

Gardner-Webb University

## Digital Commons @ Gardner-Webb University

---

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

---

4-1-1929

### Volume 47, Number 04 (April 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. 04. Philadelphia: Theodore Presser Company, April 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/766>

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](mailto:digitalcommons@gardner-webb.edu).

*The Journal of the Musical Home Everywhere*

# THE ETUDE *Music Magazine*



THE APOTHEOSIS OF MUSIC

APRIL 1929

PRICE 25 CENTS

\$2.00 A YEAR



# THE TEACHER'S SUMMER AIDS

THE PROFITABLE USE OF SUMMER MONTHS MEANS MUCH TO THE TEACHER'S SUCCESS. SUMMER CLASSES CREATE NEW INTEREST, AND SELF-STUDY, OR "BRUSHING UP" NEGLECTED TECHNIC IS MOST VALUABLE

## Special Summer Piano Classes for Young Beginners

Make Your Class Times "Play-Times" for the Children by Using This Remarkable Easiest of All Piano Instructors—

### MUSIC PLAY FOR EVERY DAY

Complete, Price \$1.25 In Four Books, (for class use) Price, 40 cents each  
Published in Twenty-Playtimes (for individual or class use). Price, 25 cents each  
An "irresistible" book for piano beginners that engages the interest of children just like a delightful little toy story and picture book. It is the composite work of warm-hearted educators who have spent years in finding out the ways in which children can be led to an eagerness for beneficial knowledge and musical performing ability. "Music Play for Every Day" is just filled with little melodies, story-like explanations and a natural step-by-step procedure that never lets a new step appear like a problem. A publisher's announcement of a marvelous book to follow "Music Play" will soon be made.

### FIRST YEAR AT THE PIANO

By JOHN M. WILLIAMS  
Complete in One Book, Price \$1.00 In Four Parts for Class Use, Each 25c  
Few progressive teachers are not somewhat acquainted with the practical and successful teaching ideas of John M. Williams. Many agree that the "First Year at the Piano" is one of his finest educational works. Tremendously successful as published originally complete, popular demand for it in parts for convenience in its use as a class instructor caused its recent publication in four parts. It is a commonsense work throughout and aids the teacher to achieve excellent results.

A Text-Book that Lays a Most Substantial Foundation for Real Musicianship by Making the First Steps in Harmony Easy to Grasp

### Harmony Book for Beginners

By PRESTON WARE OREM  
"Harmony Book for Beginners" is brief, simple, vital, practical and distinctive. It is an excellent text book for class or private instruction, as well as an admirable book for self-help. It gives the main elements of the subject in such simple, understandable and interesting manner that it will prove invaluable in first harmony instruction or as a self-tutor. This work is not a rehash of the old "cut and dried" harmonies, but a fresh, new, sound treatment along modern lines.  
Price, \$1.25

### For Further Study Theory and Composition of Music

By PRESTON WARE OREM  
May be taken up by anyone having an elementary knowledge of harmony. It teaches melody making, harmonizing melodies, how to write an accompaniment, modulation, modern harmony, and musical forms.  
Price, \$1.25

FOUR-OCTAVE KEYBOARD CHARTS FOR USE IN PIANO CLASS INSTRUCTION  
Paper, 15 cents; Card, 50 cents; Linen-Backed Card, 75 cents

### TECHNICAL MATERIAL FOR ADVANCED STUDENTS AND THE TEACHER'S PERSONAL USE IN REBUILDING TECHNICAL ART

### Complete School of Exercises for Developing Accuracy in Piano Playing

By ISIDOR PHILLIP  
A compendium of modern technique by a contemporary teacher, exhaustive in all details and including all forms of finger exercises, scales, chords, arpeggios, double notes, octaves, etc. The exercises are carried out in full through all keys and in various rhythms.  
Price, \$2.00

### Hand Culture A System of Double-Note Finger Training

By ANNA BUSCH FLINT  
The mechanism of the modern piano requires great strength in each individual finger to produce fluid and a tone. Build up the muscular strength of the weak fingers and the mastery of all technical difficulties is accomplished. The ideas in this work are based on physiological laws.  
Price, 90 cents

### Concentrated Technic

By ALONIS F. LEHAL  
Exercises that enable the advanced student to develop flexibility of the fingers and the wrist. By devoting about thirty minutes daily to the practice of these easily-memorized exercises, the self-help student should obtain very satisfactory results.  
Price, 90 cents

### THEODORE PRESSER CO.

Direct Mail Service on Everything in Music Publications  
1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

Form a Special Summer Music History Class or Study Club Using as a Guide

### THE STANDARD HISTORY OF MUSIC By James Francis Cooke

PROFUSELY ILLUSTRATED—ENGAGINGLY WRITTEN—UP-TO-DATE—THE MOST POPULAR MUSICAL HISTORY—CLOTH BOUND  
Price, \$1.50

Every pupil regularly taking private piano instruction should be invited to join a special pupil summer music history class. It tends to hold interest and develop greater musical appreciation.

The matter of a summer music history class need not be approached timidly by the teacher. Every respectable member of the community may be invited to join. Not one, but a number of classes or music history clubs may be started and the nominal fee to each member for each meeting brings the teacher a comfortable and profitable summer revenue. Classes for school children, afternoon classes for the ladies, and evening classes for those who cannot devote daylight hours are possible if proper publicity, initiative and intelligence are combined in the teacher's activities. If the community is small, a family affair, with all ages represented, can be made interesting and profitable to all. Thousands of teachers know "The Standard History of Music" and how admirably it answers for a textbook. Those who do not know it need only to examine a copy to have their enthusiasm aroused over the possibilities of using it to stir up a real musical interest in their communities.

The more folk the teacher interests in musical history either through a class, private or self-study, the more readily will future pupils for piano or other musical study be secured.

# DO YOU Play in Public Yourself? IF YOU DO Teach Others to Play? Play for Your Own Pleasure?

The volumes in the "Whole World" Music Series are designed so as to be equally useful to professionals, teachers, students and amateur music lovers. Each collection comprises 256 or more pages of the finest musical material, well printed and sturdily bound. Be sure to look over the title-pages reproduced below, and send for the complete catalogue.

### FREE!

This new 1929 catalogue, containing descriptions and complete contents—lists of all the volumes illustrated, will be sent free of charge to any Educator subscriber in the United States (not in Canada). Just ask for it on a postcard.

Every Modern Music Store in the United States Can Supply These Books

D. APPLETON & COMPANY, Publishers :: 35-39 W. 32nd St., New York City







## Some Hints on Advertising

By PATRICIA RAYBURN

NEWSPAPER advertising is undoubtedly the quickest and most popular method. The keynote of this should be dignity and know one child who impressed her as the parental type. So she wrote the following to the little girl's mother: "Your little daughter, Jane, is indeed the type which could gain much from music, and she is now at the age when a start could most advantageously be made. Shall I call and talk it over with you? Or, if you prefer, I am in my studio on—street from two to five P. M., Tuesdays, and shall be glad to see you there."

Naturally, the endeavor is to reach the parents of eligible children. In one city there appears each Thursday a half-page of school news which is written by and about the pupils of the public schools and which naturally receives careful reading from both parents and children. Here it is that one clever music teacher placed her "ad." Another good location is on the Home Page, a portion of the paper which usually receives careful reading—from the feminine contingent, at any rate.

Other good locations will suggest themselves. If the "ad" is to be so advantageously placed, however, it must be put in the hands of the publisher in plenty of time.

There are other ways. The same teacher has a neatly printed stiff card about postcard size, with a blank space below the business heading. In this space she writes

## House of Accuracy

By RENA IDELE CARVER

IN DEALING with pupils in the intermediate grades of advancement we often find them unwilling to take pains. Unconscious of details, they have nevertheless reached the point where the glories of the way are opening to them. Yet their fingers are reluctant to "make haste slowly."

Many fine articles have been printed on studying pieces at least four times as slowly as they are marked. Slow practice is always advised. One student secured a glimpse of the truth when the Bureau of Standards, with its business of standardizing and measuring, was explained to him.

Accurately measuring everything under the sun is a romance and a magic story of infinitesimal things. It is amazing to think that the millionth part of an inch is of more importance than a yard in the every-day life of us all.

"So one measure accurately played is

better than 10,000 pieces skimmed over," he said thoughtfully. "Or one page of exercise done well is more useful than millions of pieces run through."

"Well, here is the scale of D in four-four time to be played in half, quarter, eighth, sixteenth and thirty-second notes. Now, if I let the metronome slowly enough I can get that. I said I couldn't, but if I put it to forty it seems as though I could."

He set to work and watched everything closely. After getting it correctly at slow tempo he noticed that he did not have trouble with the faster time.

Then he started his little Bach prelude and took it eight times as slowly as marked, giving care to details. He surprised himself by going through without an error.

"That was another thing I thought not worth while, but it makes good sense even at that snail's pace. Believe I can have this right up to time in two weeks!" he declared as he folded his music satchel.

## Learning Rapid Note-Reading

By W. L. CLARK

1. LEARN notes for right-hand playing before attempting those for left.
2. Take extra drill on notes for left-hand playing.
3. Read aloud the notes in an exercise before attempting to play them.
4. Drill on exercises involving both hands.

5. Watch out for the grouping of notes into phrases.
6. Locate as many notes of the same kind as possible, in a given selection, in a given period of time—such as locating all the "A's" or "C's" in a composition.
7. Do not let a day pass without playing something at first sight.

## Accent

By LE ROY V. BRANT

The average student, even though he has studied several years, does not know the difference between  $\frac{3}{4}$  and  $\frac{4}{4}$  time or between  $\frac{3}{4}$  and  $\frac{4}{4}$ . This is truly regrettable, and it would appear that the teacher who is endeavoring to do really excellent work

would explain the matter of primary and secondary stresses. Brahms, that greatest of all masters of dramatic rhythms, obtains many of his most striking effects by such subtle means. Rhythm is the very heartbeat of all music.

In rugged old English style, Grade 3.

## MARCH OF THE ARCHERS

MONTAGUE EWING

Tempo di Marcia pomposo M.M.  $\text{♩} = 108$ 

*mf* *tr. marcato* *marcato non legato* *ben marcato*

*marcato simile* *f* *p*

*last time to Coda* *f* *ff*

*simile* *1* *2* *D.C. 8*

**✻ CODA**

Copyright 1928 by Theodore Presser Co.

Other Music Sections in this issue on pages 281, 289, 321

International Copyright secured



## The Home Complete with a New KIMBALL

THE importance of music in the home is perhaps more recognized today than has been possible in the past. The piano as the basic instrument of all music study therefore deserves great consideration.

To complete the home with a new Kimball piano, either grand or upright, associates your surroundings with those qualities of excellence for which this name has long been famous, and which are realized in every instrument.

To Kimball reliability and prestige over a long period of years is added all that is modern in piano manufacture, design and finish, and a vitality of tonal beauty that instantly appeals to student or professional artist.

We invite you to see the Kimball grands in classic-modern or period designs; uprights in the "Junior" size as here illustrated—only 2 ft. 9 in. high, or larger sizes. This delightful "Junior" size will surprise you in its remarkable volume, tonal beauty and evenness of scale.

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.

### STANDARD EDUCATIONAL WORKS KNOWN THE WORLD OVER

BEGINNER'S BOOK BY THEO. PRESSER  
School for the Pianoforte—Volume One

Price, \$1.00

The greatest of first piano instructors.

STANDARD GRADED COURSE OF STUDIES

For the Pianoforte By W. S. B. MATHEWS

In Ten Grades, Ten Volumes

Price, \$1.00 each

The original and most successful graded course.

HARMONY BOOK FOR BEGINNERS

By PRESTON WARE OREM Price, \$1.25

Every Music Student should have this work.

STANDARD HISTORY OF MUSIC

By JAMES FRANCIS COOKE Price, \$1.50

Adopted by many leading schools and colleges.

Any Presser publication sent for examination to interested music teachers.

THEODORE PRESSER CO.

1712-14 Chestnut St., Philadelphia, Pa.

### 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



A rollicking Southern dance. Grade 3.

ON THE LEVEE  
DANCE

MAURICE ARNOLD

Marziale moderato M. M. ♩ = 108

Musical score for 'On the Levee' by Maurice Arnold. The piece is in 2/4 time, marked 'Marziale moderato' with a tempo of 108. It features a lively melody with triplets and a steady bass accompaniment. Dynamics include *mf*, *f*, and *mp*. The score ends with a 'D. C.' instruction.

Last time to Coda

Continuation of the musical score for 'On the Levee'. It includes a 'Coda' section marked with a cross symbol. Dynamics range from *mp* to *pp*. The piece concludes with a 'D. C.' instruction.

CODA

Copyright 1929 by Theodore Presser Co.  
A good display piece with  
heavy octave work. Grade 4.

## TUSCANY DANCE

British Copyright secured

Allegro con spirito M. M. ♩ = 126

PAUL VALDEMAR

Musical score for 'Tuscany Dance' by Paul Valdemar. The piece is in 2/4 time, marked 'Allegro con spirito' with a tempo of 126. It features a fast, rhythmic melody with many triplets and a busy bass line. Dynamics include *ff*, *f*, *p*, and *mp*. The score ends with a 'D. C.' instruction.

Copyright 1929 by Theodore Presser Co.

British Copyright secured

Musical score for 'Tripping Through the Meadows' by A. L. Brown. The piece is in 2/4 time, marked 'Tempo di mazurka grazioso' with a tempo of 126. It features a graceful melody with triplets and a light bass accompaniment. Dynamics include *p*, *mf*, and *f*. The score ends with a 'D. C. al Fine' instruction.

A graceful little  
drawing-room piece.  
Grade 3.

## TRIPPING THROUGH THE MEADOWS

A. L. BROWN, Op. 82

Tempo di mazurka grazioso M. M. ♩ = 126

Continuation of the musical score for 'Tripping Through the Meadows'. It includes a 'Coda' section marked with a cross symbol. Dynamics range from *p* to *f*. The piece concludes with a 'D. C.' instruction.

