earl for this place. After talking it over we determined to keep him at his music for another year, and I'll do without the coat."

"I wish you were going to that reunion," grandma lamented. "Alice, your college chum will be there, and you wanted to ask more about the concert her son had given with his cello."

"Maybe it is just as well that I'm not going. I feel so ashamed that Earl won't take an interest in his music, while her son is making such a success with his," answered Nellie.

Earl's face burned as he overheard these words. He had secretly hoped to be the orchestra pianist, and here he was cheating himself out of it by lack of practice. And his mother going without the new coat, too!

"I suppose it does make her ashamed of me," he admitted to himself.

The next evening at the dinner table Earl's father asked the family what New Year Resolutions they were going to make.

"Well, son, let us hear yours?" he asked after the others had given theirs.

Earl hung his head for a few seconds and then, looking his mother full in the face, he answered, "I'm going to practice my music every day without being asked to do it."

The keeping of this resolution brought its reward in his mother's pride, his teacher's praise, and the orchestral position.

The Piano's Birthday Greeting

By H. E. S.

Frances lightly pressed the shiny, white "middle C" on the piano seven times. For the piano was just one week old, and she wanted it to know she remembered. As it called gently back to her—"one-two-three-four-five-six-seven"—she fancied that it knew that she was only seven days past her birthday, too, and therefore wanted to give greetings in return.

When Frances had first seen the piano, all agleam, standing in the music room, she had been speechless with wonder. Right away she had wanted it to "sing to her," and had hurried over to the key-board. But, as glad as she was to see it, and as eager as she was to make it talk, it would not say a single right word. It almost seemed to want to scold!

But neither mother nor father would attempt to make those shining white keys sing. They said they "didn't know how." Frances wondered why it was so hard to talk to such a beautiful thing. She sat in her little chair and stared and stared at the long, white row of keys wherein, after all, a smile seemed to lurk.

Next morning, however, at the breakfast table, mother told father that "lessons would have to start soon." That had something to do with the piano! From what she gathered, it was a sort of introduction —"Frances, meet Mr. Piano. Mr. Piano,

(Continued on next page)

JUNIOR ETUDE—Continued

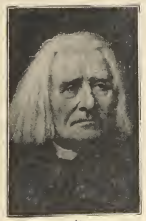
Little Biographies for Club Meetings

No. 15

Liszt

Franz Liszt was a contemporary of Chopin, having been born only two years later, though he lived nearly forty years after Chopin's death. Like him, he excelled as a pianist. Like Chopin, also, he introduced a new national flavor into his music, but from a fearless Hungary instead of from a crushed Poland.

Liszt was born in Hungary in 1811 and become famous for his playing while quite young. As he grew older his technical ability became dazzling, but with it he showed a cultivated mind. He developed many effects on the piano, making it take the part of an orchestra, and "coloring" his tone to imitate different instruments.



1811—LISZT—1886

He studied, as a boy, with Czerny; and once when playing in public he had Beethoven in the audience, who was very greatly moved by his power and brilliancy. He toured a great deal as a pianist and became very popular and made many friends, owing to his strong personal magnetism. Among his friends were Chopin, Berlioz, Victor Hugo, Lamartine and many other literary and musical people.

Though poor when young, his successful tours brought him large profits, and he became remarkably generous, giving large sums to the needy, and later establishing a fund for the poor in Hungary.

His compositions include two piano concertos, several small works for orchestra, many Etudes and descriptive pieces for piano, and a great many elaborate arrangements, for piano, of the music of other composers, including Bach, Mozart, Beethoven, Schubert, Weber, Mendelssohn, and others. He was particularly clever at taking themes and melodies written by other composers, not for the piano, and arranging them for pianists to play; and, as most of them are very difficult, he was evidently thinking only of very good pianists. Consequently, his compositions and arrangements are not heard as often as they would be if they were simpler and could be performed by less advanced players.

He died in 1886, while he was attending a festival of music in Bayreuth, Germany.

Some of his pieces that you can play at your meetings are: *Fragment*, from "Les Preludes," arranged for four hands. (This was composed for orchestra.) *Song of Childhood*, *Love Dream*, (*Consolation*), simplified by Felton. (This was composed for piano.)

Questions on Little Biographies

1. When was Liszt born?
2. What was his nationality?
3. In what type of composition did he excel?
4. Who were among his friends?
5. In what way did he bring the compositions of other composers to pianists?

Careless Katrina

By Marion Benson Matthews

When Careless Katrina went forth to a lesson
She always left some of her music at home.
She would cry to her teacher, "How *could* that have happened?
My wits, I'm afraid, are beginning to roam!"
It was ever the same; always something forgotten—
Her scales, her sonata, her charming new piece;
And in spite of grave warnings from teacher and parents
Katrina's forgetfulness seemed to increase.
Till at last, one fine day, when 'twas time for her lesson,
She forgot *her own self*, and at home she remained!
Her career was thus closed—for musicians, dear children,
Have need of good memories, thoroughly trained.

Answers to Ask Another

1. French.
2. Fourteen.
3. Schubert.
4. 1809.
5. B♭, D♭, F.
6. G.
7. Woodwind.
8. Without getting softer.
9. Eight.
10. *Wild Rider*, by Schumann.

Dear Junior Etude:

I started taking music lessons when I was ten, but in a short while I was compelled to stop. But I kept on working by myself and sometimes practiced two hours. Every one praised me for the progress I made. I played for a Sunday School for one year. I also played at several concerts. I hope to be a good musician.

From your friend,
Jessie Lee Edwards (Age 13),
Virginia.

Games for Junior Clubs

By Grace Nicholas Hume

Game No. 1—Spelling Bee

Form two sides, as in old-fashioned spelling bee. The words given must be composers' name, names of operas, and words used for tempo and expression. A "miss" goes over to the other side. (A list of suitable words may be prepared in advance by the club chairman.

Game No. 2—Who Am I?

Pin the name of a composer on the back of each member. He must discover who he is by asking questions of the other members, to which they answer only "Yes" or "No." The first one to discover his identity wins. (The chairman should have names and pins ready in advance.)

Game No. 3—Musical Buzz

Sit in a circle, each one calling a number in turn. When seven or any of its multiples or combinations would be called, that member must substitute the name of a composer, an opera, or some mark of expression. If he fails to do so, or uses a name or word already used he is "out."

(Other games will follow)

Piano's Birthday Greeting

(Continued from page 67)

I would like you to know Frances!" The first "lesson" was to come on Friday at four o'clock. Before going to school Frances got a soft muslin cloth and swept it lightly over the keys. They were as placid and as gleaming as ever.

Friday came. Friday afternoon came. Four o'clock came! Frances sat straight and stiff on the piano stool while the teacher, with long, slim fingers, bent over her. Listening eagerly to her teacher's explanation, she began to understand that a piano is a very shy friend at first, and is apt to like to keep pretty quiet. Not until later on, when it has been kindly and carefully treated, will it begin to tell its delightful stories and sing its sweet songs. Indeed, for the *very* first week it can say only one word. But, wasn't it funny that that one word should be—Frances?

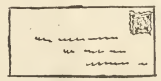
It was! For she heard it just as plain as day. As her finger went down on a bright key, up came that word sung in the sweetest voice she had ever heard. But she had to be sure that the hand was just right and the finger curved just so! For once a very terrible thing happened. Frances, quite by mistake, brought her finger down so rudely that it seemed almost like a slap; and the piano answered angrily.

That never, never happened again!

Every day Frances learned more about talking to the piano. She could see it getting better acquainted with each conversation. Once or twice she thought that it even laughed—but she wasn't sure of that.

And that is why Frances ran down to the piano the first thing in the morning on its seventh day (and *her* seventh day) and greeted it just seven times—with an extra pat to "grow on."

All day, at school, she had ringing in her ears that soft, answering, "Frances, Frances, Frances!"



Dear Junior Etude:

I am a freshman in high school and go six miles to school, and I take music lessons in school. I am in the girls' glee club and sing first soprano. We appear publicly and sing for different occasions. In music class we study the lives of the different composers and write themes on them, which is very interesting.

From your friend,
Gertrude Anderson (Age 13),
Wisconsin.

Dear Junior Etude:

I am eleven years old and have been taking music lessons two years, going forty miles twice a week for my lessons. The other day I played for the assembly of two hundred at the high school where I attend. My schoolmates gave me a very decided encore, which took me so by surprise that I could remember nothing to say, play, or do. Finally one of my older classmates put me up on a desk and helped me to bow.

From your friend,
Gilbert Woodside (Age 11),
New Mexico.