Continuation of the musical score for 'Tripping Through the Meadows'. It includes a 'Coda' section marked with a cross symbol. Dynamics range from *p* to *f*. The piece concludes with a 'D. C.' instruction.

Continuation of the musical score for 'Tripping Through the Meadows'. It includes a 'Coda' section marked with a cross symbol. Dynamics range from *p* to *f*. The piece concludes with a 'D. C.' instruction.

Continuation of the musical score for 'Tripping Through the Meadows'. It includes a 'Coda' section marked with a cross symbol. Dynamics range from *p* to *f*. The piece concludes with a 'D. C.' instruction.

Continuation of the musical score for 'Tripping Through the Meadows'. It includes a 'Coda' section marked with a cross symbol. Dynamics range from *p* to *f*. The piece concludes with a 'D. C.' instruction.

Continuation of the musical score for 'Tripping Through the Meadows'. It includes a 'Coda' section marked with a cross symbol. Dynamics range from *p* to *f*. The piece concludes with a 'D. C.' instruction.

Copyright 1928 by Theodore Presser Co.

British Copyright secured



In the singing style, Grade 3.

DREAM PICTURES  
MELODY

ORA HART WEDDLE

Andante cantabile M.M. ♩ = 54

Copyright 1927 by Theodore Presser Co.

British Copyright secured



SINGERS of international fame  
... Chaliapin ... Bori ...  
Johnson ... Easton ... of the  
Metropolitan Opera. Raissa,  
of the Chicago Civic Opera. Names  
that are synonymous with the  
ultimate in operatic achievement!  
Voices that have sung with even  
greater triumph in the colorful  
pageant of the recent opera  
season!

As like seeks like ... as quality is drawn  
to quality ... so have these and other of  
the world's greatest artists chosen the  
Baldwin piano exclusively for their  
accompaniments on the concert  
stage and in their homes.

THE BALDWIN PIANO COMPANY, Cincinnati

CHALIAPIN  
BORI  
JOHNSON  
RAISSA  
EASTON

Of the few truly great pianos,  
Baldwin alone possesses the purity  
and delicate shadings of tone ...  
the intimate responsiveness ...  
the inspiring brilliancy and instru-  
mental support upon which these  
artists depend for their con-  
tinued success.

To own a piano with such  
associations is to bring into your  
home a constant source of  
pride and gratification ... to realize the  
ultimate in artistic beauty and musical  
excellence. Ask your Baldwin dealer  
for a demonstration. Baldwin Grands  
are priced from \$1450 ... terms  
to suit you.

"As the Baldwin" radio presentations  
each Sunday evening feature musicians of  
international fame. Broadcast over Sta-  
tion WJZ and network of seventeen  
Associated Stations. 7:30 to 8:00 P. M.—  
Eastern Standard Time.

Baldwin  
PIANO







Mum Mfg. Co., Inc.  
80 Varick St., New York



# SUMMER MASTER SCHOOL

June 24th to August 3rd, 1929 (43rd Season)

**JOSEF LHEVINNE**

World Renowned Piano Virtuoso. Repertoire Teacher's Classes.  
Auditor Classes.

**OSCAR SAENGER**

Internationally Famous Master of the Voice. Opera Classes.  
Teacher's Classes. Repertory Classes.

**HENIOT LEVY**

**SILVIO SCIONTI**

Brilliant pianist and eminent instructors. Repertory and  
Teacher's Classes.

**KARLETON HACKETT**

Distinguished vocal instructor and critic. Repertory and  
Teacher's Classes.

**EDUOARD SACERDOTE**

Eminent Teacher of Voice.

**JACQUES GORDON**

Famous violin virtuoso and Concert Master,  
Chicago Symphony Orchestra.

**HERBERT BUTLER**

Eminent Teacher of the Violin.

Faculty of Over One Hundred Artist Teachers

## Special Summer Courses:

Public School Music—O. E. Robinson, Director

Dramatic Art, Expression

Children's Musical Training—Louise Robyn, Director

School for Theatre Organ Playing—Frank VanDusen, Director

Class Piano Methods (Oxford)—Gail M. Haake and Assistants

Lectures by Eminent Educators, Recitals by Distinguished Artists

## FREE SCHOLARSHIPS

To talented and deserving students awarded after competitive examinations. Josef Lhevinne will award one scholarship for private and two for repertory class lessons. Oscar Saenger will award one scholarship for private lessons and five scholarships in Opera Class. Apply for application blanks.

Superior Dormitory Accommodations. Rates of Tuition Moderate

**CREDITS** will be given for summer courses taken toward Certificates, Diplomas, Degrees—granted by authority of the State of Illinois.

Summer Session prospectus, regular catalog and Public School Music circular mailed free on application. For detailed information address

# AMERICAN CONSERVATORY OF MUSIC

571 KIMBALL HALL CHICAGO, ILLINOIS  
JOHN J. HATTSTAEDT, President

## The Adult Beginner

By M. E. OLIVER

MANY ESTABLISHED musicians and other authorities do not hesitate to discourage an adult who, without having had previous training, wishes to take up the study of an instrument. In some respects their frowns are justified. As a matter of fact, their estimate of disadvantages is all too true, merited or unmerited, is all too true, yet that is no reason for failure. The ultimate decision as to success or failure rests with the individual and not upon any external circumstances. You are bound to be faced with problems not encountered by the younger student, but sincerely and concentrated effort will eventually overcome them.

The most trying problem of the adult beginner, one which he encounters at the very outset, is a certain amount of stiffness in the fingers and wrists, rendering even the simplest of mechanical exercises difficult. This is the problem which he is apt to find most discouraging inasmuch as his mature intellect will grasp the principles of technique and sight reading long before his unwieldy fingers are able to put them into practice. However, this difficulty can be overcome by diligent practice and a firm resolution to take the dry, mechanical exercises slowly and to master one before attempting the next.

By master I mean—just that. The adult beginner, in his anxiety to reach more interesting work, is too apt to rush through the elementary stages, thereby ruining his chances for a good foundation and paving the way for trouble and discouragement later. There are some teachers who are equally guilty of sliding over these necessary preliminaries, so fearful are they of a pupil's complaint that he is not "advancing" fast enough! Remember, the test of what you have accomplished is not the number of books you have finished, but the thoroughness with which you have mastered each step. Stiff fingers and wrists can be limbered, no matter what your age, if you are willing to work for that end, and the modern methods of relaxation have definitely reduced the proportions of this lagphase of the adult beginner.

### Fatal Comparisons

ANOTHER disadvantage which only the adult beginner experiences is the inevitable comparison of his own struggling efforts with the performance of the finished artist. A child does not worry about this because he has not yet reached the stage where the work of other players

means much to him. He delights in his own simple "pieces." They are sufficient to satisfy his as yet undeveloped taste.

The adult, on the other hand, has already heard much of the world's finest music. Though he has never played himself, he is familiar with Beethoven, Mozart and Wagner as played and sung by foremost artists and professionals. He has listened to symphonies and operas with the ecstasy of the uninitiated layman. Even the performances of his amateur friends have contributed their share toward making him an appreciative listener. Small wonder, then, that the monotonous task of five-finger exercises and his own stumbling rendition of even a simple selection sometimes causes him to groan inwardly and (figuratively, at least) to weep tears of bitter discouragement when he contemplates the months and years of drudgery that must pass before he can play "The Swan" or a simple minuet well enough to suit even his own ear.

These two considerations—mechanical difficulties with the hand, and the impatience of the student—are the only reasons for discouragement, and, as I have pointed out, they will disappear in time, if one is earnest and systematic. There may be other difficulties—lack of time for practice, irregularity or dearth of reliable teachers—but these things are more or less individual and are likely to be encountered by any music student. They are by no means limited to the adult beginner.

Anybody who has the time and inclination for music study should undertake it regardless of age. Nor do I think that the question of professional careers has anything in particular to do with the age at which one begins to study. With the adult, as with the younger student, that concerns itself with the amount of talent, the number of hours devoted to systematic practice, and the thoroughness of the musical education.

A man of my acquaintance started to study the violin twenty-five years ago, almost as soon as he was able to hold it. He is still studying, and he can't play yet! On the other hand, one of the finest violinists in the San Francisco Symphony had passed his twenty-first birthday before he took his first music lesson. So, if you are anxious to learn to play, forget about your age and consider the more important questions of how much you wish to accomplish and how much time and effort you are willing to devote to attain that end.

### Practice Hour Safeguards

By T. L. KREBS

A PIANO placed in such a position that the pupil, by a slight turn of the head or eye, can see what is passing on the street or elsewhere is likely to receive but very little of the child's undivided attention. To have a clock on the piano or in the room in which the pupil practices is unwise for similar reasons. Do not allow the pupil to leave the piano or the room to inquire if the practice-time is up. The parent should see to that.

At no time during the practice period should a pupil be called away from the piano for an errand or other trifling reason. Never should a pupil who is supposed to be practicing, that is, studying, be set to

watching the baby or entertaining little brother during the music period. Neither should a playmate wait in or about the house or premises until the "hour is up." In short everything possible should be done to keep the child from being tempted from his work; for, even under the most favorable conditions, mental concentration is difficult for young students. Growing fingers tend to grow to a point extending beyond the finger-tips is another distraction and should not be tolerated. A good piano touch cannot be produced with the nails coming in contact with the keys. A sympathetic touch can come only from the fleshy end of the finger.

"The sooner the technical and mechanical considerations of piano playing are absorbed and become second nature, the sooner the individual artistic sentiment will come to the fore and lend the wings of imagination to the performance."—MOSCHESLES.

## EDITORIALS

# Summer Music Schools

THE Summer Music School idea is now as firmly established in many parts of the country as are the winter schools. Indeed it is not surprising that this peculiarly American institution is now being widely introduced in Europe.

Recently a "German Institute of Music for Foreigners" has been established in the Charlottenburg Palace in Berlin, late residence of the Kaiser. There, master teachers, including D'Albert, Gieseking, Willy Hess, and others will give lessons at rates similar to American terms for instruction. The terms for the leading teachers are \$400.00 for sixteen lessons. This is a somewhat different arrangement from the American School of Music at Fontainebleau, a singularly altruistic and high-minded overtone upon the part of the French government and certain groups of French musicians, which has given artistic assistance to several hundred young American musicians at extremely moderate cost. The teachers serve

entirely gratuitously, Chicago, has also contributed splendidly to the Summer School idea.

The extraordinary number of well established and experienced institutions include the Chicago Musical College, American Conservatory of Music, Sherwood Musical School, The Cleveland Institute of Music, Kansas City-Horner Conservatory, Bush Conservatory, Cincinnati Conservatory, Columbia School of Music, Cosmopolitan School of Music, Lawrence Conservatory of Music, Detroit Conservatory of Music, D'Albert, Gieseking, Willy Hess, and others will give lessons at rates similar to American terms for instruction. The terms for the leading teachers are \$400.00 for sixteen lessons. This is a somewhat different arrangement from the American School of Music at Fontainebleau, a singularly altruistic and high-minded overtone upon the part of the French government and certain groups of French musicians, which has given artistic assistance to several hundred young American musicians at extremely moderate cost. The teachers serve

entirely gratuitously, Chicago, has also contributed splendidly to the Summer School idea. The extraordinary number of well established and experienced institutions include the Chicago Musical College, American Conservatory of Music, Sherwood Musical School, The Cleveland Institute of Music, Kansas City-Horner Conservatory, Bush Conservatory, Cincinnati Conservatory, Columbia School of Music, Cosmopolitan School of Music, Lawrence Conservatory of Music, Detroit Conservatory of Music, D'Albert, Gieseking, Willy Hess, and others will give lessons at rates similar to American terms for instruction. The terms for the leading teachers are \$400.00 for sixteen lessons. This is a somewhat different arrangement from the American School of Music at Fontainebleau, a singularly altruistic and high-minded overtone upon the part of the French government and certain groups of French musicians, which has given artistic assistance to several hundred young American musicians at extremely moderate cost. The teachers serve

entirely gratuitously, Chicago, has also contributed splendidly to the Summer School idea. The extraordinary number of well established and experienced institutions include the Chicago Musical College, American Conservatory of Music, Sherwood Musical School, The Cleveland Institute of Music, Kansas City-Horner Conservatory, Bush Conservatory, Cincinnati Conservatory, Columbia School of Music, Cosmopolitan School of Music, Lawrence Conservatory of Music, Detroit Conservatory of Music, D'Albert, Gieseking, Willy Hess, and others will give lessons at rates similar to American terms for instruction. The terms for the leading teachers are \$400.00 for sixteen lessons. This is a somewhat different arrangement from the American School of Music at Fontainebleau, a singularly altruistic and high-minded overtone upon the part of the French government and certain groups of French musicians, which has given artistic assistance to several hundred young American musicians at extremely moderate cost. The teachers serve

entirely gratuitously, Chicago, has also contributed splendidly to the Summer School idea. The extraordinary number of well established and experienced institutions include the Chicago Musical College, American Conservatory of Music, Sherwood Musical School, The Cleveland Institute of Music, Kansas City-Horner Conservatory, Bush Conservatory, Cincinnati Conservatory, Columbia School of Music, Cosmopolitan School of Music, Lawrence Conservatory of Music, Detroit Conservatory of Music, D'Albert, Gieseking, Willy Hess, and others will give lessons at rates similar to American terms for instruction. The terms for the leading teachers are \$400.00 for sixteen lessons. This is a somewhat different arrangement from the American School of Music at Fontainebleau, a singularly altruistic and high-minded overtone upon the part of the French government and certain groups of French musicians, which has given artistic assistance to several hundred young American musicians at extremely moderate cost. The teachers serve

entirely gratuitously, Chicago, has also contributed splendidly to the Summer School idea. The extraordinary number of well established and experienced institutions include the Chicago Musical College, American Conservatory of Music, Sherwood Musical School, The Cleveland Institute of Music, Kansas City-Horner Conservatory, Bush Conservatory, Cincinnati Conservatory, Columbia School of Music, Cosmopolitan School of Music, Lawrence Conservatory of Music, Detroit Conservatory of Music, D'Albert, Gieseking, Willy Hess, and others will give lessons at rates similar to American terms for instruction. The terms for the leading teachers are \$400.00 for sixteen lessons. This is a somewhat different arrangement from the American School of Music at Fontainebleau, a singularly altruistic and high-minded overtone upon the part of the French government and certain groups of French musicians, which has given artistic assistance to several hundred young American musicians at extremely moderate cost. The teachers serve