Dear Junior Etude:

I have been taking music lessons for five years, and I practice an hour a day. My teacher often has recitals, and I have played in every one of them since I began lessons under her. In the future I hope to be a pipe organist. We have a pipe organ in school, and I play on it every day for singing, which we have every morning.

From your friend,
Beatrice Eisenhauer (Age 13),
Pennsylvania

Dear Junior Etude:

Every Friday right after school we go to my teacher's house and learn scales and study examination questions, and it is lots of fun. Five of us go. We take turns playing scales, and we see who can play the most without a mistake. We have three chances, if we make a mistake. Every week one of us plays a memorized piece.

From your friend,
Eleanor McMichael (Age 12),
Iowa

JUNIOR ETUDE—Continued

Junior Etude Contest

The Junior Etude will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Raising My Musical Standard." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., before the tenth of January. Names of prizes winners and their contributions will be published in the issue for April.

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

Do not use typewriters.

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

Checker Puzzle

By Shirley Barnwell

Move one square at a time in any direction and find the names of ten well-known composers. (The same letters may be used more than once.)

B	A	E	V	N	A	M	C
C	E	O	T	E	I	H	I
Z	H	H	A	N	E	D	D
L	N	E	D	V	Y	R	E
I	O	P	Z	E	N	O	K
H	V	T	I	S	I	N	P
C	E	O	Z	N	O	L	U
N	M	A	R	T	D	O	G

Answer to October Puzzle

S-iegfried
Ba-C-h
Elija-H
Sch-U-mann
B-rahms
Wagn-E-r
Ha-R-mony
S-T-aff

Prize Winners for October

Vincent Gracious (Age 10), Ohio.
Betty Jane Auer (Age 13), Minnesota.
Sophie Brackman (Age 11), Tennessee.

Musical Memory

(Prize Winner)

Memorizing is a mental process dependent upon attention, concentration and repetition. Care should be taken in selecting music, so that the mechanical movements do not disturb the mental concentration necessary for memorizing. Rhythm, melody, harmony, as embodied in the piece, must be mastered separately. Until a certain amount of technic is shown, playing without notes should not be permitted.

A pupil who reveals certain individual needs should write, under direction, exercises to remedy defects and supply essentials. No better means of cultivating the memory could be devised; for such exercises would have an individual meaning and remain so impressed upon the mind that pieces containing them would more easily be committed to memory. We may then conclude that, first, we should attain a definite mechanical movement, its technic, and then expression. We shall then have a musical memory.

Wallace Neilson (Age 14),
Pennsylvania.

Honorable Mention for October Puzzle

Nan Taylor, Miriam Revine, Alberta Lauter, Vincent Taylor, Ethel Keeble, Marian Anders, Helen McMany, Laurence Kieffer, Anibelle Gray, Estelle Illigrinson, Margaretta Mason, Ann Thompson, Mary Ellen Mokley, Gail Sheppard, Robert Winters, Myrtle Rachton, Margaretta Thompson, Meta Simlay, Janet Anderson, Rachel Wagenheim.

Musical Memory

(Prize Winner)

In our school there is a Musical Memory Contest every year, and we study during the whole year for it. We have to know the name of the piece, the name of the composer and what time it is in, and whether it is a gavotte, or a waltz, or a minuet, or a march. Some people can remember music the first time they hear it, but others have to hear a piece over and over before they can recognize it. Some people can hear a piece once; and then, if they hear it again a long time afterwards, they can remember what it is. A good musical memory is a great help in their music study.

Barbara Jean Hull (Age 9), Illinois.

Musical Memory

(Prize Winner)

The memorizing of music, besides developing our minds, helps us to become better acquainted with the music we so dearly love. In the study of music each piece of great importance should be memorized so as to increase our musical memory. After memorizing a few pieces of some length, you will be surprised to find memorizing becoming natural and a great pleasure. It takes concentration to memorize thoroughly; and this, with constant practice, will help us to reach our goal—to become great musicians. Let us then help to develop our minds, as well as our Musical Memory, by memorizing our music. Let us remember that pieces that can be played from memory and with ease and comfort will give great pleasure to others as well as to ourselves.

Mary Elizabeth Jarnagin,
(Age 12), Tennessee.

Dear Junior Etude:

I have taken piano lessons for two years and have not missed a lesson so far. I have studied major and minor scales and am now doing the major scales chromatically, both in parallel and contrary motion. I am also having chord work for wrist. County music teachers come to our school every week and give free lessons. We have a chance to learn both wind and string instruments, and also singing. I belong to the girls' glee club and to the mixed chorus. This spring our county had a contest and our school got third place.

From your friend,
Lydia Stine (Age 14),
Ohio.

Honorable Mention for October Essays

Pauline Keller, Lois C. Menard, Mildred Carroll, Wilma Mitchell, Vivian Taylor, Cecile Trumpler, Ethel Keeble, Natalie Murdock, Emily Ann Coffman, Margaret Ann Gillham, Mary Ellen Mokley, Dorothea Wellbrand, Virginia Coleman, Marian Stillman, Edna Jackson, Helen Wagner, Harriet Simpson, Paul Kecham, John Drayman, Elmer Bunting.

Can You Afford to Omit Stage-Deportment?

By Gladys M. Stein

Two recitals recently given furnish good examples of the way to *do* and *not* to do things.

At the first recital the pupils hurried across the stage, sat down at the piano from the inside of the piano seat and began to play immediately. As soon as they finished the last note of their pieces, they arose abruptly and hurried off the platform. The program was well played, the piano excellent, the room comfortable, but something was lacking, and the audience noticed it.

At the second recital the pupils came across the stage slowly, made a graceful bow at the correct distance from the piano, walked around the outer side of the piano bench and sat down. They waited a few seconds before starting to play. At the close of the composition, they quietly arose, made their bows and left the stage. While they were not any better trained musically than the pupils at the first recital the finish of their stage manners pleased the audience.

The following directions will teach the child exactly how to conduct himself every second he is on the platform.

1. Stand so that an imaginary line could fall from ear through shoulder, hip and instep, with the weight well forward on balls of the feet which are kept close together. An excellent exercise for correct position is to stand against a perpendicular line, touching with the nose and toes, letting the chest but not the abdomen come forward and touch the line. The line of the body should be this / , not this | nor this \ .

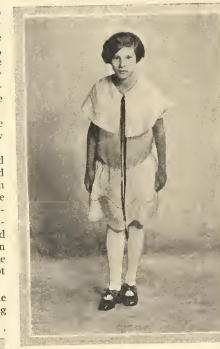
2. Stand in front of a chair so that one foot can be drawn back until the leg touches the chair:

Incline the body forward and the head backward, and slowly lower the body into the chair. The practice of this exercise will cure pupils of the habit of dropping into the chair carelessly. Rise by putting one foot forward.

3. Nothing gives such an impression of dignity, grace and breeding as does a correct walk. The correct walk consists of a straightforward step, heels on a line at each step, the main movement coming from the thigh, the arms swinging in rhythm with the walk. The step should be one and one-half times the length of the foot.

The man's concert bow is made with the toes and heels together. He should bow over both ankles, making a half moon from head to toes. His arms should be devitalized at his sides and his eyes focussed on the back of the auditorium.

The woman should stand with the toes of one foot straight forward carrying the weight, the other foot advanced forward. She should bow over the ankle of the forward foot.



A half moon is made from head to toes. The arms are devitalized at the sides. The difference between a man's and a woman's bow is that the man keeps heels and toes together and bows over both ankles while a woman bows only over the ankle of the forward foot.

Pianists enter the piano seat from the side next to the audience. Bows should not be made too far back from or too near to the front of the stage. The center of the stage is about the correct distance.

At a small studio recital, where there are not printed programs, the pupils should announce the names of their pieces and the composers after they have made their bows. This trains them to speak before an audience. Besides everyone enjoys listening to a piece more when he knows the name of it and the composer.

The study and practice of these rules will be of help to both teachers and pupils at all times. For a gracious and poised manner is as useful in every day life as it is on the concert stage.

I Made My Mark

To The Etude:

I made my mark in music when I was a child—I'll tell you about it.

Loving music and having no instrument on which to play, I took a ruler, pin and my mother's best stand. Then I marked off the keys. Next I made believe that I was playing. My imagination supplied the music.

I soon got a piano and am now a successful teacher.

Bertha L. Johnson.

Choirmaster's Guide

FOR THE MONTH OF MARCH, 1929

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

Date	MORNING SERVICE	EVENING SERVICE
THIRD	PRELUDE Organ: Idylle ..... Overholt Piano: Morning Song, Op. 64, No. 2 ..... Mendelssohn Te Deum in C ..... Neidlinger ANTHEMS (a) Lord of Our Life ..... Timmings (b) Praised Be the Lord Daily ..... Colhorn OFFERTORY We Thank Thee, O Father ..... Barrell (S. solo) POSTLUDE Organ: Minuet ..... Bolzoni-Barnes Piano: March of the Choristers .. Keats	PRELUDE Organ: In the Gloaming ..... Harrison-Barnes Piano: When Shadows Fall ... Roberts Magnificat and Nunc Dimittis .. Simper ANTHEMS (a) The Souls of the Righteous .. Marks (b) Search Me, O God ..... Shelley OFFERTORY Just Bide a Wee ..... Forman (A. solo) POSTLUDE Organ: Postlude March ..... Schuler Piano: Processional March ... Frysinger
TENTH	PRELUDE Organ: Pianist ..... Hogan Piano: Angelus ..... Godard ANTHEMS (a) Guide Me, O Thou Great Jehovah ..... Geibel (b) The Sabbath Dawn ..... Baines OFFERTORY If Any Little Word of Mine .. Ambrose (T. solo) POSTLUDE Organ: March in A ..... Barnes Piano: Offertoire ..... Wely	PRELUDE Organ: Who is Sylvia ..Schubert-Barnes Piano: Peace of Evening ..... Foerster ANTHEMS (a) Safely Through Another Week ..... Berwald (b) Shadows of the Evening Hour ..... Berwald OFFERTORY When I Survey the Wondrous Cross (Duet) ..... Hope POSTLUDE Organ: Postlude in D ..... Sheppard Piano: Nocturne No. 3, in B-flat ..Field
SEVENTEENTH	PRELUDE Organ: Short Prelude ..... Hopkins Piano: The Awakening ..... Engelmann ANTHEMS (a) Jesus, the Very Thought of Thee ..... Shelley (b) The White Comrade ..... Nevin OFFERTORY Our Blest Redeemer ..... Jones (Duet) POSTLUDE Organ: Grand Choeur in C .. Maitland Piano: Coronation March ... Meyerbeer	PRELUDE Organ: Old Portrait ... Cooke-Mansfield Piano: Coming of Spring .... Palmgren ANTHEMS (a) Father, Within Thy House We Kneel ..... Shirley Dean Nevin (b) Saviour, Breathe an Evening Blessing ..... Gordon Balch Nevin OFFERTORY The Lord is My Salvation ..... Kountz (B. Solo) POSTLUDE Organ: Elegie ..... Sheppard-Mansfield Piano: March of the Nobles ..... Lumley-Holmes
TWENTY-FOURTH	PRELUDE Organ: To Spring ..... Grieg-Barnes Piano: Chanson Triste ... Tschaikowsky ANTHEMS (a) Ride On In Majesty ..... Baines (b) Calvary ..... Rodney OFFERTORY I Shall Be Satisfied ..... Hyatt (A. solo) POSTLUDE Organ: Short Postlude ..... Hopkins Piano: Triumphal March ..... Kroeger	PRELUDE Organ: There is a Green Hill ..... Gounod-Barnes Piano: Chant du Soir ..... Borowski ANTHEMS (a) Thou Wilt Keep Him In Perfect Peace ..... Matthews (b) My God, My Father, While I Stray ..... Morrison OFFERTORY More Love to Thee ..... Day (S. solo) POSTLUDE Organ: Vesper Recessional .... Schuler Piano: Evening Whispers .... Palmgren
THIRTY-FIRST	PRELUDE Organ: Theme from Symphonie Pathetique .... Tschaikowsky-Barrell Entrée du Cortège ..... Barrell Piano: Monastery Bells ..... Wely ANTHEMS (a) The Lord Now Victorious ..... Mascagni-Greely (b) Alleluia! Christ is Risen ... Stults OFFERTORY Agnus Dei ..... Tolhurst (Violin, with Organ or Piano) POSTLUDE Organ: Allegretto Scherzando ..... Erb Piano: Minuet ... Beethoven-Burmeister	PRELUDE Dawn of Peace ..... Williams (Violin, with Piano or Organ) ANTHEMS (a) The Day of Resurrection .. Barrell (b) It is Good to Give Thanks .. Ashford OFFERTORY Love's Greeting ..... Hastings (Organ solo) POSTLUDE Organ: Marche Romaine ..... Gounod Piano: Processional March ..... Keats (4-hands)

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

ALBUM OF TRANSCRIPTIONS FOR THE PIPE ORGAN

By H. J. STEWARD

Masterly arrangements of compositions by celebrated composers and an interesting, original sonata, in four movements, that is being played by the foremost concert artists. Price, $2.00

THEODORE PRESSER CO. 1712 Chestnut St., Philadelphia, Pa.

EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Hungarian Dance Tune (from Rhapsody No. 2) by Franz Liszt.

The piece from which this little arrangement is made is long and difficult, so difficult that great pianists use it on their programs as a "show piece." Mr. Garland has taken the very nicest parts of it and presented them in a way that children will like.

The Hungarians—and Franz Liszt was of that nationality—are a fiery race; their feelings run high, and so their music is of a fiery character, too.

The first marks you will spy, when you start to play this composition, are the accents for the right hand: these are shown by a V on its side, placed over certain notes. It is very necessary to observe these accents, in order to bring out the melody.

Almost all the notes in the first part of the dance are to be played in a short, choppy style—*staccato* this is called, as we are sure you will remember.

Ask your teacher about the influence of gypsy life on the music of Hungary.

Vivace means lively, and is pronounced, not the way you would think, but *vee-vah-chay*.

There is a story of Franz Liszt's life in another column of the JUNIOR ETUDE.

Tommy's New Drum, by M. L. Preston.

What excitement a new drum is! Generally when a boy gets one he beats it and beats it, until the neighbors are nearly ready to beat *him*. Tommy was no exception to the rule, and when Mrs. Preston heard him she thought she would show us the tune to which he was marching.

It is a good march, full of melody, and so easy that we shall not have to warn you not to make mistakes.

Music of the Breeze, by Mathilde Bilbro.

The great English poet, William Shakespeare, who lived so many many years ago, said that there is music in all nature—in brook, birds, breezes, everything. Miss Bilbro—of whom you are so fond, on account of her *Priscilla* pieces and her many other fine compositions—agrees with Shakespeare, and she has set to work to tell the children of the *Junior Etude* about some of these melodies of the out-of-doors. You have all heard the murmuring of the breeze. Didn't it sound to you just about the way Miss Bilbro tells us it did to her as it came blowing ever so softly through the pine boughs?

In measures five and six of the breeze's song there is a chance for "thumb under."

Be sure to make the eighth notes in the right hand very even indeed.

Daffodils Waltz, by Frederick A Franklin.

Here is a graceful dance in D Major, arranged for rhythmic orchestra. Now that you have found out how much fun it is to be a part of these orchestras, we are sure you will look forward each month with *expectant* eagerness to the coming of the *Junior Etude*. If you keep at it, your rhythm will soon be so good that, when you are old enough to be in a regular orchestra, you will never make a mistake in counting time. At the end of the first part of this piece the tambourine has a chance for a nice roll, and my! the boy or girl who is in charge of this instrument will certainly enjoy that.

Chatterbax, by Mari Paldi.

Allegretto means "rather fast," but not nearly so fast as *allegro*. The editor of the music has told you, on the copy, that a quarter note should equal 108, and this will decide at once the speed of the piece, that is, if you and your teacher have a metronome, as you certainly should have. The middle section is a study of the slur. Since you know all about slurs, it ought not to worry you very much.

A chatterbox is a boy or girl who talks almost incessantly. Some do.

Sunday, by Richard J. Pitcher.

You will all enjoy this Sabbath scene by the well-known English composer. It has a hard left hand part, but when you learn *this*, the rest is not beheramore. The lovely hymn tune, whose first line is, "O God our help in ages past," appears at various points in the piece, and gives a mood and loftiness that will make you like to practice it. The great German composer, J. S. Bach, wrote a memorable organ fugue on this same hymn. Your teacher will explain to you what a fugue is.

A Hobby Worth Riding

TO THE ETUDE:

Being much interested in the letters from ETUDE readers who began music study late in life I wonder if any of them would be interested in my "musical history," as I am also an adult beginner.

I grew up in Europe in a musical atmosphere, but, when a child, had no music lessons nor even made music except to sing by ear. I won my first prize for singing when I was fourteen months old, so I must have always had a gift for music.

At the age of fourteen or fifteen, when so many girls begin music lessons, I was the victim of an accident which left me slightly crippled; also I lost the hearing of one ear, so had no music lessons then, either. Later we moved to the country.