entirely gratuitously, Chicago, has also contributed splendidly to the Summer School idea. The extraordinary number of well established and experienced institutions include the Chicago Musical College, American Conservatory of Music, Sherwood Musical School, The Cleveland Institute of Music, Kansas City-Horner Conservatory, Bush Conservatory, Cincinnati Conservatory, Columbia School of Music, Cosmopolitan School of Music, Lawrence Conservatory of Music, Detroit Conservatory of Music, D'Albert, Gieseking, Willy Hess, and others will give lessons at rates similar to American terms for instruction. The terms for the leading teachers are \$400.00 for sixteen lessons. This is a somewhat different arrangement from the American School of Music at Fontainebleau, a singularly altruistic and high-minded overtone upon the part of the French government and certain groups of French musicians, which has given artistic assistance to several hundred young American musicians at extremely moderate cost. The teachers serve

entirely gratuitously, Chicago, has also contributed splendidly to the Summer School idea. The extraordinary number of well established and experienced institutions include the Chicago Musical College, American Conservatory of Music, Sherwood Musical School, The Cleveland Institute of Music, Kansas City-Horner Conservatory, Bush Conservatory, Cincinnati Conservatory, Columbia School of Music, Cosmopolitan School of Music, Lawrence Conservatory of Music, Detroit Conservatory of Music, D'Albert, Gieseking, Willy Hess, and others will give lessons at rates similar to American terms for instruction. The terms for the leading teachers are \$400.00 for sixteen lessons. This is a somewhat different arrangement from the American School of Music at Fontainebleau, a singularly altruistic and high-minded overtone upon the part of the French government and certain groups of French musicians, which has given artistic assistance to several hundred young American musicians at extremely moderate cost. The teachers serve

entirely gratuitously, Chicago, has also contributed splendidly to the Summer School idea. The extraordinary number of well established and experienced institutions include the Chicago Musical College, American Conservatory of Music, Sherwood Musical School, The Cleveland Institute of Music, Kansas City-Horner Conservatory, Bush Conservatory, Cincinnati Conservatory, Columbia School of Music, Cosmopolitan School of Music, Lawrence Conservatory of Music, Detroit Conservatory of Music, D'Albert, Gieseking, Willy Hess, and others will give lessons at rates similar to American terms for instruction. The terms for the leading teachers are \$400.00 for sixteen lessons. This is a somewhat different arrangement from the American School of Music at Fontainebleau, a singularly altruistic and high-minded overtone upon the part of the French government and certain groups of French musicians, which has given artistic assistance to several hundred young American musicians at extremely moderate cost. The teachers serve



JOSEPH E. MADDY

THE ETUDE has always

advocated foreign travel for music students. It has an irreplaceably broadening and inspiring effect. Thousands of American musicians cross the Atlantic annually. In the matter of study, however, our vastly increased facilities place us at last upon an equal footing with Europe, and no student should think of study abroad until the best American course has been completed.

The European Schools will take care of but a mere handful of students compared with the legions now enlisted in the profitable work of "making the Summer pay" in our own American Schools. Our splendid West, particularly Chicago, has furnished much of the initiative which has introduced this very important change in our national educational traditions. Fifty years ago most music schools were closed in summer as tight as the vaults of the Mint at midnight.

We do not know who is responsible for establishing the first successful Summer School of music, but we do know that the energy and daring of Mr. Carl D. Kinsey, of the Chicago Musical College, has in recent years contributed enormously to the movement. Dr. John J. Hattstaedt, of the American Con-

servatory, Chicago, has also contributed splendidly to the Summer School idea. The extraordinary number of well established and experienced institutions include the Chicago Musical College, American Conservatory of Music, Sherwood Musical School, The Cleveland Institute of Music, Kansas City-Horner Conservatory, Bush Conservatory, Cincinnati Conservatory, Columbia School of Music, Cosmopolitan School of Music, Lawrence Conservatory of Music, Detroit Conservatory of Music, D'Albert, Gieseking, Willy Hess, and others will give lessons at rates similar to American terms for instruction. The terms for the leading teachers are \$400.00 for sixteen lessons. This is a somewhat different arrangement from the American School of Music at Fontainebleau, a singularly altruistic and high-minded overtone upon the part of the French government and certain groups of French musicians, which has given artistic assistance to several hundred young American musicians at extremely moderate cost. The teachers serve

entirely gratuitously, Chicago, has also contributed splendidly to the Summer School idea. The extraordinary number of well established and experienced institutions include the Chicago Musical College, American Conservatory of Music, Sherwood Musical School, The Cleveland Institute of Music, Kansas City-Horner Conservatory, Bush Conservatory, Cincinnati Conservatory, Columbia School of Music, Cosmopolitan School of Music, Lawrence Conservatory of Music, Detroit Conservatory of Music, D'Albert, Gieseking, Willy Hess, and others will give lessons at rates similar to American terms for instruction. The terms for the leading teachers are \$400.00 for sixteen lessons. This is a somewhat different arrangement from the American School of Music at Fontainebleau, a singularly altruistic and high-minded overtone upon the part of the French government and certain groups of French musicians, which has given artistic assistance to several hundred young American musicians at extremely moderate cost. The teachers serve

entirely gratuitously, Chicago, has also contributed splendidly to the Summer School idea. The extraordinary number of well established and experienced institutions include the Chicago Musical College, American Conservatory of Music, Sherwood Musical School, The Cleveland Institute of Music, Kansas City-Horner Conservatory, Bush Conservatory, Cincinnati Conservatory, Columbia School of Music, Cosmopolitan School of Music, Lawrence Conservatory of Music, Detroit Conservatory of Music, D'Albert, Gieseking, Willy Hess, and others will give lessons at rates similar to American terms for instruction. The terms for the leading teachers are \$400.00 for sixteen lessons. This is a somewhat different arrangement from the American School of Music at Fontainebleau, a singularly altruistic and high-minded overtone upon the part of the French government and certain groups of French musicians, which has given artistic assistance to several hundred young American musicians at extremely moderate cost. The teachers serve



English-speaking master teachers of the highest rank in America, and with present American living conditions, the student who is limited for time will find that the American Schools offer practical advantages of obvious value. For the money, time and effort expended, the American Summer School can often do more for the student in six weeks than can be accomplished otherwise in much longer time.

We are proud of the fact that for twenty years we have strongly endorsed the Summer School idea. It is correcting serious waste in our musical educational field. We strongly urge private teachers to continue their classes as far into the Summer as permissible. On the whole we were becoming undernourished as a musical nation. We were going unfed for several valuable months in the year. We turned from feast to famine and expected to thrive artistically.

One of the most interesting of all Summer Schools is the National Band and Orchestra Camp, conducted by Mr. Joseph E. Maddy, at Interlochen, Michigan. Thither we motored last summer arriving at the camp at ten in the night. After wandering through miles of wilderness we suddenly came upon hundreds of automobiles in the woods. They represented the cars of thousands of music lovers who had come miles to hear the remarkable High School Orchestra conducted by Mr. Maddy. This work is so remarkable that it would take pages to describe it. There Mr. Maddy, Thaddeus Giddings, Superintendent of Music, and other zealots are doing one of the most remarkable things in music education. The boys and girls come from all over the country. The girls have one camp and the boys another, meeting only under strict chaperonage and discipline. There is a fine natural sylvan auditorium with an excellent shell, a modern camp hotel and numerous newly-built cabins for the girls and boys. Everything was conducted in approved sanitary fashion. The musical work was extraordinary. The large symphony orchestra of young people, which has been conducted by Damosch, Stock and Gabrieli with such high praise, was a continual surprise. If the spirit of Richard Wagner could come back and hear that group of young Americans read his *Meistersinger Vorspiel* at sight he would surely long for another earthly career.

When we got to Interlochen the camp was so crowded that there was no room in the hotel, and the editor and his wife had to sleep in the hospital while two other members of the party slept in a motor bus equipped for camping. The motor bus was one that Thaddeus Giddings had bought from the traction company and had brought across Michigan so that several young people might be spared the expense of the railroad trip. That was typical of the whole spirit of this remarkable camp. Gosh! but it was American! Gosh! but it was bully! A committee of European orchestra experts would have been dumbfounded by the superb playing of these American boys and girls. Then we went down to Wainwright's Band Camp at Lake Olver, near Elkhart. Here this young educator, whose band at Estorita, Ohio, had won many prizes in state and national contests, has built a camp for band players. He has two fireproof buildings and a splendid location on a lake. Unfortunately most of the boys had left when we reached the camp, and we were not able to witness the educational work.

It is a really splendid thing to see these musical opportunities come to our promising young folk in the summer. To many it will mean "everything." Take the case of "Al" Smith, the amazing young tympnist who works with the National High School Orchestra, particularly with many of the great symphonies, has attracted widespread attention. His full name is Allen Smith, of Detroit, Michigan, and he did not run for the Presidency. "Al" needs experience and practice only. Some day he will have a fine position with one of our leading orchestras. If it were not for the camp at Interlochen he would have to waste two long valuable months. In no other way could he get the experience at a rate his means would permit.

### \$100.00 WORTH OF GAS

"THINK how much gas \$100.00 will buy for your automobile." This was the argument that a piano salesman in the west employed to induce a customer to purchase an instrument that was priced \$100.00 less than that of a competitor. On investigating, we found that the cheaper piano was an inferior instrument, as we had suspected, and the purchaser would have lost badly by accepting such a proposition.

For five years, THE ETUDE MUSIC MAGAZINE, knowing that most piano purchasers consult musically informed people, especially music teachers, before buying an instrument, has emphatically advocated purchasing pianos upon the basis of an investment, just as diamonds are bought.

Suppose the customer mentioned above had saved \$100.00 and invested it in gasoline. The gasoline would soon have run itself through the carburetor and passed out in invisible gases. The customer would have enjoyed some delightful rides, but the gasoline and the \$100.00 would have disappeared like last night's moon. The \$100.00 invested in value in a piano would last for years and years.

Our piano expert, who has been consulted by such great numbers of people prior to their purchasing an instrument, has repeatedly tried to make clear that it is the height of folly to get a very cheap piano, unless you are absolutely forced to do so by lack of means. The cheap "bargain sale" piano is usually far more expensive in the long run than one bought at a just price.

### THE LURE OF EUROPE

THE spontaneous letters of appreciation that have been pouring in, relating to the European "Musical Travelogue" now appearing in THE ETUDE from the pen of your Editor, are acknowledged with deep and humble appreciation. The reward in expressions of approval is far beyond what the writer anticipated and is ample recompense for the effort. Replying to several inquiries it may be said that the publication of these travel articles in book form is not at present contemplated.

It was during his trip that the Editor realized what a great privilege it would be for some enterprising ETUDE reader to have the opportunity of covering practically the same ground; and thereby came into existence the great ETUDE Prize Contest announced elsewhere in this issue. The "dream of a lifetime" may be realized in return for enthusiastic promotion of the work of THE ETUDE. The lure of Europe as a travel field amid the monuments of the culture of this and past ages will never be lessened. Our American musical education systems are now unexcelled anywhere. Travel for romance: home for work.

### SINGING AND HEALTH

THE study of singing, properly taught, is unquestionably very beneficial for the health. Singers are among the few people who take in enough oxygen to insure fine bodily vigor. With this comes the unusually excellent secretion of the abdominal muscles and the consequent improvement of the digestion.

Did you ever see a group of hard-working singers eat? For years we used to go to the restaurants in and about the Metropolitan Opera House of New York. After hard rehearsals like principals and chorus members would come out and eat like hogs. No dainty tid-bits for them! Great (in those days) copious draughts of crimson liquid which bore the proud name of Chianti. Once at Bayreuth we encountered a group of Valkyries gobbling sausage like famished mariners saved from a wreck. If marriages are made in heaven, appetites evidently are made in Walhalla.

A course of vocal lessons has turned many a pallid youth into a specimen of healthy young manhood.



THE CASINO AND OPERA HOUSE AT MONTE CARLO

THE OPERA HOUSE AT NICE

## Music on the Moon-Kissed Riviera

SIXTH IN A SERIES OF MUSICAL TRAVELOGUES—INTIMATE VISITS TO EUROPEAN MUSICAL SHRINES

By JAMES FRANCIS COOKE

### PART II

#### Nice, the Blithesome

AT NICE you enter a modern French city, much larger than you had thought. It is marvelously clean, neat and orderly. There is an atmosphere of gaiety and happiness which you find difficult to understand. You feel light and buoyant. You are inspired to dance and sing despite your Nordic complex. Joy is in the air. You do not wonder that thousands come year after year from the bleak northern lands to worship the sun of the Riviera. Perhaps you are fortunate enough to find yourself in the Hotel Ruhl, right on the Promenade des Anglais and go through the experience of discovering hotel service raised to the supreme degree. Your windows overlook the Mediterranean and the Jardin de Roi Albert I, unfortunately beautiful in their tropical luxuriance. Smiling attendants are everywhere; luxury overwhelms you. At last you are a king, an emperor. It all seems too good to be true.

But this is a musical travelogue and we must get back to our subject. Suppose we elect for our first musical experience a visit to the Grand Opera at Nice. Nice has an excellent opera house situated not far from the Place Massena. On the way to the box office you may visit one of the most delightful markets in the world—the famous Flower Market of Nice. Imagine a city street three blocks long in which the entire center of the street is given over to booths of the most exquisite flowers the Almighty has given to the world. Lavender carnations, yes, indeed, saffron, roses almost transparent in their petals, anemones blue and red, huge sprays of lilies, and so on and on until you are overcome by the fragrance and the beauty. For the first time in your life you will find yourself in the possession of enough flowers. A dollar bill will transform your room into a bower that would cost fifty dollars on Fifth Avenue.