It was not until music came to the country and my own children began lessons that I took up the study of an instrument. I was then thirty-one years of age. One of our children took violin lessons, and I picked up from him all I could. Not only did I have to learn all about the violin, but also all about notation, time values, and indeed the whole musical vocabulary.

I studied along with the child for two years and then went to a teacher who, after giving me six lessons, admitted me to her students' orchestra. I don't think I would ever have been able to hold my own in the students' orchestra, even as a second violin, if I had not been living in a musical atmosphere when I was a child. But I always knew where the others was playing and could put in the bits I was technically able to play in perfect time. The *crescendos*, *decrescendos*, *diminuendos* and *ritardandos* I seemed to know from "habit," although, sometimes I never had seen the music before. So, when, as a child, I used to hear bands and orchestras play those compositions so much, I must have been listening with my ears instead of just with my emotions.

I played in this orchestra one winter. The next winter I organized our children into a family orchestra (two violins, flute, clarinet and piano). We made real progress and even broadcasted a few times.

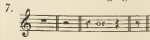
Now I have a sneaking wish sometimes to have a chance to "break in" a beginner on the violin. Not that I want to take up the profession of teaching, at my age. But I would like to help along a beginner who has some talent but would not have a chance to take lessons otherwise.

INTERESTED READER.

Answers to Can You Tell?

GROUP No. 20

SEE PAGE 8 OF THIS ISSUE

1. December 24, 1871, at Cairo, Egypt.
2. E, D-sharp, C, B, A, G, F-sharp, E.
3. John Knowles Paine, because, while filling the Chair of Music at Harvard, he trained so many of our leading composers.
4. Explosive accent on a tone; a sudden emphasis quickly fading.
5. Mendelssohn.
6. Literally, "a wreath of songs"; adopted as a name for a German singing society.
7. 
8. The end.
9. F.
10. Charles Wakefield Cadman.

WATCH FOR THESE TESTS OF YOUR STORE OF KNOWLEDGE, APPEARING IN EACH ISSUE OF "THE ETUDE MUSIC MAGAZINE."

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

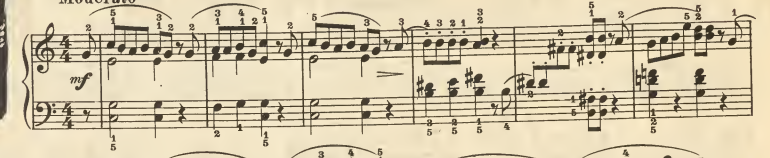
No 3 of the Series: *"There's Music Everywhere."* Grade 2.

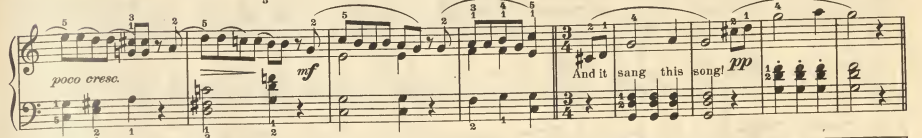
MUSIC OF THE BREEZE

MATHILDE BILBRO

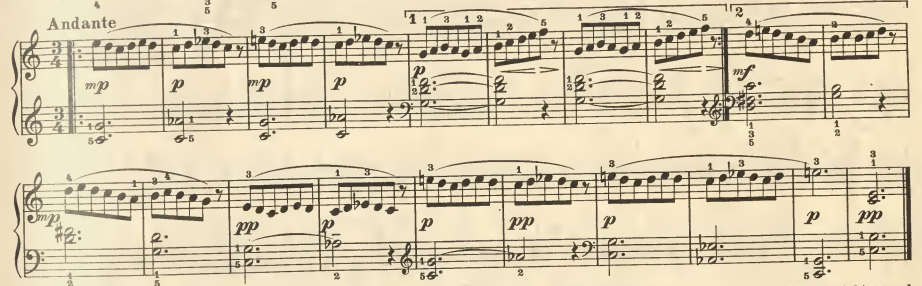
One day when I was wand'ring
Within a pine-grove sweet
I heard a little ringing
Fall soft as Fairy feet!
A quiet ting-a-linging,
Whence came that little ringing?
A vagrant breeze was singing.
'Twas like a lark, high-winging,
Or silver bells a-ringing
Within that pine-grove sweet.

Moderato





Andante



Copyright 1928 by Theodore Presser Co.

British Copyright secured

TOMMY'S NEW DRUM

MARCH

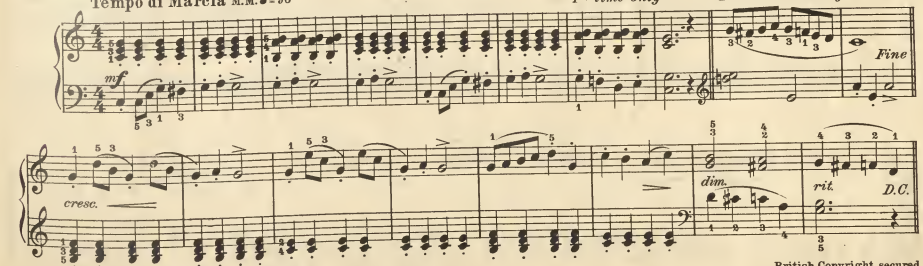
Grade 1½.

Tommy has a big new drum
The neighbors think it quite a fright

He loves to play it, thrum, thrum, thrum,
From morning until night.

M. L. PRESTON

Tempo di Marcia M.M. ♩=96



Copyright 1928 by Theodore Presser Co.

British Copyright secured

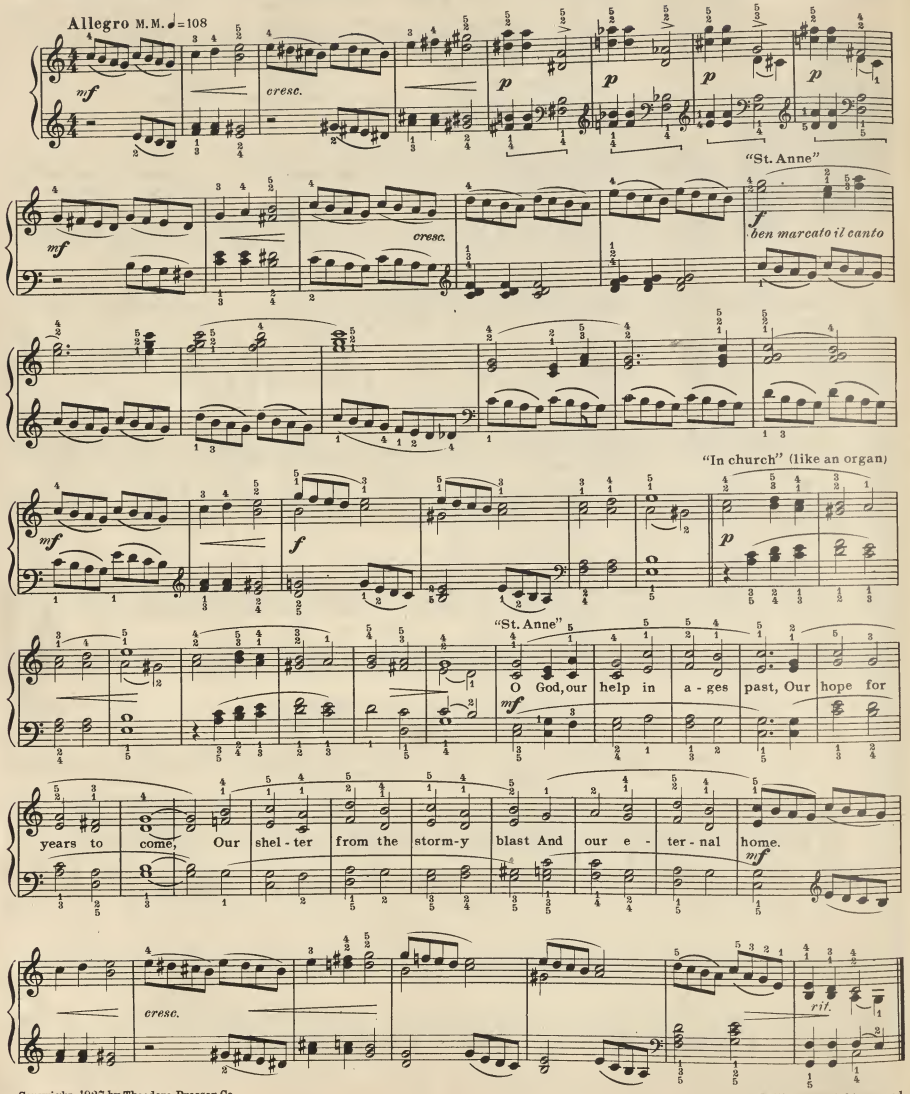
Other Music Sections in this issue on pages 3, 35, 39.

SUNDAY

Introducing imitations of Church Chimes, and organ effects. Grade 2½.

Introducing the Hymn Tune "St. Anne"

RICHARD J. PITCHER



Copyright 1927 by Theodore Presser Co.

British Copyright secured

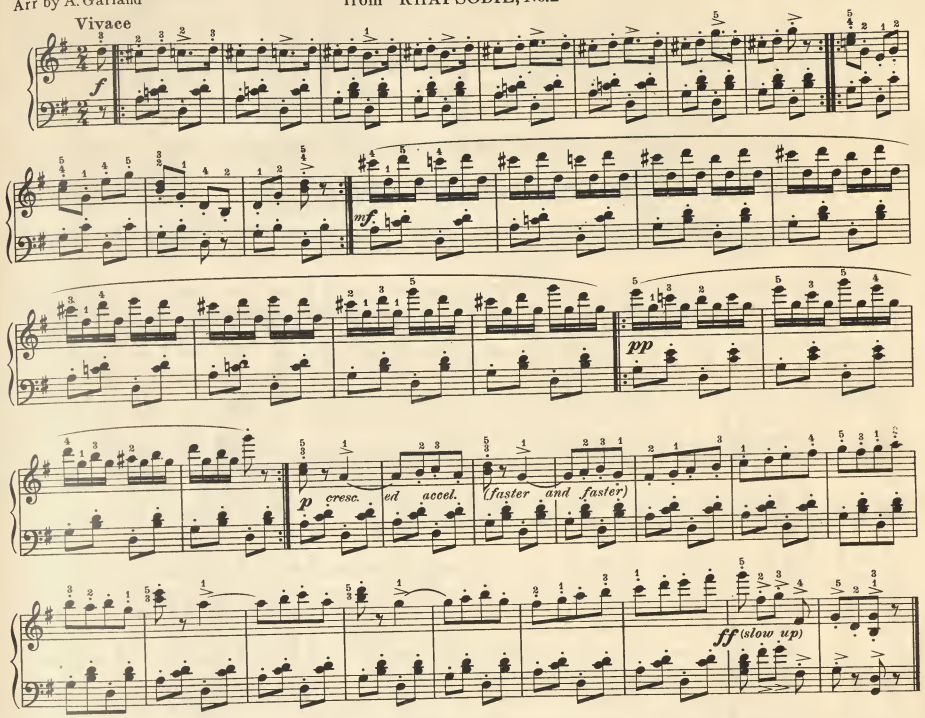
HUNGARIAN DANCE TUNE

from "RHAPSODIE, No.2"

F LISZT

See the *Junior Etude*, Grade 2.

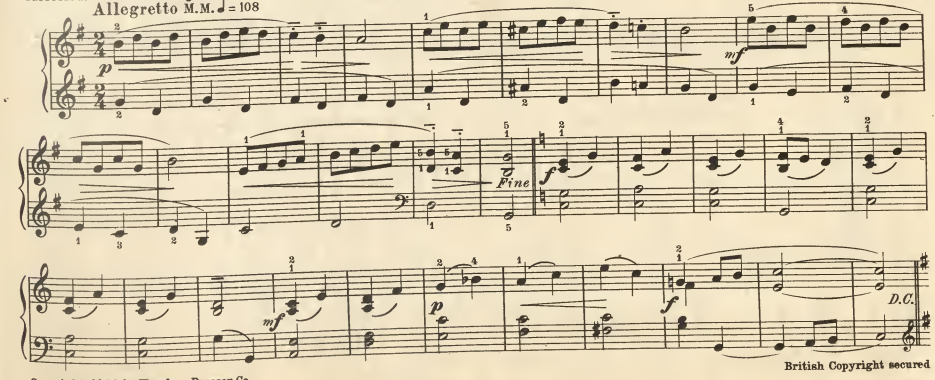
Arr by A. Garland



CHATTERBOX

An interesting little teaching piece, by a successful writer. Grade 1½.

MARI PALDI



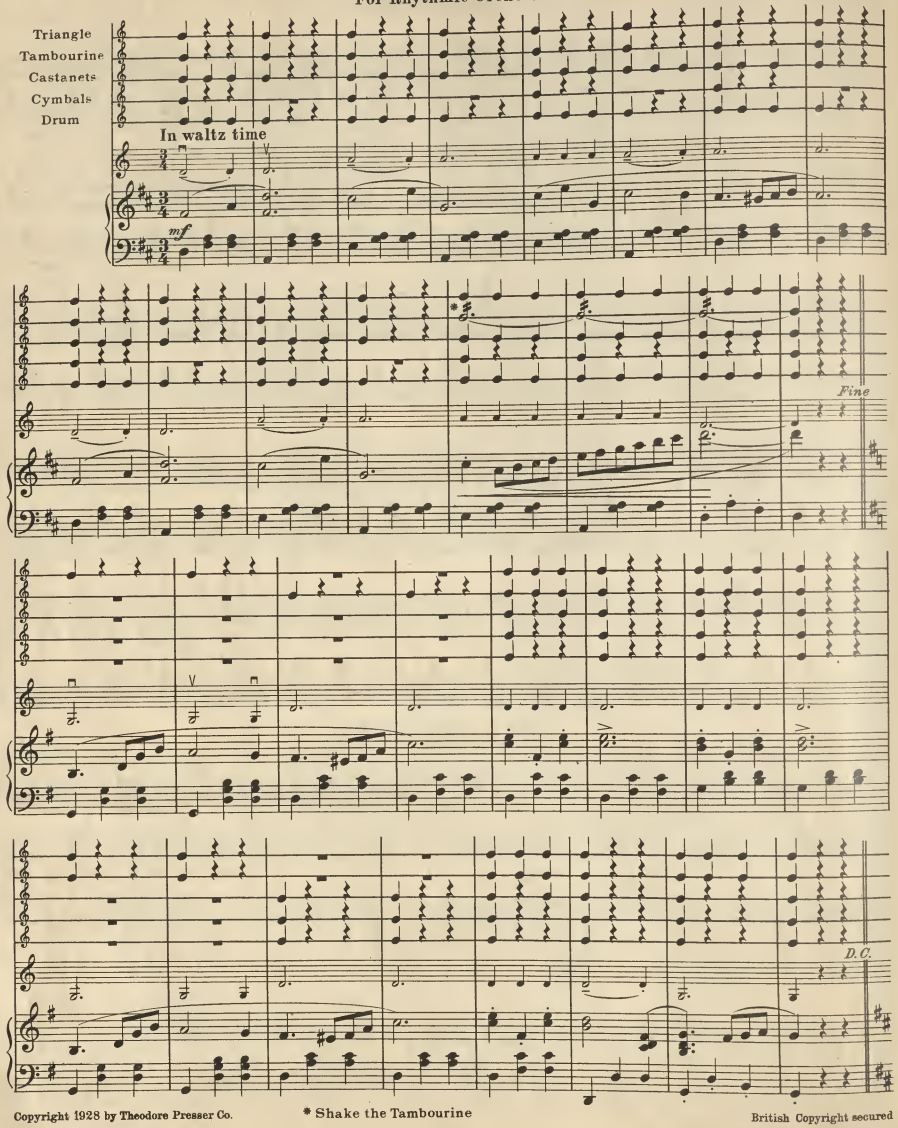
Copyright 1928 by Theodore Presser Co.

British Copyright secured

DAFFODILS WALTZ

For Rhythmic Orchestra

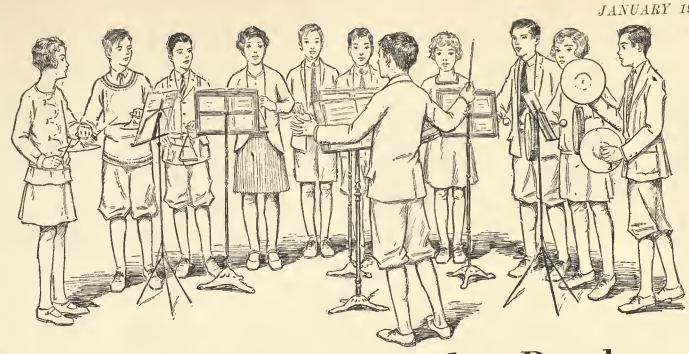
FREDERIC A. FRANKLIN



Copyright 1928 by Theodore Presser Co.