#### The Ticket-Seller

WHEN YOU REACH the opera house with your floral burden you will find another surprise. In the box office, instead of the imperious gentleman who

condescends to let you purchase your seats with no interest whatever in anything but the bills you pass through the wicket, you will discover a dear little elderly lady with a pleasant smile and intimate concern in your purchase. She has lovely little black velvet ribbons in her white wavy hair. Circling her neck is a black velvet band with a gold-cumso brooch. We had recollections of our grandmother going off to church back home on a peaceful Sunday morning in June. The position of ticket seller in state theaters is a much-sought sinecure, often granted to supernumerary artists.

"Monsieur," smiles the old lady, "is a stranger here. From America? Ah! France can never forget America. Alas, it is not gala season. The opera is good but not at its best. May monsieur enjoy the performance and come again! Nice loves music. Ah, surely, there is no place like Nice!"

And Nice does love music. How could you help it if you lived on the Rue Rossini, or Verdi Street or Gounod Street or Berlioz Street or Durante Street, or Meyerbeer Street or Herold Street, or Paganini Street or Halévy Street or Auber Street. Surely this is a city made for opera. We hadn't noticed it until that inimitable publisher, Paul Decourcelle, who for years published many of the reigning hits of Europe from his delightful offices in Nice, called our attention to the fact that no city in the world had paid so much civic attention to music.

#### Opera at Nice

AT THE OPERA we heard Verdi's "Aida." The old lady in the box office was right. The performance was a meritorious one, but not great. It would not have been tolerated at the Metropolitan in New York. The chorus was perfunctory and the scenery was more German in its appearance than what we had expected in France. The technical details of its execution were perfect, but the plains of Egypt bore the illusion of a German sketch rather than the impressionistic effect we had hoped for. We were unfortunate and

could not wait weeks for the gala performances at this fine opera house, which have brought operatic fame to Nice. Practically all of the famous operatic composers have come here in the past to witness performances of their works.

Perhaps you may have the privilege of being in Nice at Easter-tide. If so you will surely find your way to the beautiful Russian Cathedral and hear the wonderful unaccompanied singing of the choir. Here is one of the most distinctive little churches in the world, and you will find a kind of religious atmosphere wholly unlike anything you have ever experienced.

Leaving Nice for an excursion, you will unquestionably take a run to inspiring St. Raphael. This exquisite town is on the coast a few miles to the west of Nice. Here it was that Gounod went to complete some of his works, among them "Romeo and Juliet." The coast at St. Raphael takes on an entirely different tint. (Cote d'Or) Coast of Gold, the wooded precipices assume a beautiful red hue, which, contrasted with the eternal blue of the Mediterranean is inexpressible. Surely, this is a land of inspiration.

#### A Minute Principality

YOUR NEXT EXCURSION will be to Monte Carlo (Mount Charles). Monte Carlo is situated in the principality of Monaco, one of the tiniest countries in the world. Obviously a rocky coast-line of about three hundred acres could not support great villas, palaces and one of the most famous opera houses in history. Its revenue comes from the half million or more people who go there yearly attracted by the most notorious of gaming houses. Only a comparatively few actually go for gambling. The others go largely from curiosity. They soon find their way to the ornate Casino, which is really an extremely handsome building. In order to enter, one is asked to show a passport, a comic soap to the fact that Monaco is a separate nation.

The gaming rooms in the Casino adjoin the Opera House. Both are in the same building. Many of the attendants at the

opera go out between acts to play at the tables. On the whole, the American visitor with wholesome ideals misses that thrill which he perhaps has anticipated in this naughty enterprise. Instead of fiery excitement he encounters drab, commonplace individuals with sinister countenances and a wholly mercenary aspect of life. If this is sport, give me a pleasant evening in a subway station! The glittering chandeliers cast ghastly shadows upon the frozen faces of the croupiers. The winners indicate their gains with no spirit of delight, and the losers smile with an expression which leaves a very unsavory memory in the minds of the visitors.

#### The Background of Gaming

BUT WHY PICK on Monte Carlo? Practically every summer resort and watering place on the continent has its casino with every imaginable kind of machinery for challenging fate. Dice, cards, wheels, gin-rackets of all kinds and descriptions, enable the devotees of luck to spend their means in proportion to their gullibility. In truth they are no different from that pathetic procession of lambs in our own America who march stungily up to the slaughter every day in bucket shops and pool rooms. One wins and ten thousand lose; but the procession of egotists and fools goes blindly on.

One of the singular things is that the promoters of gambling resorts always provide a remarkable musical background for their operations. Many of the finest orchestras in Europe have given concerts in Casinos which are, first of all, open gambling houses authorized by the state. In fact, in some communities the only way to hear fine music is to go to the Casino. It is a singular experience, to turn from the really beautiful performance of the "Eroica" Symphony to encounter a gentleman who invites you to bet your money upon a series of toy horses coursing over a tin race track.

Oddest of all is this aspect. Those who patronize the gambling houses seem to take very little obvious pleasure in their plays. Save for the click of chips and the

In the great ocean of music there is always a wave of inspiration for you. Find it every day.







tone-values in a phrase as a whole? Because they think only of a single note or of a single measure.

Why do they not sing or hum a phrase away from the piano? Because their attention is often given entirely to the fingers.

Why do they not sing or hum a whole composition? Because they do not analyze the various phrases in relation to each other and to the whole.

Why do they not think of the various phrases in relation to the whole? Because, often, they do not make a climax where it should be made.

Why do we say it makes more color? Because, in the old days, the half-tones were printed or written in color.

Why do they not sing or hum a phrase away from the piano? Because they are unmetrical.

Why are they unmetrical? Because, instead of playing in quadruplets, four octaves, up and down, they should be played four octaves and a fifth, up and down. Seven counts are unmetrical. (Count and you will see.)

### The Episode

AFTER MAKING music with a charming and talented young woman, the tea-tray was brought in and placed before the sofa upon which we sat. We then began to talk about things in general and of modern music in particular.

### Triad Testings

WHY IS the first or fundamental degree of any scale called the tonic?

Because the first or fundamental degree is the most important (tone giving).

Why is the fifth degree ABOVE the tonic called the dominant?

Because the dominant is the next important degree after the tonic.

Why is the fourth degree ABOVE the tonic called the sub-dominant?

Because the sub-dominant, one degree below the dominant, is the second important degree after the tonic.

Why are the first, third and fifth degrees of any chord called a triad?

Because it is formed of three notes or degrees in any scale.

Why are the tonic, dominant and sub-dominant triads so important?

Because they form the right degrees of any diatonic scale (diatonic means through the tones).

Why is the relative minor scale called relative?

Because it is most nearly related to the major scale, having the same signature, that is, the same number of sharps or flats.

Why is the chromatic scale so called?

Because it is formed of half-tones which make more variety or "color."

### Have You Tried This Way?

By H. MARQUIS

HAVE you ever tried giving your practice a rhythm? It is done in this fashion. Practice today in your usual way. You know how that is, "thinking out" as you go along, repeating the same thing many times, smoothing something here and correcting something else there and finishing with the fervent hope that what has been done today will not be undone by the time you sit down again to practice.

Tomorrow, however, don't touch the keyboard! Instead, sit down and go through the piece in imagination. Don't merely play it so. Go through it. Hum it over as far as you can. Let your mind dwell on it, on every note, on every bit

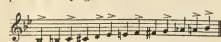
of "color." Try to imagine how it would sound if played perfectly. Try to hear the music as clearly as if it really sounded. As you do these things, let your mind "trickle" into your fingers. As you think of a note, think of the finger required in playing it; "feel" your fingers going over the keyboard.

Give your full practice time to this and carry it out as conscientiously as the regular keyboard work you have been doing. You will find, however, that by alternating "physical" practice and "mental" practice in this fashion, you will get better results and realize more surely than ever that "Music hath charms."

### Special Emphasis for the Chromatic Scale

By LAWTON PARTINGTON

PLAYING the chromatic scale with the diatonic notes specially emphasized accomplishes many good results:



First it develops finger control. Then it gives a broad conception of tonality. Finally it enhances musicianship by allowing for a complete grasp of the nature of the major scale, the foundation of all musical thought.

"The taste for good music has increased so rapidly that in the past five years it is almost unbelievable. We can today play modernists, if you please. We can play Ravel and Debussy and Stravinsky in motion picture theaters and get rounds and rounds of applause, and yet if we attempt to play the old chestnuts that used to evoke a tremendous influence like Tell and Raymond, even the Overture of 'Tannhäuser,' they sit there and say, 'Yes, we know that. We have heard it; it isn't anything new.' But play an excerpt from a symphony for them and immediately you see the tension that comes over them."—S. L. ROTHBAUM (Rox).

### Ten Commandments for Piano Students

By SYBIL HOSMER

- I. ALWAYS have the piano stool just right and sit up straight.
- II. Practice as carefully when alone as you do when your teacher is with you.
- III. Think about what you are practicing and about nothing else.
- IV. Play your new piece very slowly and avoid making mistakes.
- V. Practice a little at a time and take each hand alone at first.
- VI. Be very careful to use correct fingering.
- VII. Keep strict time and count when necessary.
- VIII. Listen to yourself while you practice.
- IX. Let the pedal alone until your teacher shows you how to use it.
- X. Memorize a little bit each day, even if it be but two measures.

### A Comprehensive Piano Lesson Report

ONE OF THE ETUDE contributors in Akron, Ohio, Mr. Fenton Stanciliff, has devised a most comprehensive slip, a copy of which he gives, distributed eagerly to each pupil at the end of the lesson period. There can be no question as to its definiteness.

How to interpret the marks: Read the "o" marks up and to the left, the "x" marks up and to the right. The initials at the top of the columns refer to the words printed above. Thus, the top "o" in the column "N" is read, Bring out the melody of the new piece. The "o" under "D" reads, Count the dots evenly out loud. The "x" under the "W" column reads, Read page — of THE ETUDE. Several hundred combinations are possible.

### Piano Lesson Report

Pupil of Fenton S. Stanciliff  
Duet, Exercise, New Piece, Review Piece, Study, Written Work

	O	D	E	N	R	S	W	X
Accelerando								On finger tips
Accent count one								Patience pays
Add no extra notes								Practice ear training
Analyze								Play evenly to counts
Ascending note ladder								Prepare for the recital
Bend the wrist								Press the chords
Blindfold								Push back wrists
Bring out the melody		O						Questions welcome
Correct your mistakes								Raise the forearm
Count evenly out loud		O				X		Read Etude page ( )
Crescendo								Read the letters
Dampers pedal marks								Relax the wrists
Decrescendo								Review this
Descending notes softer								Right notes first
Early morning practice								Ritardando
Finger this as marked								Say and on half count
Finish this								See theory page ( )
Four against three								Short notes softer
Get this by heart						O		Silence at rests
Give notes full value								Slide fingers back
Go slowly at first								Slide fingers out
Hands alternately								Smoothly, evenly
Hands separately								Special accents
Hold the tied notes						X		Strike keys firmly
In contrary motion								Think notes ahead
In legato touch								Three notes against two
In long-short groups								Times a day
In pentatonic scale								Transpose to key of
In short-long groups								Turn the hand
In staccato touch						O		Use metronome at
In whole tone scale								Very softly, clearly
Keep a practice record								With accents
Learn melodies first								With dynamic accents
Lift fingers high						O		With quiet arm
Listen to each note						X		With quiet hand
Long notes to der								Write low in this
Make a time pattern								Write in the counts
Mark the phrases								Write in the fingering
Notes to one count								Write neatly

When you are sick and unable to take your lesson be fair with your teacher; telephone him in time.

## A Study in Bells, Chimes or Carillons as Related to National Life

By LEROY B. CAMPBELL

Bells—low and resonant.  
Like the deep spell of  
Wise men's thoughts—  
Play upon my soul,  
A vibrant keyboard,  
Resounding in the touch  
Of God.

Monday evening in June, August and September by Mr. Josef Denyn, "The Bach of the Carillon art."

### The Carillon and Patriotism

THESE PEOPLES for scores of years have revelled daily in the music of the carillon; it has found itself into the very heart and soul of the common folk. Through war, peace, sorrows, struggle, rejoicing, celebration days, religious days, and National Fête days the people have listened to the bells, which send down from airy heights tones which lighten routine, cheer sad moments and give a charming accompaniment to happy occasions.

The original home of the carillon is in Belgium and the Netherlands, the oldest and best bells being those of Malines, Bruges, Ghent, Utrecht, Amsterdam and Middelburg.

Four hundred years ago Charles V, Roman Emperor and King of Spain, inherited the territory which is now Belgium and Holland. He bound together seventeen Duchies, Counties and Bishoprics under the name of the Seventeen United Provinces. The coat of arms was a lion holding a sheaf of seventeen arrows. Soon the sheaf fell apart and the arrows were turned against each other, but in these very stormy times of strife was born the music called the carillon and chimes. Because this music has developed gradually down through the ages. The result is the finest musical art, which is exemplified in the Cathedral Tower of Malines, Belgium, where a most artistic recital is given every

highest. The very name, belfry, comes from *bergfried* which was at first a movable tower used by besiegers as protection, later a watch tower, a beacon tower, and still later an alarm tower or bell-tower. The latter part of the word *bergfried* means peace, security, shelter. *Berg-fried* meant to protect, defend. The bell was dropped and bell used together with a

modified form of *fried*, the result being *belfry*.

In Egypt, after many hundreds of years of mass-stone construction, individual mind was at last voiced in the obelisk, which indicated free or individual thinking as opposed to collective thinking. These obelisks were naturally the precursors of the tower, the appeal of which is primarily to the eye. The eye appeal is of a more intellectual appeal, so the next step is of course to add to the tower an ear appeal, which makes it more emotional and so more potent than the simple eye appeal.

### The Psychological Appeal of the Carillon

THAT THIS appeal certainly exists upon thousands of people all over the world who gather daily and nightly in larger and smaller groups, that they may receive "that something" which the chimes arise, "Wherein lies this attractiveness of the 'singing towers' of the world?"

Vibrations seem to be at the bottom of all our recently solved riddles. Scientists tell us that nature at bottom is characterized by a certain rate and character of vibration, earth or mud having the lowest vibration while spiritual media have the highest.

Man is made of millions of cells, each cell being alive. It is therefore easy to think that each cell is partly physical or material (lower vibration material) and partly spiritual (higher vibration). Each part of this human cell craves growth. The physical craves its own kind of

food or vibration material. Hence we give it meats and vegetables. The spiritual part of the cell craves a food, also, which must naturally be of a higher vibration. Music, no doubt, is the vibrating medium more nearly approximating the food craved by the spiritual part of the cell.

We say, "music is agreeable." Agreeable to what? To the spiritual part of a cell? When two mediums are in, or nearly in, tune, as two tuning-forks, the sound of one produces tone activity in the other. The one which was quiet is stirred into life by the one which is twanged. The spiritual part of the cell of man, no doubt, is also similarly stirred into life by the vibration of beautiful music. Noise being irregular vibration does not stimulate the spirit part of the cell. Jazz is mostly noise, except in the slower rhythmic pulses, and naturally stimulates the slower (physical) aspects of the individual.

Naturally that time when the good or spiritual part of the cell is stirred up, throbbled into life, is the best time to appeal to the individual with a message of counsel, admonition or advice. Perhaps the music goes even more deeply than words. We often hear quoted, "Where words leave off, music begins." This may be more truth than poetry. Music holds people together in thought (produces harmony) while words tend to separate or antagonize. Religious places which always include tranquil music seem to have been



THE BELL TOWER AT BRUGES

THE ANGELUS  
By MILLET

THE RATHAUS AND TOWERS OF THE FRAUENKIRCHE  
IN MUNICH







Page 272 APRIL 1929

## A Unique Orchestra of the Air—Chinese Pigeon Whistles

By HERBERT BEARDSLEY

AMONG the quite ingenious and odd musical instruments recently brought to this country by an explorer from China are a collection of unique Pigeon Whistles.

We are wont to speak of the Chinese as a sober, practical and prosaic race, worldly-minded, bestowing all their efforts on useful temporal duties; yet the people are by no means lacking in purely emotional matters of great attractiveness; and their traits of a deep poetical quality stand out prominently in the invention and use of the Pigeon Whistles.



A PIGEON WHISTLE

The musical loving Chinaman finds a delightful pastime and often pleasing melodies from a flock of pigeons whose tails are adorned with these fantastic and tuneful contrivances. The whistles are very light, weighing but a few grams, and are attached to the tails of young pigeons, by means of fine copper wire, so that when the birds fly, the wind blowing through the whistles sets them vibrating and produces an open-air concert. The instruments, once carried by each bird of a flock of pigeons, are all tuned differently.

There are two types, those consisting of bamboo tubes placed side by side, and a kind based on the principle of tubes attached to gourd body or wind-chest. They are lacquered in black and other colors, to protect the material from the destructive influences of the atmosphere.

The tube whistles have either two, three, or five tubes. The gourd whistles are furnished with a mouthpiece and small apparatus to the number of two, three, six, ten, and even thirteen. A few have the shape of a pig's head.



CHINESE PIGEON WHISTLES

The whistles are manufactured with great cleverness and ingenuity. The materials used in their construction are: small gourds that serve for the bodies, and several kinds of bamboo for the large and small tubes. The various pieces are fastened together by means of fish glue. Their making requires much time and skill. One

man is said to be able to turn out but three instruments a day.

The Chinese themselves offer no satisfactory explanation as to the origin of this quaint custom; for it is not the pigeon that profits from this practice, but merely the human ear which feasts on the wind-blown notes and derives esthetic pleasure from the music.

## What is Meant by "Musical"?

By CYRIL SCOTT

WHEN we apply the adjective "musical" to either man, woman or child, although we are persuaded that we know exactly what it means, we merely think we do; in point of fact we are but loosely using a catch-word which may denote well-nigh anything. Indeed, so relative is the term that on one person's lips it may mean one thing, and on another's it may mean another; if applied to a child it connotes something different from when applied to an adult; and when applied to a professional it means something different from when applied to a layman.

A small child who discordsly strums on the piano is often regarded as a musical child, but a man who discordsly strums on the piano is regarded as an unmusical man. Yet to the person who is not in the least interested in music, that very man by reason of wishing to strum on the piano at all is regarded as musical—even to be fond of producing pseudo-musical sounds is, in the eyes of countless people, to merit the honor of being thus termed.—*The Sachbot.*

## Where the Blame Rested

THE great conductor, Sousa, was putting his hand through a rehearsal. There was a recitativo to the orchestra. The new member's instrument was a tuba. This person seemed incapable of getting through a somewhat difficult passage without making a hideous hash of his part of it.

Sousa halted the others and glanced reprovingly at the offender.

"What's the matter with you?" he demanded.

"It ain't me," explained the perspiring musician; "it's this darn horn." He shook the mangle-making instrument. "It blows in it so nice and sweet and it comes out so r-r-rotten!"

## To Eliminate Purses

By NORAH SMARDEE

THERE is a decided tendency for the pupil to make a considerable pause at the end of this or that measure. Usually it is found that such a measure has presented special difficulties and has, therefore, been practised over and over by itself. With the habit of pausing at the end of it thus firmly fixed, the pupil continues to do so even after the difficulties have been mastered.

This tendency may be avoided, in the case of practicing an intricate measure apart from the rest of the piece, by starting with any note except the first one and ending with any note except the last. Then, once the difficulty is overcome, the pupil plays straight on without the tendency to pause at the bar-line—a temptation which would ordinarily suggest itself to him had he been in the habit of stopping there.

"Alas for those who sing, but die with all their music in them."

—OLIVER WENDELL HOLMES.

## THE ETUDE

### Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

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

THE ADVENT of the Boston Symphony Orchestra's return to discs brought with it an assurance of musical wealth in the recording of America's greatest orchestras and also presented an augury of future releases which will unquestionably be awaited by musician and layman alike with an impatience born of an appreciative interest. This Pilgrim of an appreciative interest, an eminent conductor of the most superb artistic attributes, has chosen a modern work for his first recording. This is a suite from Stravinsky's ballet, *Petrushka*. The purpose of recording an arrangement from this ballet was to present a suite which could be enjoyed as abstract music apart from the program of the ballet. It begins with the energetic Russian Dance and ends with the Grand Carnival festivities. It possesses the rhythmic vitality of the original score without the extraneous elements of the story.

Those who intimately know the ballet will probably miss the expositions of the hand-organ music, the episode of the little ballerina and that of the Moor, besides the death of Petrushka and the apparition of his ghost. Others will welcome the suite for its rhythmic life, its modern and optimistic outlook, and the fact that it is played by the famous Bostonians and their able leader. The suite occupies five sides of three Victor discs, numbers 6882, 6883, and 6884.

An excerpt from the latest ballet by Stravinsky which is written entirely for strings in the Mozartian manner. This charming music is simplicity itself; its melodic purity is immediately appealing.

### Brahms' "Third Symphony"

THE RECORDING of Brahms' "Third Symphony" by Stokowski and his famous Quaker band was a most welcome addition to the growing library of musical classics. Stokowski's interpretation of this work is an ideal one based upon its rhythmic lines. His reading of it in the concert hall, it has been said, "was wrought with treasurable marvels. The slow movement was particularly incomparable in its tender, wide-eyed loveliness, a gem of purest serenity. And how ineffably yearning, how full of slanting sunlight, was the *Allargando*!" This and more too is true, for Stokowski evidently nurtured a deep fondness for this symphony.

The recording itself is an excellent one, one which can be enjoyed for its pure, sensuous beauty as well as for the poetical same time it does not do Mr. Stokowski's full justice, for his range of emotional concept is considerably eclipsed in the recording. At no time does the orchestra attain a genuine pianissimo, but compromises instead with a mezzo-forte and a mezzo-piano. The fault, of course, may be assigned to the recording director, but it is more to the credit of the writer that the poetical genius of a Stokowski should know no compromise in the delivery of what, in the concert hall, has been a perfect concept.

The recording of this work completes the symphonic quartet of Brahms upon discs, since all four symphonies can now be gotten in electrically recorded versions. Strange to say, although the "Third" is the most immediately appealing, it has nevertheless been neglected and is the last to find itself recorded. Hadow writes that "it is perhaps the finest, certainly the clearest, of all Brahms' instrumental compositions for orchestra—forceful and vigorous in movement, delightful in melody, and of course, faultless in construction." Brahms introduced this symphony to the Viennese public during the winter of 1883, whereupon it was immediately claimed and played in every leading musical center in Germany—a decidedly different reception from those of the other three. This work will be found upon Victor discs Nos. 6886 to 6890.

### String Quartet of Debussy

WITH THE recent issue of Debussy's "String Quartet," Columbia reached Set No. 100 in their album series of master discs. This Quartet belongs to the second period of the master's creative genius, having been composed in his thirtieth year. It is a work of great sonorities and one in which the total resources of each instrument are visibly exploited. The quartet is quite apart from the chamber style of the Beethoven Quartets, wherein the sonata form defines the peak of perfection and equal delineation by the various instruments was carefully sought after.

Debussy creates color and builds his sonorities until the music seems as though it were being played by a chamber orchestra rather than by the usual four instruments of a quartet. Again and again one hears the second violin or the viola sounding like a clarinet or oboe, and often the cello tone is reminiscent of a horn. The illusion of a miniature orchestra is absolutely complete. The Lener Quartet of Budapest have interpreted this work with an instrumental virtuosity which is most effective, and the recording is usually full and resonant. Perhaps the best playing is in the reproduction of the slow movement, wherein the composer's mystic touch of beauty is recreated with rare appreciative regard.

### Piano Concertos

THREE PIANO concertos recently engaged our attention for their artistic interpretations and their excellent recordings. These were Chopin's "Concerto in E Minor," Opus 11, Liszt's "Concerto in E Flat," Opus 22, and Schumann's "Concerto in A Minor," Opus 54.

Chopin's "Concerto in E Minor" was written in 1831, when the composer was only twenty-one, yet already his exquisite melodic genius was fully in evidence. Chopin never acquired fame for orchestral writing; his creative gift expressed itself through the piano. He was a pianist, and it is not surprising that his piano piano concerto, but since a concerto is primarily intended to display the skills of a solo performer and since the piano part of this one is full of emotional ex-

(Continued on page 311)

## THE ETUDE

# The Cardinal Principles of Weight Playing

By CLARENCE G. HAMILTON

WHAT IS meant by "weight playing"? In answer, perhaps I can do no better than quote the definition given by Leroy B. Campbell in his book, *Relaxation in Piano Playing*. "Weight in piano playing is the use under control of the power (furnished by a falling body (the playing arm) instead of or in connection with the power secured by forcible muscular action." (I have added the words in italics.)

This definition recognizes two means of producing power by the player: (1) by active effort of the muscles, and (2) by passive fall of the arm or its component parts.

Such a passive movement evidently assumes that the player is relaxed and allowed to take its course, that the falling member has been suspended by some force which is suddenly withdrawn, where we come to the condition necessary for the employment of weight playing, which is the release from some sort of muscular tension.

### Principle I

WE ARE now prepared to state, as the first of our Cardinal Principles, the following: *Weight playing is produced by the sudden relaxation of a part or the whole of the arm and hand.*

Examining the various members which we are thus treated, we find that they are four in number: The fingers (collectively), hand, forearm and full arm. These are, indeed, like four distinct instruments, all of which are under the control of a single player who may use them individually or in combination.

To appreciate the possibilities of relaxing each of these members, sit before a table so that the finger tips rest on its top and the upper side of hand and arm are at a level, straight line. Now raise each finger in turn as high as possible and suddenly relax it so that it falls loosely.

On the side view, the hand, forearm and full arm are at a level, straight line. There will be a slight hump as it hits the table top, but the force of the falling finger is evidently negligible as to its playing results.

Next pull the hand back from the wrist as far as possible and let it fall. The hand is now much more evident, involving enough power to drive down a piano key.

Now, holding forearm and hand firmly together, raise them to a vertical position and then relax. The fingers now hit the table with a resounding thump, which, if applied to the piano, produces a loud tone.

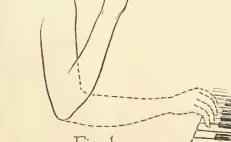


Fig 1

Now sit back from the table, resting your hands loosely in your lap. With upper arm, forearm and hand held firmly together, pull up the whole combination, by shrugging up the shoulders (the joints are not to be able, probably four or five inches). Hold the arm thus suspended

for a moment, and then release it. The resulting forcible descent into the lap will show the importance of this kind of weight touch.

### Principle II

AS OUR second Cardinal Principle, let us consider the following: *The effectiveness of weight playing will depend (1) on the amount of weight that is released.*

In the above experiments we have found that the power generated by relaxing the muscles of the arm and hand varies from the negligible thrust of the fingers alone to the powerful descent of the entire arm. Here let us observe that the same member may generate different degrees of power according as it is liberated wholly or only partially. Then relaxation is indicated in the definition by the words "under control of the power." Relaxation, therefore, may be complete or partial. In the former case complete or partial, in the latter, part of this force is held back.

Accordingly the player must cultivate what Mr. Campbell calls *Relaxation Control* or the accurate mental gauge of just how far relaxation is to be carried. Imperfect relaxation consciousness results in that lack of control of weight which is so contrary to intelligent playing.

Most pianists, for instance, realize the importance of a relaxed wrist and imagine that they have succeeded in obtaining one. They find their hands getting tired during the performance of Albinetti's *Night*, "I find my hands getting tired during the performance of Albinetti's *Night*," writes a composer perfectly relaxed." Examine my wrist, Madam, but you decide yourself in the matter. For your wrists are relaxed only minutely, and your arms, while the fingers in turn as high as possible and suddenly relax it so that it falls loosely.

Ask a player to relax the wrist of his right hand and then to hold the hand, lightly changing loosely from the wrist, a few inches above the piano keys. Then let him gradually lower the hand until the fingers sink into the keys. Ten to one just as the fingers sink into the keys, the hand will rise a little, showing imperfect wrist relaxation.