* Shake the Tambourine

British Copyright secured



For Children's Rhythm Band

THE SCHUBERT BOOK

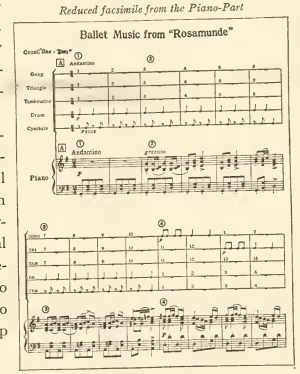
By ANGELA DILLER *and* KATE STEARNS PAGE

THIS is the first of a fascinating new Series of Rhythmic Ensemble Band-Books for Children, arranged for Piano (to be played by the teacher or an older student) and the orchestral percussion instruments.

The object of these Band-Books is four-fold: To develop the child's musical taste at an early age, through his taking part in the performance of music of real and permanent value; to develop his sense of rhythm; to teach him concentration; to awaken his sense of group consciousness.

NOT an arrangement for toy instruments, but a collection of piano-pieces with simple parts for Gong, Triangle, Tambourine, Drum, and Cymbals.

Reduced facsimile from the Piano-Part



THERE are pictures showing the way to hold the instruments, and instructions how to play them. The descriptive Preface contains many other helpful suggestions.

Any number of children, from five to twenty-five or more, can take part.

This FIRST RHYTHM-BAND BOOK contains: Five Valses Nobles, Entr'acte from "Rosamunde," Ballet Music from "Rosamunde," Ecossaise, Minuet, Ländler, Scherzo, Marche Militaire.

Conductor's Score and One Set of Parts.....net	$3.00
Extra Separate Piano-Parts net	.50
Other Extra Separate Parts net	.25

First Edition Sold Out Three Weeks After Publication

Send for Complete Descriptive Illustrated Booklet

3 East 43rd St., G. SCHIRMER, Inc., New York

Mid-winter Bargains
— in —
Magazines *for* Everyone

Special arrangements among the publishers provide you with this opportunity to order THE ETUDE combined with one or more of your other favorite magazines at bargain rates.

To order, simply mention the combination you desire and send us remittance to cover. Subscriptions may be new or renewal, we begin when you wish and may go to different addresses.

Save Money! Order Now!

ETUDE MUSIC MAGAZINE.. $2.00 McCALL'S ..... 1.00 Regular price $3.00	Both $2.35 Save 65c	ETUDE MUSIC MAGAZINE.. $2.00 WOMAN'S HOME COMPANION ..... 1.00 Regular price $3.00	Both $2.75 Save 25c
ETUDE MUSIC MAGAZINE.. $2.00 PICTORIAL REVIEW ..... 1.00 Regular price $3.00	Both $2.40 Save 60c	ETUDE MUSIC MAGAZINE.. $2.00 DELINEATOR ..... 1.00 Regular price $3.00	Both $2.75 Save 25c
ETUDE MUSIC MAGAZINE.. $2.00 CHRISTIAN HERALD ..... 2.00 Regular price $4.00	Both $2.85 Save $1.15	ETUDE MUSIC MAGAZINE.. $2.00 COSMOPOLITAN ..... 3.00 Regular price $5.00	Both $4.50 Save 50c
ETUDE MUSIC MAGAZINE.. $2.00 PEOPLE'S HOME JOURNAL .50 Regular price $2.50	Both $2.25 Save 25c	ETUDE MUSIC MAGAZINE.. $2.00 REVIEW OF REVIEWS ..... 4.00 Regular price $6.00	Both $4.75 Save $1.25
ETUDE MUSIC MAGAZINE.. $2.00 YOUTH'S COMPANION ..... 2.00 Regular price $4.00	Both $3.25 Save 75c	ETUDE MUSIC MAGAZINE.. $2.00 MODERN PRISCILLA ..... 2.00 PICTORIAL REVIEW ..... 1.00 Regular price $5.00	All $4.00 Save $1.00
ETUDE MUSIC MAGAZINE.. $2.00 BETTER HOMES AND GARDENS ..... .60 Regular price $2.60	Both $2.25 Save 35c	ETUDE MUSIC MAGAZINE.. $2.00 YOUTH'S COMPANION ..... 2.00 BETTER HOMES AND GARDENS ..... .60 Regular price $4.60	All $3.90 Save 70c
ETUDE MUSIC MAGAZINE.. $2.00 OPEN ROAD FOR BOYS ..... 1.00 Regular price $3.00	Both $2.35 Save 65c	ETUDE MUSIC MAGAZINE.. $2.00 WOMAN'S HOME COMPANION 1.00 AMERICAN MAGAZINE ..... 2.50 Regular price $5.50	All $4.75 Save 75c
ETUDE MUSIC MAGAZINE.. $2.00 FASHIONABLE DRESS ..... 3.00 Regular price $5.00	Both $3.75 Save $1.25	ETUDE MUSIC MAGAZINE.. $2.00 MODERN PRISCILLA ..... 2.00 CHRISTIAN HERALD ..... 2.00 Regular price $6.00	All $4.50 Save $1.50
ETUDE MUSIC MAGAZINE.. $2.00 CHILD LIFE ..... 3.00 Regular price $5.00	Both $3.85 Save $1.15	ETUDE MUSIC MAGAZINE.. $2.00 YOUTH'S COMPANION ..... 2.00 PATHFINDER ..... 1.00 Regular price $5.00	All $4.25 Save 75c
ETUDE MUSIC MAGAZINE.. $2.00 HYGEIA ..... 3.00 Regular price $5.00	Both $4.00 Save $1.00	ETUDE MUSIC MAGAZINE.. $2.00 YOUTH'S COMPANION ..... 2.00 PEOPLE'S HOME JOURNAL .50 Regular price $4.50	All $3.80 Save 70c
ETUDE MUSIC MAGAZINE.. $2.00 MODERN PRISCILLA ..... 2.00 Regular price $4.00	Both $3.00 Save $1.00	ETUDE MUSIC MAGAZINE.. $2.00 McCALL'S ..... 1.00 WOMAN'S HOME COMPANION 1.00 Regular price $4.00	All $3.35 Save 65c
ETUDE MUSIC MAGAZINE.. $2.00 PATHFINDER ..... 1.00 Regular price $3.00	Both $2.35 Save 65c	ETUDE MUSIC MAGAZINE.. $2.00 McCALL'S ..... 1.00 YOUTH'S COMPANION ..... 2.00 Regular price $6.00	All $4.00 Save $1.00
ETUDE MUSIC MAGAZINE.. $2.00 AMERICAN BOY ..... 2.00 Regular price $4.00	Both $3.00 Save $1.00	ETUDE MUSIC MAGAZINE.. $2.00 McCALL'S ..... 1.00 BETTER HOMES AND GARDENS ..... .60 Regular price $3.60	All $2.90 Save 70c
ETUDE MUSIC MAGAZINE.. $2.00 BOY'S LIFE ..... 2.00 Regular price $4.00	Both $3.50 Save 50c	ETUDE MUSIC MAGAZINE.. $2.00 McCALL'S ..... 1.00 CHRISTIAN HERALD ..... 2.00 Regular price $5.00	All $4.10 Save 90c
ETUDE MUSIC MAGAZINE.. $2.00 AMERICAN MAGAZINE ..... 2.50 Regular price $4.50	Both $4.25 Save 25c	ETUDE MUSIC MAGAZINE.. $2.00 McCALL'S ..... 1.00 MODERN PRISCILLA ..... 2.00 Regular price $5.00	All $3.95 Save $1.15
ETUDE MUSIC MAGAZINE.. $2.00 JUNIOR HOME MAGAZINE.. 2.50 Regular price $4.50	Both $3.25 Save $1.25	ETUDE MUSIC MAGAZINE.. $2.00 McCALL'S ..... 1.00 PATHFINDER ..... 1.00 Regular price $4.00	All $3.25 Save 75c
ETUDE MUSIC MAGAZINE.. $2.00 NATURE MAGAZINE ..... 3.00 Regular price $5.00	Both $4.00 Save $1.00	ETUDE MUSIC MAGAZINE.. $2.00 McCALL'S ..... 1.00 PEOPLE'S HOME JOURNAL .50 Regular price $3.50	All $2.80 Save 70c
ETUDE MUSIC MAGAZINE.. $2.00 CHILDREN (The Magazine for Parents) ..... 2.50 Regular price $4.50	Both $3.25 Save $1.25		
ETUDE MUSIC MAGAZINE.. $2.00 GOLDEN BOOK ..... 3.00 Regular price $5.00	Both $4.75 Save 25c		
ETUDE MUSIC MAGAZINE.. $2.00 COLLIER'S NATL. WEEKLY. 2.00 Regular price $4.00	Both $3.50 Save 50c		

PRICES DO NOT INCLUDE CANADIAN OR FOREIGN POSTAGE

Send Orders With Remittance Direct to

THE ETUDE MUSIC MAGAZINE
Theodore Presser Co., Publishers

1712-14 CHESTNUT ST., PHILADELPHIA, PA.

"Old Dobbin" Gives a Hint

By ETHAN W. PEARSON

"JUST A MINUTE!" remarked the teacher one day. "There's a slight restriction in the way you bring out the melody in that chord passage. It could be remedied by more relaxation plus controlled arm weight.

"You remember noticing the farmer's old nag waiting patiently in front of the country store for his long-winded master? Picture how he stood, one hip highly elevated, bearing most of his weight on that one hind leg, then, after a while, shifting the burden over to the opposite leg. Treat your thumb and fingers in like manner and try those passages once more."

"If the old horse can get the idea, I can!", said the student as he turned to the keyboard. He still remembers the sudden change in tone quality that came from realizing fully what relaxed yet controlled distribution of weight meant, and the pleasure he took in hearing the full, singing melody, in the upper notes and then in the lower, of the full chord passages marked

[152 in Beethoven's *Waldstein Sonata.*

With this thought in mind let the reader try first some melodious hymn like *Nearer My God to Thee* or *Wonderful Words of Life*. Let him bring out the soprano first, then the alto. Let him try the tenor in the left hand and then in the bass. Next let him apply this idea to the octave as expressed by MacDowell in *From an Indian Lodge*. Brahm's *Waltz, No. 15*, will be a good number with which to experiment. Also, Moszkowski's *Thema.*

Applying this principle in all playing will add greatly to the beauty of the performance and the pleasure to be derived from it.

MUSICAL BOOKS REVIEWED

Principles of Musical Education

By JAMES L. MURSELL

THIS volume might be called "Music Under a Microscope." If it can be accused of vivisectional tendencies it can also be excused on the grounds that it uncovers, in such examination, defects that can be revealed only by the piercing knife of a psychoanalyst. We must expect, therefore, to see music rather terrifyingly exposed. But we shall discover, if we do not turn our eyes unsympathetically away, many a remarkable fact pertinent to our own musical existence.

Publishers: The Macmillan Company.
Price: $1.80.
Pages: 300.

Critical and Documentary Dictionary of Violin Makers Old and Modern

By HENRI POIDRAS

TRANSLATED BY ARNOLD SEWELL

THOSE who have in their possession violins labeled "Stradivarius" should get this book. Those who believe a Magini, a Gasparo da Salo, a Hopf or a Stainer violin lies dust-collecting in their attics should look over these pages. And those who possess one violin out of a thousand different makes with curiosity-inspiring labels may make discoveries here that are worth while. A most complete listing of violin makers of all countries and centuries.

Publishers: Louis Imprimerie de la Vicomté.
Thirty-six plates, exclusive of text.
Current edition, $7.50.
300 pages.

Tchaikovsky Orchestral Works

Romeo and Juliet, Piano Concerto No. 1 in B-flat minor; Symphony No. 4 in F minor, Suite from the Ballet "Casse-Noisette."

By ERIC BLOM

WHAT the score is to the opera these analyses are to the orchestral works of Tchaikovsky. The author cleverly points out the curious aspects of these compositions, the pounding of the nails in the coffin, the duet that becomes a duel—but they are not left as so many isolated phenomena. They are rather gathered together, generalized about and used, finally, to sum up Tchaikovsky's peculiar characteristics.

Mr. Blom has a brilliant way of making us notice what he has found. For instance, the lapse of the celesta in the *Dance of the Sugar-Plum Fairy* "sounding like an actor who suddenly forgets his part in the play and addresses the audience with a shallow remark of his own."

This book we consider to be the writing of a thinker and a writer and other men's thoughts but one who is determined to follow the curiously twisted path of originality.

"The Musical Pilgrim" Series.
Paper bound and with 52 pages.
Publishers: Oxford University Press.
Price: 50 cents.

Schubert's "Quartet in D Minor and Octet"

By A. BRENT-SMITH

WITH the help of many musical examples, the quartet in the above notation is given with all the reliance on suspense, lively description and fervid climax that characterize a novel. So the Quartet becomes a tale with the different instruments as characters and their interplay the workings of the plot. The Octet calling for a more complicated grouping receives even more subtle treatment. Like the wise words passed at some Round Table or Olympic feast the instruments are made to speak one after another. And not a nuance, not a single inflection, is lost between them.

"The Musical Pilgrim" Series.
56 pages, paper-bound.
Publishers: The Oxford University Press.
Price: 50 cents.

Natural Dance Studies

By HELEN NORMAN SMITH

GRACEFULLY to dance through games, heartily to engage in exercise, naturally to act out rhythmic ideas—this is what is taught in these twenty-three dance forms described and put to music in this volume. Humor plays a large part, as in "The Hare and the Tortoise" and in the "Peter Rabbit" dances. Later the steps become more difficult with the use of three Schubert *Ecossais* and the Chopin *Waltz*, Op. 70, No. 1. Directions are clearly given with much scope allowed for individual interpretation.

Price: $2.00.
62 pages.
Publishers: A. S. Barnes and Company.

The Bunting Collection of Irish Folk Music and Songs

PART I

EDITED FROM THE ORIGINAL MANUSCRIPTS BY D. J. O'SULLIVAN

HERE is a collection of Irish songs (with music) translated from the original, with all the wild longing, the soft humor, the whimsical lovemaking and the wrenching sorrow of the Irish. We would prefer to have the French teach us manners, the Germans teach us science, the English teach us manliness—but it is the Irish who might best instruct us in the art of love making. This book of songs, we think, would form an admirable text-book for such a course.

Paper bound, 122 pages.
Journal of the Irish Folk Song Society, Vols. XXII-XXIII.
Published with the aid of the Feis Ceoil Association of Dublin.
Price: $3.75.

Music

By URSULA CREIGHTON

A HISTORY of music without artifice or ornamentation, appealing through its simplicity. The lives of the various composers form the greater part of the work, but they are considered more as instruments in the development of music than as isolated geaks of genius. The style is clear to the point of terseness. The sentences are short and uninvolved. Hence it is a good book to be read aloud to one's pupils or to the younger members of one's family.

Number of pages: 256.
Illustrated by unusual portraits.
Publishers: E. P. Dutton & Company.
Price: $3.00.

Sullivan's Comic Operas

By THOMAS F. DUNHILL

ON the Gilbert-Sullivan planet the Gilbert phase is now being stressed since it is easier to talk about words than music, the former being tangible, get-at-able, the latter elusive, ephemeral. So the amusing verse is printed and discussed and memorized while the tones drift through our heads as vague, scarcely recallable impressions. Here, though, the whole book deals with the music—tunes, tunes and tintinnabulations. How Sullivan managed to get the words over the footlights and into the hearts of the multitude—this is the theme of the story.

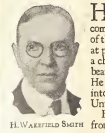
It is therefore a book which musicians will enjoy, especially since the author permits neither cold criticism nor ranting enthusiasm to mar the clarity of his reasoning. With its pages turned to the sound of "The Lass that Loved a Sailor," "Three Little Maids from School" and "Faint Heart Never Won Fair Lady," this book finally reveals the difference between slap-dash comedy and scintillating wit, between ineffective makeshifts and true art.

Pages: 256.
Cloth bound.
Illustrated with musical notations.
Price: $3.00.

Distinguished Song Composers Whose Compositions Are Frequently Found on the Successful Concert Program

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.

H. WAKEFIELD SMITH


H. WAKEFIELD SMITH

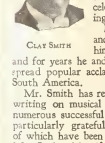
H. WAKEFIELD SMITH is another distinguished English born composer who has given America some of the results of his fine talent. Educated at private schools in England, he became a church singer at the age of nine in the beautiful village of Banham, Norfolk. He continued his choral work well up into manhood when he came to the United States.

His love of music is largely inherited from his parents who were prominent in musical circles. Vocal instruction was received from the famous Gustavus Hall while Mr. Smith was a resident of Buffalo, and shortly thereafter he appeared both in concert and on the professional stage in many countries.

While not a prolific writer of musical composition, Mr. Smith depends almost entirely upon inspirational moments for his lyrics and then at his leisure and pleasure he sets them to appropriate music. Many of his vocal compositions are held in high favor by singers of merit.