I cannot urge too strongly the importance of acquiring the habit of relaxing one's muscles called upon in playing. If every player, indeed, should spend two or three minutes of his daily practice time in merely allowing his hands to hang loosely from the wrists his command of the keyboard would be immensely increased.

Having secured such complete relaxation, one may readily learn to hold in reserve any desired degree of firmness. Thus, in allowing the hand to drop on to the table top, one may lessen the thrust of the fingers, or will by making the relaxation only partial.

### Principle III

THE EFFECTIVENESS of weight playing will depend (2) on the direction in which the weight is released.

This principle is well illustrated when one drives in a nail. A hit directly on its head is evidently worth several sideways blows. So, if the arm weight descends straight down into the key, the maximum of force results.

Suspend your hand an inch or two over the keys, so that it hangs down from the wrist as nearly perpendicular as possible.



Fig 2

Now suddenly release the arm weight, allowing the middle finger to descend into its key. So considerable is the force of the blow that one has to hold back a portion of the weight, lest he break either the string or his own finger! Repeat the experiment several times, slanting the hand towards you more and more. With the same amount of relaxation the force of the blow gradually lessens, until, when the hand starts from the level or below it, the tone is decidedly softer than at first. From this demonstration we may conclude that, in using the weight touch, a more powerful tone is obtainable when the wrist is held high than when it is held low. No doubt, much of the brilliancy of Liszt's playing was due to the proverbial high position of his wrist.

In tone production, moreover, we must take into account not only the forward-and-back movements of the hand and arm but also their sideways motions.

Holding the wrist high, as in the foregoing illustration, press down a key with the third finger, keeping the weight centered on it just as though you were standing on one foot. The result is that the center of gravity of the hand and arm is focused directly upon the key.

Now sound the next key with the fourth finger, transferring the center of gravity to it by moving the hand and arm slightly sideways. Now sound a key with the second finger simultaneously throwing the hand over it to the left. When the arm weight is transferred from one key to another in this manner the maximum of weight rests upon each in turn. Any undue sideways motion of the hand then upsets the center of gravity and weakens the pressure—just as, when you are standing on one foot, a sideways bend in either direction makes you topple over.

This focusing of the weight upon individual chords, this real aim of the vital keys is the real aim of what is so-called "forearm rotation" which makes it possible, by twisting the forearm to the

right or left, to concentrate the weight upon whatever key is to be sounded.



Fig 3

Rotation to right

right or left, to concentrate the weight upon whatever key is to be sounded.

Rotation to left

From what has been said above, the force derived from rotation is increased by a high wrist.

### Principle IV

HERE we are brought into contact with another Cardinal Principle, suggested by the addition made to Mr. Campbell's definition, namely: *Weight in playing may supplement or cooperate with active muscular effort.*

For instance: In the rotation movements of the hand, the mere throw of the forearm from side to side by the forearm is sufficient to produce a considerable amount of force. If to this, however, the partial or entire weight of the arm be added, there will be a corresponding augmentation of the force, and the loudness of the tone will increase in proportion. Other such instances will be noted later on.

### Principle V

WE HAVE seen that weight has very little part in the pure musical touch, greater consequence, so that we may say: *In the hand touch, the weight of the hand and arm are important factors.*

By the hand touch we mean that the keys are struck by throwing the hand into them, individual tones being produced by the impact of the proper fingers. In this touch the hand is kept perfectly free as the wrist so that the throw is accomplished by a quick upward jerk of the forearm, just as one shakes water off of the ends of one's fingers.

To the force of this throw is evidently added the weight of the hand itself, which is by no means negligible. In this case, however, the weight of the forearm is merely a downward motion of the hand is abruptly stopped by contact with the keys, the wrist has a decided tendency to spring up to the right. Next sound a key with the second finger simultaneously throwing the hand over it to the left. When the arm weight is transferred from one key to another in this manner the maximum of weight rests upon each in turn. Any undue sideways motion of the hand then upsets the center of gravity and weakens the pressure—just as, when you are standing on one foot, a sideways bend in either direction makes you topple over.

This focusing of the weight upon individual chords, this real aim of the vital keys is the real aim of what is so-called "forearm rotation" which makes it possible, by twisting the forearm to the

right or left, to concentrate the weight upon whatever key is to be sounded.

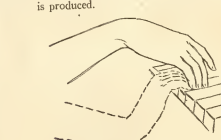


Fig 4

Rotation to right

right or left, to concentrate the weight upon whatever key is to be sounded.

Rotation to left

Up and down arm



No great degree of force is thus normally generated; but the resulting tone is full, rich and well adapted to the sustained and legato style since there is a decided tendency for the finger to continue clinging to the key. Often this tone is employed to start a phrase which is continued by the hand touch, with a gradually rising wrist, as in these instances:



## Principle VII

**I**N THE full-arm touch the player is given the maximum control over the gradations of tone, by the proper regulation of the arm weight. This touch employs the entire arm, with its members—upper arm, forearm, hand and fingers—linked firmly, but not stiffly, together, the whole raised solely by the shoulder muscles. With arm and hand in playing position, shrug up the shoulder as high as possible, thus raising the fingers two or three inches above the keys. Now suddenly relax, so that the fingers attack the keys with considerable force, producing a heavy tone.

Let us observe, however, that the shoulder muscle may be made to relax as little or as much as possible, so that the strength of tone may be infinitely modified at the will of the executant. Such modifications are made under the control of the powerful shoulder muscle, which, by accurately gauging the speed with which the key descends, may make the finest distinctions between the total shades of tone. Hence this touch is especially valuable for the expression of melodies where such distinctions are of paramount importance.

## Principle VIII

**W**EIGHT playing of any kind implies previous support of the playing member or members. Our enthusiasm for the important factor of relaxation should not blind us to the fact that piano playing, nevertheless demands almost continually active use of the muscles. Merely to rest the fingers on the keys, for instance, one must keep the forearm continually lifted by means of the large biceps muscle of the upper arm. We have seen, too, that, in the full-arm touch, the shoulder must be raised and the wrist must be firm before relaxation occurs.

Also, the finger tendons are kept almost continually in action, the amount of finger curvature being strictly regulated. For a crisp, decisive touch, for instance, the wrist is curved but well pronounced, while, for a cantabile melody expressed by the full-arm touch, the fingers may be

curved only slightly, so that they press rather than drive down the keys.

## Principle IX

**T**HE APPLICATION of weight should cease or be minimized as soon as the desired tone is produced. In the case of a staccato tone this direction would be hardly necessary, since an immediate removal of the weight is assumed. But, when a tone is to be sustained, any undue pressure exerted on the key is not only wasted but has a tendency as well to render the touch stiff and clumsy.

In the ordinary playing position the shoulder and wrist muscles are kept relaxed. The fingers, under control though not stiff, are in contact with the upper surface of the keys, and the forearm is constantly held horizontal by the muscle of the upper arm. When a note is played staccato this position is immediately resumed. But if the tone is to be sustained just enough pressure should be retained on the key to keep it firmly down. In the full-arm touch, for example, the instant the tone is heard the wrist should relax completely and the key should be held down without any undue pressure on the keybed.

To realize this condition, press the key down, momentarily stiffening the wrist in doing so, and immediately afterward raise the lower arm, so that the weight which it will go in either direction, meanwhile keeping the key down securely. Thus the weight retained on the key is reduced to the amount required for sustaining the tone.

Weight playing is not by any means a modern invention, for consciously or unconsciously it was undoubtedly employed by even the earliest pianists. Certainly Liszt, Schumann, Chopin and their hosts of followers made continual and effective use of it. But it is only in recent times that this application of weight to various stances has been studied systematically. In the nine Cardinal Principles enunciated herein an endeavor has been made to show how this factor may be practically applied to the different kinds of touch, and, more particularly, how its judicious use may save the player from much tiring and, often, conflicting muscular effort.

## SELF-TEST QUESTIONS ON MR. HAMILTON'S ARTICLE

1. How may the importance of shoulder play be illustrated?
2. Define "relaxation consciousness."
3. How may active muscular effort be made to cooperate with weight playing?
4. What, probably, are the secrets of Lieft's brilliant playing?
5. How does arm weight figure in the hand touch?

## Leading Pupils to Practice

By GEORGE BROWNSON

When a pupil says he dislikes a scale, arpeggio or technical study and will not practice it, the teacher's first reaction is to exclaim, "You must!" But she refrains, knowing this only makes the pupil rebel inwardly, if not outwardly. The child who studies is practiced well if it is practiced unwillingly.

To combat this attitude the teacher should give the pupil a piece with an attractive title but not containing the required technical problem. The child will try harder to play scales smoothly if the beauty of a piece is dependent upon its scale passages being rendered so. This is like giving a little fruit juice with medicine.

When it becomes absolutely necessary for a pupil to play some necessary study he dislikes, it may be presented along with an even more distasteful one. The teacher then offers the child a choice between the two (omitting any statement of "You must!"). He will, of course, choose the one the teacher has planned for him and, consoled with the thought of having picked out the less unpleasant one, will practice with more enthusiasm.

The pupil may be further encouraged by being allowed to make out a list of pieces he would like to learn. Then, when his studies have been well given for a certain length of time, he may be given one of these pieces.

I HAD an ordinary spring scales before me, the kind that has a round dial with a needle that registers up to twenty-four pounds and is much used in kitchens. Through curiosity, I struck its little flat platform with a strong down-arm touch just as I would if playing a heavy chord at the piano. The needle flew around the dial and registered at twenty-two pounds which would have been *fff*. I tried an up-arm staccato at *ff* and registered nineteen pounds. A down-hand on an up-hand elastic staccato fifteen pounds.

My interest was more keenly aroused, however, when I sat down with my hand and fingers in correct playing position, just as though I were going to play the piano. My arm, at the wrist, supported about one-half of my relaxed hand. Of course the other half of the hand was supported by the platform of the scales through the curved fingers. I strove for as absolute a relaxation in the hand as possible while keeping it in position. I found that the part of the hand weight carried by the scales was exactly eight ounces, a half pound. The hand felt easy and comfortable and I found if I transferred the weight to only one finger, the same pleasant feeling of relaxation was experienced.

If I pressed, thus making the needle register more than eight ounces, I could feel a tightening; if I took all the weight off the scales by sustaining all of the hand weight from the arm through the wrist, I could feel a loosening. This tightening is the worst enemy of legato and speed in legato.

With my hand again in position, relaxed, with the scale registering eight ounces, I raised my right finger fairly high and struck. The scales registered four pounds, and I calculated *mf*. By playing the five finger exercise up and down, I found I could register a half stroke about four pounds. If, between strokes, the

needle went back to zero instead of eight ounces, I knew I had broken my legato. I tried with greater speed and soon was able to make the needle go to four pounds at each stroke and come back no further than eight ounces between strokes. In this way I realized I had the perfect technique of legato in scale and arpeggio playing.

If the hand was not perfectly relaxed at the wrist, with one half of its dead weight carried by the arm and the other half by the finger-tip that had played and was resting upon the platform, then the needle would spring back to zero thus showing a break in the legato. There would also be a tightening that would cripple both speed and clearness of execution. When the hand was perfectly relaxed, its outer weight of eight ounces was carried from the finger-tip that had just struck to the next finger to strike, and thus was continuously transferred to the platform of the scales.

Trying the experiment at the piano, I transferred the outer weight of the relaxed hand from the finger that had played and was resting upon the depressed key to the next finger to strike and rest. The result was not only satisfactory; it was ideal! It gave almost twice as much in scale and arpeggio passages in legato.

Returning to the scales in the kitchen, I found in playing the five-finger exercise rapidly that I must not raise my fingers high in preparation, else the needle would go back to zero between touches, thus showing a break in the legato, or non-legato playing. In faster legato, then, we have a first-hand demonstration why the fingers must be held very close to the keys in attacking.

I also found a finger elastic staccato touch registered about nine pounds at *f*. The middle finger staccato brought five pounds. The light finger staccato three pounds. A heavy stroke from the raised finger followed with arm pressure from the triceps brought eight pounds.

## Special Lessons

By GLADYS M. STEIN

MAKING each lesson different from the others is one way of keeping the pupil interested in his work. Sometimes the order of the studies is changed and sometimes there is given what is called "special lessons." The week preceding these lessons is an announcement similar to the following planned to the studio bulletin-board:

FINGERING WEEK  
September 18 to 23

During the week an accurate count is kept of all mistakes in fingering made by each pupil at his or her lesson. The pupil with the least mistakes is given a prize as a reward. The children are proud to receive their cards which are given to them at the studio.

One special lesson is given each month. When two "special weeks" of the same type are announced in consecutive months the improvement made in the second lesson is surprising.

These special lessons range from fingering to rhythm, pedaling and correct notes.

## The Repertoire Game

By ALFRED J. TULL

A good way to encourage the children to memorize is to play the "Repertoire Game." Find a blank sheet in the study or note book and write a list of pieces studied, as well as current assignments. Next impress the pupil with the necessity of having a large repertoire to call upon at an instant's notice, and place a gold star opposite every piece learned perfectly from memory.

Every evening engaging in high school band work I have advised parents to start their children on the piano or violin as a preparatory instrument. Consequently many boys who apply for positions in the band have already acquired some good foundational training through study of the piano.

"It is one of the incredible ills of musical criticism, to a great extent of all criticism, that it seems unable or unwilling to exalt one great artist save at the expense of another."—CECIL GRAY.

DEPARTMENT OF  
BANDS AND ORCHESTRAS

Conducted Monthly By

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

The French Horn in the High  
School Band

By PAUL E. MORRISON

President Illinois School Board Association

## PART I

is that playing the French horn is less irritating to the throat than playing a bass horn.

## Teeth and Lips

**W**HAT KIND of teeth and lips should the prospective horn player have? Here I think you will get a surprise and, I hope, some encouragement. All bandmen and teachers are familiar with the general mouth, teeth and lip conditions which prompts one to advise one instrument rather than another—thick lips to the larger cupped instrument, thin lips to the smaller cupped instrument or woodwind, uneven teeth to the larger cupped instrument or woodwind, projecting upper teeth to the tuba or woodwind. I, myself, have a rather extreme case of protruding upper teeth and could have played a tuba, baritone or trombone but not a cornet. Imagine my surprise to learn that the projecting teeth I could not interfere with my playing the French horn! Neither do thick lips interfere.