Cat. No.	Range	Gr.	Price
13182 Butterfly and the Columbine	c—f	3	$0.45
13183 Fickle Little Butterfly	c—Eb	3	.50
12661 Good Night, Dear Love	c—g	3	.40
12780 Humming Bird and the Flower	c—Eb	3	.50
12781 I Love You So	c—g	3	.50
12783 I'll Keep Watch at the Window	c—g	3	.50
12783 Lily and the Bluebell	c—f	3	.50
12784 Lily and the Bluebell	b—D	3	.50
13181 Love of My Dreams	c—f	3	.50
13544 Summer Is Saying Good-Bye	d—g	3	.40
13515 Toy Shop Heroes	c—g	3	.60
12920 Watch Thee and Pray Thee	d—F	3	.50

CLAY SMITH


CLAY SMITH

FEW names in the field of musical composition suggest the brilliant yet unique circumstances that have attended the rise to fame in the musical world of the well-known Band and Orchestra authority, Clay Smith. This native son of Indiana is virtually a self-made musical celebrity, having received his early training in the art of music in a village band.

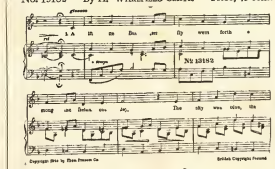
His early experiences in public appearance with a circus band opened up to him the possibilities of Chatauqua work, and for years he and his musical ensemble earned widespread popular acclaim on circuits touring North and South America.

Mr. Smith has recently devoted much of his time to writing on musical subjects, and he has also produced numerous successful song compositions. He has been particularly grateful in his musical readings, the texts for many of these taken from the prolific pen of Coila May Spring, his wife.

Cat. No.	Range	Gr.	Price
22960 Counting the Cost (Violin Obbligato)	d—f	3	$0.50
19743 Cuddles (Musical Reading)	d—F	3	.50
18639 Day Dreams of You	c—E	3	.40
17693 Dear Little You (Violin & 'Cello Obbl)	d—F	3	.60
17792 Dear Little You (Violin & 'Cello Obbl)	b—D	3	.60
13593 Fancies	c—E	3	.40
19744 Fanning (Musical Reading)	d—E	3	.50
18807 Little Boy Sleepyhead	c—D	3	.45
18805 Love Dream, The	c—Eb	3	.40
17636 Mither Tae Her Laddie, A, (Violin or 'Cello Obbligato)	d—Eb	3	.45
17637 Mither Tae Her Laddie, A, (Violin or 'Cello Obbligato)	c—C	3	.45
19739 My Old Home of Yesteryear	E—g	3	.50
23383 Night Brings the Stars and You	E—g	3	.40
18984 Plain, I'll Cullah'd Boy, A	c—D	3	.45
23380 Smile, Smile, Smile	d—E	3	.50
19033 Somewhere in the Land of Dreams	c—F	3	.60
17790 Somewhere in the Land of Dreams	a—D	3	.60
17638 Visions of You (Violin and 'Cello Obbl)	d—F	3	.50
17711 Visions of You (Violin and 'Cello Obbl)	d—Eb	3	.50
22642 When Life's Summer Skies Have Fled	Eb—g	3	.40

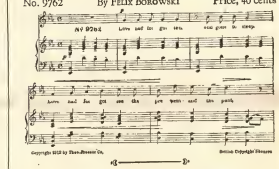
BUTTERFLY AND THE COLUMBINE

No. 13182 By H. WAKEFIELD SMITH Price, 45 cents



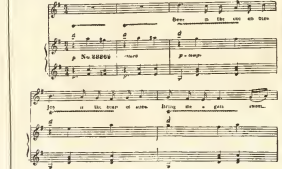
AN AWAKENING

No. 9762 By FELIX BOROWSKI Price, 40 cents



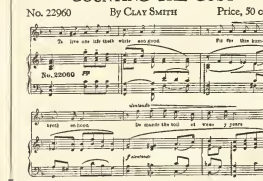
BEES IN THE COLUMBINE

No. 23369 By NICHOLAS DOUTY Price, 40 cents



COUNTING THE COST

No. 22960 By CLAY SMITH Price, 50 cents



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

FELIX BOROWSKI

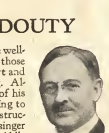

FELIX BOROWSKI

FELIX BOROWSKI, famed for his "Adoration," is a native of England. His father, a Polish nobleman, whosettled in Britain after the Polish Revolution in 1863, gave him his first instruction in music. Later he studied violin with the leading masters in London and in Germany, after which he taught piano and violin in Aberdeen, Scotland. At this time Mr. Borowski had begun to publish smaller compositions for piano and violin, and somewhat later his compositions won strong commendation from Grieg, Leschetizky, Sauer and other renowned masters.

In 1896, he came to America as Director of the Chicago Musical College and his connection with this institution was continued in various capacities until 1925, when he resigned to devote himself to private teaching and to composition—a field in which he has been singularly successful. Mr. Borowski's artistic ability has been reflected in his fine list of masterly compositions, both vocal and instrumental, many of which have gained high rank among the works of contemporary composers.

Cat. No.	Range	Gr.	Price
23874 Adoration (Sacred Text by Nicholas Douty)	F—g	4	$0.60
9762 Awakening, An	bb—D	4	.40
3878 Baby Mine	d—g	3	.60
5876 Longing	d—f♯	3	.50
9779 Love in Spring	e—a	4	.60
15119 Love in Spring	b—F	4	.40
5231 Love's Message	d—a	3	.50
5301 Memory, A	F♯—f♯	3	.40
5232 My True Love Hath My Heart	c—g	3	.50
9760 Proposal, A	c—Eb	4	.30
5233 Shadowtown	Eb—Eb	3½	.30
9763 Song of Tristram, The	d—g	3	.50
9761 When I am Dead, My Dearest	c♯—g♯	4	.40

NICHOLAS DOUTY


NICHOLAS DOUTY

NICHOLAS DOUTY is a name well-known to all acquainted with those standing high in the field of concert and oratorio singing and voice teaching. Although Mr. Douty devotes most of his time to the demands of those coming to his Philadelphia studio for vocal instruction, he has appeared as a concert singer in leading cities in the east and middle west and for the last sixteen years or more has been the tenor soloist at the world-famous Bethlehem Bach Festivals. His song compositions, his teaching success, his high pianistic ability and his artistry as a singer all point to high musicianship. He is represented in a number of leading publishers' catalogs as a composer and editor, and outstanding in vocal publications are his books "What the Vocal Student Should Know" and his masterly compilation "Oratorio Repertoire" in volumes.

Cat. No.	Range	Gr.	Price
23369 Bees in the Columbine	E—F♯	4	$0.40
11928 Dreams	E—F♯	4	.25
2859 For Nell, Oh Giving Here a Cuppe	E—F♯	3½	.25
2860 Forgetfulness	E—g	3	.30
4475 Give Love Thy All	E—f	3	.40
6668 Little Song, A	d—A	4	.25
2868 My Heart, Sweet Love	B—F	3	.25
2404 My Sweetheart	E—F♯	3½	.30
3273 Nightingale Has a Lyre of Gold, The	E—g♯	3½	.30
6657 Proposal	F♯—g♯	4	.40
13378 Rain on the Down	d—gb	4	.30
6806 Resignation	d—gb	3½	.20
2403 Rose Kissed Me To-day	E—g	3	.30
1686 So Blue Thine Eye	E—g	3½	.40
9243 So Blue Thine Eye	b—E	3½	.40

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

The world's great music is on Victor Red Seal Records

All of STEPHEN FOSTER from "NELLIE WAS A LADY" TO "OLD BLACK JOE"

"THE OLD SONGS ARE THE BEST SONGS"

Let us pause a moment, gentlemen, and welcome the past. Let us lay aside our invoices and debentures, our politics and our coal bills. . . . For tonight an old, familiar company is with us. . . . Nelly Bly is here, and Old Black Joe . . . Uncle Ned, My Old Kentucky Home . . . Jeanie with the light brown hair . . . the Old Folks at Home. . . . And with them their banjos and cotton bales, their slow brown rivers and their cabin doors. . . .

Many of these old songs, written by Stephen Foster more than 75 years ago, are known all over the world. Our grandmothers sang them, and our fathers. We ourselves still love them. . . . And now here they are in their entirety, arranged by Nat Shilkret, beautifully played and sung, and collected in a convenient album.

This is the latest of a long series of Victor Red Seal recordings which are bringing to the musical public the world's most beautiful and important music. Interpreted by the foremost artists and orchestras, recorded with incredible realism by the famous Orthophonic process, they bring within your home the whole horizon of the concert stage. . . . The nearest Victor dealer will gladly play you the Stephen Foster album (four double-faced records, list price $6.00). Hear it at your first opportunity! . . . Victor Talking Machine Co., Camden, New Jersey, U. S. A.

VICTOR *Red Seal* RECORDS