## The Embouchure

**T**HERE IS, of course, a considerable difference of opinion as to the exact place for the mouthpiece to be placed on the lips. If you are using a former cornet player in the horn section it is advisable to let him use the same embouchure that he did on the cornet, that is, if he expects to return to the cornet sooner or later. But if you are starting a boy on his career as a horn player it is best to have him begin with the best French horn embouchure. A French horn instruction book which I have at hand says, "The mouthpiece is placed on the lips as nearly as possible in the center of the mouth, about two-thirds of the mouthpiece on the upper and one-third on the under lip." This, of course, does not seem to be any different from the general directions for locating the embouchure of any of the mouthpieces. However, it is a fact that nearly all professional French horn players place the lower edge of the mouthpiece on the middle of the red part of the lower lip. In fact, nearly every "old timer" has a mouthpiece with a lower lip, almost sharp, edge which rests in a practically permanent depression on the lower lip. At least, the thin edge of the mouthpiece makes it possible for the

horn player to place his mouthpiece with a steady where he should go. This being the case, it is easy to see that considerably more than two-thirds of the mouthpiece, particularly in the case of projecting teeth, will be resting on the upper lip. In any case the upper teeth do the business, which makes it possible and practical for a boy who has projecting upper teeth to play the horn successfully.

I understand that Eric Hauser, one of the foremost horn players in New York, has a slightly protruding lower jaw which accounts for the fact that he beds his mouthpiece in his lower lip.

## Shape of the Mouthpiece

**A**S TO THE shape of the mouthpiece, it is necessary to be rather general. The more recent and better type of mouthpiece is cup-shaped. A deep mouthpiece secures better tone quality. A shallow one enables the player to reach the higher notes but at a sacrifice of quality in the lower notes. In general the first and third horn players in a band should use slightly smaller mouthpieces and the second and fourth slightly larger, although there is no rule for this. Eric Hauser in his "Foundation to French Horn Playing" says: "The choice of a suitable mouthpiece is very important, yet there is no infallible rule for selecting one. The old method was to give a mouthpiece with a narrow bore and narrow rim to students with thin lips, and a mouthpiece with wide bore and a wide rim to those having thick lips. There was a misplaced theory that a very small mouthpiece was conducive to efficiency in playing high notes with the least effort, while a large one was best suited for low notes. This theory is not true to fact."

"There are horn players who use large mouthpieces and still have a very high range, and there are those who use small mouthpieces and have no security in producing powerful low tones. The student must be guided in his selection by the process of elimination, disregarding those who he is certain do not fit his lips and which do not permit him to perform with ease. Since the player with a medium-sized mouthpiece with a slightly rounded rim."

Many old horn players who are accustomed to playing from almost any horn to the F or B flat horn use the *so-fak* system when the key is known, enables one to strike any tone without harmonic disturbance. However, the best substitute to *soffleggio* is a consciousness of intervals developed through practice of arpeggios in various keys.

In addition to the above, the correct tone is secured with much more certainty if it is properly made by the lips before it is produced in the horn. The French horn

player from the band. At first I had him use a small bore mouthpiece with his own cornet mouthpiece. Later I selected a back-wide-rimmed French horn mouthpiece, the same size as that of the cornet mouthpiece. And now I have him doing it. Although I did this in an emergency, it is something I would advise one to avoid if possible. I do not yet know whether this boy will take up the F horn or continue with the cornet. He cannot do both successfully. In this case I did not change the position of the mouthpiece as I would if I were sure of his playing the horn permanently.

In the eight different Bach mouthpieces for French horn, numbers ten and sixteen are wide-rimmed and would be useful in such a case as I have mentioned. In no ordinary case would I think it wise to use a wide-rimmed one. It is not possible to specify the exact type of mouthpiece it would be best for the individual to use. The final test, after one has brought into play one's best judgment, is to use the mouthpieces. Out of a selection of well-known mouthpieces, I picked one which seemed to be the best for my purpose—the right size, the right width of rim, the right angle, the right width of the lip, the right way my lip came across, and I discovered that the inner edge was just a little sharper than I had realized. So I had to discard it for a similar mouthpiece with an edge not so sharp.

## Making the Tone

**S**INCE THERE are so many open tones on the French horn and since the same tone may be made in several different ways it is hard for the beginner, and often for the experienced player, to get the tone that is wanted. The player who has a good, natural embouchure and a good ear will "get by" in most cases, but often in the critical situations he will fail miserably. It takes something more than this to be a sure and certain player. Such cases are holding the first chairs in the large concert organizations. Other players below the first chair may have a more beautiful tone but the element of sureness is what the director must have. This sureness should be developed or increased even in the individual who may have a more beautiful tone. For this I shall emphasize the point already made—that a singer, violinist or piano player should be chosen as a prospective horn player.

The singer is used to hearing his tone before he strikes it. This is what the horn player has to do. To a certain extent this is true of the violinist although he usually knows where to put his finger and his hearing corrects the pitch, should it be the least bit sharp or flat. The piano player is accustomed to a harmonic combination of tones, and therefore he places his hand with relative accuracy. With this to start with, he should develop the ability to read intervals mentally.

Many old horn players who are accustomed to playing from almost any horn to the F or B flat horn use the *so-fak* system when the key is known, enables one to strike any tone without harmonic disturbance. However, the best substitute to *soffleggio* is a consciousness of intervals developed through practice of arpeggios in various keys.

In addition to the above, the correct tone is secured with much more certainty if it is properly made by the lips before it is produced in the horn. The French horn

(Continued on page 303)



THE BIG "BULL" FIDDLE









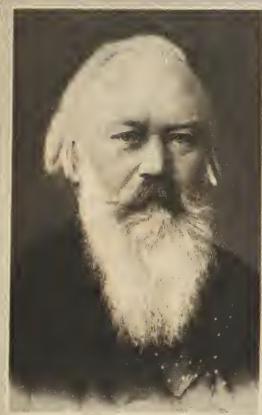


Series  
No. 2

# THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

SHORT BIOGRAPHICAL SKETCHES TO ACCOMPANY THESE PORTRAITS ARE GIVEN ON REVERSE

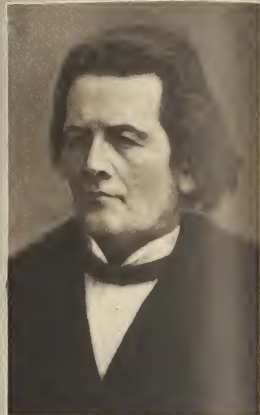
SUPPLEMENT TO THE ETUDE—APRIL 1929



JOHANNES BRAHMS



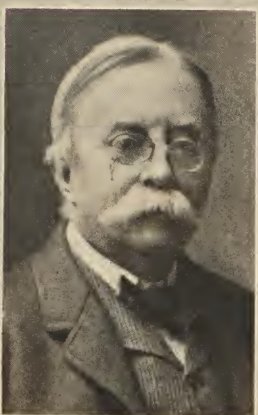
JENNY LIND



ANTON RUBINSTEIN



FRANZ SCHREKER



WILLIAM MASON



FRITZ KREISLER

Wide World  
Photo (c)

Underwood  
Photo (c)

A very telling Song without Words. Grade 4.

## ABSENCE

PERCY ELLIOTT

Andante quasi lento M. M.  $\text{♩} = 108$

*mp con espress.*

Poco più mosso

*cres. - cen. - do*

*Ped. simile*

*poco accel. - er. - an. - do*

*molto rall.*

*tem.*

*poco agitato rubato dim. e molto rallentando*

*a tempo e dolce*

*tem.*

*Last time to*

Più mosso e più animato

*colla parte rall. dim.*

*mf poco rubato*

*molto dim. e rall.*

Più lento

*mp*

*rall. en-tan-do*

Quasi lento espressivo

CODA

*molto rall. a tempo*

*dim. al fine*

*a tempo*

*Fine*



## SONATA PER IL CEMBALO

ANTONIO SACCHINI  
1734-1786

ANTONIO SACCHINI was born in 1734 at Pozzuoli, near Naples and died in Paris in 1786. Although the greater part of his musical activities were devoted to opera, he wrote some Oratorios and Chamber Music. He always preserved an elevated and lofty style, often bringing Mozart to mind; as the Sonata which we here publish clearly demonstrates, although written long before a Mozartian style could ever have existed.

A rare Classical Revival made especially for The Etude by the American Italian Master G. Francesco Malipiero.

Allegro M. M. ♩ = 126



Musical score for page 284 of 'The Etude'. The score is written for piano in B-flat major (two flats) and 4/4 time. It consists of eight systems of staves. The first system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melody and accompaniment. The third system features a more complex texture with multiple voices in both staves. The fourth system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fifth system continues the melody and accompaniment. The sixth system features a more complex texture with multiple voices in both staves. The seventh system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The eighth system continues the melody and accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte) and *p* (piano).

Musical score for page 285 of 'The Etude'. The score is written for piano in B-flat major (two flats) and 4/4 time. It consists of eight systems of staves. The first system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melody and accompaniment. The third system features a more complex texture with multiple voices in both staves. The fourth system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fifth system continues the melody and accompaniment. The sixth system features a more complex texture with multiple voices in both staves. The seventh system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The eighth system continues the melody and accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte) and *p* (piano).



## ETUDE LAMENTOSO

## Presto

*THE ETUDE*  
FELIX MENDELSSOHN  
Op. 104, No. 1

**Presto**

*legato*

*l.h.* *r.h.* *l.h.*

*Ped. simile*

*cresc.*

*dimin.*

*cresc.*

\*Play E<sub>4</sub> with the Right Hand, then continue Trill with the Left Hand.

THE ETUDE

ARTHUR COSS

*cresc.*

*f*

*ff*



A fine instrumental lyric,  
by the great song writer, Grade 5

# UNE PAGE D'AMOUR

THE ETUDE  
ALEXANDER von FIELTZ,  
Op. 22, No. 1

Moderato appassionato M.M. ♩ = 72

In Viennese style, Grade 3

# SPRING ZEPHYRS

HANS PROTIWINSKY

Grazioso M.M. ♩ = 132

TRIO

\* From here go back to the beginning and play to *Fine*; then play *Trio*  
Copyright 1928 by Theodore Presser Co.

International Copyright secured

## OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

### BE STILL

BENJAMIN S. FERRALL

ALFRED WOOLER

Con espress. *mp*  
Be still, my soul, for God would speak to thee, And

*mf* *poco rit.* *a tempo* *cresc.* *mf*  
teach thee words of wis-dom thou should'st know; A - las, too oft-en hast thou spur'd His voice And closed thine eyes to vis-ions

*poco rit.* *a tempo* *cresc.* *mf*  
He would show. Let anx-i-ous thought of world-ly hon-or cease, Let love of gain be driv-en from thine heart; These

*poco rit.* *a tempo* *cresc.* *mf*  
qui-et et mo-ments bring the tru-est joys, The thought-ful stu-dent win the rar-est prize; So

*mf* *1st time only* *a tempo* *mp*  
can - not help thee on the up-ward way, Nor keep from out thy soul sins fier-y dart. Be

*mf* *rit.* *a tempo* *poco rit.*  
God, from out the qui-et of our souls, Will

*mf* *cresc.* *mf*  
calm, and let the One who know-eth all Im-part the se-cret that will give thee peace, And help in mak-ing

*mp* *cresc.* *mf*  
clear-er day by day How bur-dened, anx-i-ous spir-its find re-lease. Life's kin-dle as-pir-a-tions for the skies.

*poco rit.* *1st time only* *frall.* *poco rit.* *D.S.* *frall.* *ff*  
clear-er day by day How bur-dened, anx-i-ous spir-its find re-lease. Life's kin-dle as-pir-a-tions for the skies.

Copyright 1926 by Theodore Presser Co.  
Other Music Sections in this issue on pages 253, 281, 321

British Copyright secured



# SPRING FOLLY

THE ETUDE  
FRANCESCO B. DE LEONE

**Allegretto Vivace** *ben pronunziato mp con gaiezza*

Oh! why was I so care-less on that fair A - pril

*f scherzando*

day When my heart's door blew o - pen and you came in to play? The

*allarg. pochino* *allarg*

win - ter had been lone - ly; My heart was hard and bare, And I had grown im -

*allarg. col canto* *allarg.*

*ten. dolceiss. molto rit.* *mf a tempo*

pat - ient To breathe a change of air. Then you with - out my bid - ding, Flew

*ten. dolceiss. molto rit.* *a tempo*

in with sau - cy grace, And like the first blue - bird of spring calm - ly u - surped the

*cresc.* *f* *allarg. e dim.*

*cresc.* *allarg. e dim.*

*rit.* *mp a tempo* *allarg. pochino* *allarg.*

place. I had no wish for lov - ing! I had no time for play! But you have grown a

*rit.* *mp a tempo* *allarg.*

## THE ETUDE

*rit.* *a tempo* *incalz.* *allarg.* *a tempo*

part of me Since that fair A - pril day! Oh! why was I so care - less on that fair A - pril

*rit.* *ten.* *a tempo* *incalz.* *a tempo*

**Presto**

*ff sparklingly presto* *ff* *ff*

# MOONLIGHT ON THE LAKE

J. CHRISTOPHER MARKS

A slow movement in the true organ style

Andante tranquillo M.M. ♩ = 72

**Manual**

*mf* *cresc.* *p* *cresc.*

**Pedal**

*a tempo* *rit.* *dim.* *mf* *cresc. e accel.* *rit.*

*a tempo* *rit.* *Fine* *a tempo* *dim.* *p* *mf*

*cresc.* *dim.* *rit.* *molto rit.* *D. C.*



# LA COQUETTE (SILHOUETTE)

Arr. by PRESTON WARE OREM

SECONDO

THE ETUDE

A. ARENSKY

*Allegretto (tempo rubato)*  
*p con grazia*

*a tempo*  
*rit.*

*f*

*pp*

*Tempo I.*  
*cresc.*  
*f rit.*  
*pp*

*pp*  
*f (Cadenza)*  
*f*

THE ETUDE

# LA COQUETTE SILHOUETTE

Arr. by PRESTON WARE OREM

PRIMO

A. ARENSKY

*Allegretto (tempo rubato)*  
*mf*

*rit.*  
*a tempo*

*f*

*pp*

*Tempo I.*  
*un poco meno mosso*  
*cresc.*  
*f rit.*  
*pp*

*cadenza*  
*p*  
*f*



## SECONDO

## THE ETUDE

Musical score for 'THE ETUDE' (Secondo part). The score is written for piano and features a variety of dynamics including *mf*, *mp*, *pp*, *p*, *resac*, *rit.*, and *a tempo*. The tempo is marked *a tempo* in the middle section. The score consists of two systems of music, each with a treble and bass staff.

## THE JOLLY COWBOY AND THE INDIAN

A jolly bit of characteristic writing.

Allegro giocoso M. M.  $\text{♩} = 120$ 

## SECONDO

ARNOLD D. SCAMMELL

Musical score for 'THE JOLLY COWBOY AND THE INDIAN' (Secondo part). The score is written for piano and features a variety of dynamics including *mf*, *leggiere*, *Moderato*, *Fine*, *f*, *meno f*, *dim.*, *calando*, and *D. C.*. The tempo is marked *Moderato* in the middle section. The score consists of two systems of music, each with a treble and bass staff.

## THE ETUDE

## PRIMO

Musical score for 'THE ETUDE' (Primo part). The score is written for piano and features a variety of dynamics including *mf*, *mp*, *pp*, *resac*, *rit.*, *a tempo*, *f*, *p*, *rit. 3*, and *a tempo*. The tempo is marked *a tempo* in the middle section. The score consists of two systems of music, each with a treble and bass staff.

## THE JOLLY COWBOY AND THE INDIAN

ARNOLD D. SCAMMELL

Allegro giocoso M. M.  $\text{♩} = 120$ 

## PRIMO

Musical score for 'THE JOLLY COWBOY AND THE INDIAN' (Primo part). The score is written for piano and features a variety of dynamics including *mf*, *leggiere*, *Moderato*, *Fine*, *f*, *meno f*, *dim.*, *calando*, and *D. C.*. The tempo is marked *Moderato* in the middle section. The score consists of two systems of music, each with a treble and bass staff.







# The SINGER'S ETUDE

Edited for April

By EMINENT SPECIALISTS

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

## Enunciation

By PERLEY DUNN ALDRICH

PROBABLY no reader of these lines has not heard the remark: "When I listen to a singer I like to hear the words." (Many a church singer obtains and retains a good church position because the enunciation is distinct, and good deacons who often supply the money for the music can tell whether the singer is singing "O for the Wings of a Dove" or "O for the Wings of a Duffer." Phonetically speaking there is not such a great difference, however much the sense may differ.)

Some singers enunciate distinctly almost naturally without giving the matter much thought, while others find it extremely difficult, either from some slight defect in the organs of speech or from a mental sluggishness that prevents them from giving the matter due attention. Distinct enunciation is, after all, a matter of using the *organs* of speech correctly and with a certain definiteness. This definiteness must be acquired as a pianist acquires agility of finger action by eliminating all unnecessary muscular action and training the necessary muscles to function accurately and swiftly. In the process of acquiring correct and distinct enunciation each consonant must be made with the muscles or organs intended for its formation and no others. Many singers use the jaw entirely too much in pronouncing the linguals, whereas only the tongue is needed. This makes the action so stiff and cumbersome that the consonants lack distinctness and are not easily understood.

Consonants are divided into groups according to the action that produces them and are then sub-divided into classes called vocal and unvocal. The difference between the two should be carefully noted by the student and carefully practiced. The unvocal consonant has no sound of its own, but it is necessary to precede the consonant explosion and which is necessary to its formation. The student should carefully note the difference as it appears in each group and practice carefully until it is perfectly mastered.

### Linguals

THE CONSONANTS that are made by a stroke of the tongue are called linguals: l, n, t, d, r. When these are spoken or sung with the vowel *oh* they result in *lo, no, to, do, ro*. If these consonants are correctly produced only the stroke of the tongue is necessary to make them perfectly. If the jaw is used at the same time the consonants are "thick" and lack the definiteness necessary to their perfect production. This stroke of the tongue must be sharp and decisive like the snapping of the fingers.

If the *lo, no, do* be spoken or sung, the tongue goes to the roof of the mouth confining the sound being made in the back of the mouth and then exploding it, as it were, into the open vowel. It is the definiteness and accuracy of this stroke (without sluggishness) that makes the consonant distinct. Furthermore, it must be produced without the stroke of the tongue. Others may be taken up.

The tongue must, indeed, be entirely independent of the jaw in its movement. For many people this is not easy. A hand mirror may be used to watch the movement of the jaw until the action becomes perfect and it is seen definitely that the tongue is acting with an independent movement and that the jaw "floats" so to say, while the tongue moves swiftly and accurately.

Each of the consonants, l, n, t, d and r, has a distinct individuality which must be carefully observed. Four of them are vocal consonants, although the *d* has very little sound. The *t* has no sound at all and is therefore an unvocal consonant. Otherwise it is quite like the *d*. This is easily seen if one says or sings (which is much better) the words *send* and *sent*. The sound of the *d* or *t* is absolutely necessary to the correct finish of the word.

### The Necessary Nasal

THE *N* is one of the few nasal sounds in the English language, and its nasal quality is absolutely necessary. To illustrate this one has only to sing all the syllables *my, nah, nee, no, noo*, with the fingers lightly touching the nose. It will be observed that, just before the tongue meets the consonant, the nose is vibrating with a nasal resonance which disappears instantly when the consonant is struck. If there is still a feeling of resonance in the nose when the *n* opens into succeeding vowel it makes the vowel nasal and should be eliminated at once. The *n* has a slight guttural vowel sound just previous to the tongue stroke. Otherwise it is exactly like the *t*. The *t* is the one unvocal consonant of this group, as may easily be seen by singing, on one note, *nah, tay, ter, to, too*, and then *dah, day, dee, doo*.

The *r* stands by itself, in a sense, and is one of the most difficult of our consonants for it needs to be rolled a little at the tip of the tongue. For some students this is almost impossible and for occasional ones quite impossible. This is probably because of some unusual formation of the tongue or the ligament under the tongue which prevents the facile action that is necessary. This should be gained facility in making the *r* the following words may be found useful:

train (TTR) rain	frank (FTR) rank
draw (DTR) rain	woman (WTR) roman
boy (BTR) ray	crave (CTR) rave

To practice these words the syllable in capital letters should be dwelt upon slightly before attacking the roll of the *r*. Then the tongue should try to roll the *r* swiftly and lightly—especially lightly. This should be done, first speaking and then singing upon some note that lies easy for the voice. If one word should be found easier than another it should be faithfully practiced with both the speaking and singing voice until it is fairly well conquered. Others may be taken up.

Support, for example, that the word *draw* should be found the easiest. Others like *drink, drive, dream, drive* and *drank* could be added. After a little practice the student will learn that hurrying does

not help. A little prolonging of the vowel helps at first, but the *r* must be attacked swiftly and deftly.

### Labials

THOSE consonants that are produced by the lips are termed labials. They are *m, p, b*.

By pronouncing these consonants with a vowel sound *ma, pa, bo*, one may observe that they are produced by the lips pressing together and then exploding with a slight movement of the lower jaw. The important thing is the clean cut explosion of the lips for, if the movement of the lips is sluggish, the consonant will not be definite. It will also be observed that the *m* and *b* are vocal consonants, requiring a sound before the consonant is struck. The *p* is unvocal and depends entirely on the explosion for its formation.

### Labio-Dentals

THE TWO consonants that are produced by the lower lip and the upper teeth are *f* and *v*.

These are produced by pressing the

lower lip against the upper teeth and then making the explosion.

The *v* is a vocal consonant and the *f* unvocal. This may easily be seen by pronouncing or singing the words *vocal* and *felt*. The two words are, phonetically, exactly alike except for the difference in the initial consonant.

### Gutturals

THE *G* AND *K* are made by tightly closing the throat and then exploding into the succeeding vowel sound. The *g* (*go*) has a sound like the *da* or *ba*, but the explosion of the sound is done with the back of the tongue and throat and is, therefore, a vocal consonant. The *k* (*ka*) is unvocal.

### Sibilants

THE FOLLOWING consonants are called sibilants: *s, z, sh, th* (vocal), *ch, j, g* (soft) and are made by blowing the breath over the teeth and then having it explode into the vowel sound. The *s, z* (vocal) *j*, and *g* (soft) are vocal consonants, while *s, th* (think) and *ch* are unvocal. Sometimes a lip can be remedied by calling into the nose. This is easily proven, for by touching the nose lightly with the fingers, the vibration can be felt as well as heard. When the explosion of the consonants occurs, this vibration must cease instantly and all the new vowel sound must be in the mouth. If some of the nasal quality is left the voice sounds nasal. This quality should be entirely eliminated from the voice as it is very disagreeable.

Examples: *Examples: nard, name, need, know, noon, mark, man, meat, mood, moon.*

### Nasal Consonants

IN ENGLISH three nasal consonants are needed: careful attention, *n, m* and *ng*.

Just before the *n* and *m* are exploded (Continued on page 299)

## Voice Production

By EDWIN HOLLAND

TO GET good production of tone and to get over breaks, the secret lies in a perfectly loose throat and jaw, correct lisom and lying flat in the mouth, and proper action of breath on the vocal cords. Ninety-nine out of every hundred pupils, in beginning to sing, contract the guttural or throaty tone; it is the vocal cords alone which are to be contracted.

As to quality, the cavities of the mouth and nostrils give resonance and brightness, the cavities between the back of the tongue and the pharynx give fulness, and the lips and mouth give color to the sounds. The broad *ah* as in *father*. Here the mouth tongue and lower lip should move as one in the act of smiling, for this tends to contract the throat muscles, and also, with the throat, places the larynx too high in the neck.

Ten to fifteen minutes at a time is enough for practice. This may be done three or four times a day. The pupil should have no tired sensation in the throat after a lesson. Pupils often fatigue the voice to such a degree that, instead of ad-

vancing themselves, they have to discontinue their practice for two or three weeks until the vocal cords regain their normal condition.

As to registers, the high soprano voice has no chest register, but other voices have three—chest, medium and head. Mezzo sopranos and altos have the greatest difficulty in passing the break. It is here at the middle *E*, *F*, or *G* that the pupil has to see that there is no contraction of the tube of the throat and no alteration of the position of the larynx. By earnest study in adopting a slight rounding of the vowel on the note "E" to *ay*, and allowing the larynx to fall slightly instead of rising, the break will in time be true. In vowel practice *a* and *e* are difficult on account of the usual tendency to place an *e* at the end of both. The same fault occurs in closing the jaw at the end of the word in such words as *may* and *th*. The tongue should lie down flat, *ah*, *o*, *u*, slightly raised in position to produce the second: *bent*, *not*; *bet*; *Mamma*, *not* *manama*.

When two consonants are of the same class, as in the word *bent*, the first consonant is not completed, as the organs are already in position to produce the second: *bent*, *not*; *bet*; *Mamma*, *not* *manama*.

For those whose enunciation is especially defective it is well to practice some of these words by making the consonants separately. The word *strange*, for example, may be said or sung, *s-l-range*.

When the two consonants are of the same class, as in the word *bent*, the first consonant is not completed, as the organs are already in position to produce the second: *bent*, *not*; *bet*; *Mamma*, *not* *manama*.

## No Time for Poker Faces

By E. A. B.

YOU REMEMBER that Shakespeare's Hamlet, in addressing the players previous to their performance before the king, directed them to "suit the action to the word." This phrase is worth noting, and for singers it is especially useful when transformed to read thus: "Suit the facial action to the words of the text." The countenance must be mobile, expressive, alive—and the moods and emotions of the words should picture themselves unfailingly and convincingly on the singer's face.

It is little less than absurd for a singer to try to project the meaning and spirit of a fine poem when his facial technic is inadequate or else entirely lacking. Put yourself in the position of the audience. How warmly would you respond to a singer who came out on the stage and sang "Bravins' Ständchen"—that charming and lifting serenade—with what could be described only as a "poker face"? Or how loudly would you applaud him, when looking like Napoleon after Waterloo, or like Hairbreadth Harry in the Sunday comics? Why, the delicate loveliness of the *Ständchen* vanishes mist-like as your

attention is helplessly riveted upon the singer's face!

Secondly, it is an established fact that the facial play has a definite part in determining the timbre (quality of tone) which you employ for a given song or portion of a song. Leon Melchisedek, the great Parisian baritone, was well aware of this, and in technical articles for French periodicals he often made mention of it. *How* such a thing is, so, no one knows; but over and over again it has been proven to be true. Therefore, to get the particular timbre in your voice which shall convey the desired emotion, adapt your countenance accordingly.

Incidentally, for remedying deficiencies and awkwardness in this matter, we would recommend the not very inspiring—but extremely effective—practice of confronting your mirror for about half an hour each day, and at that time making up every kind of face (and grimace) you can think of, descriptive of the complete emotional gamut. This will gradually put mobility into your countenance, with the result that your singing will grow steadily more colorful and varied and your audience more pleased to see you.

## Enunciation

(Continued from page 298)

Linguals L. N. T. D. R.  
laugh nard tar darn rah  
lane name term dem ray  
loose noon toom doom room  
loot moon toot doot room

Labials M. P. B.  
man parlor barn  
main pay bay  
maize meat boat  
moon pole boom  
moose poor boom

Labio-Dentals TH TH (vocal)  
thane tha  
farm varnish thane  
feal fain thame  
foam foeal thore  
fool foeal thore

Gutturals G. K. Q. Y and W  
garner calf quaff yara wah  
gay gale quell yale wake  
goe goal quail yield week  
goal coal quote yule woe  
goat goal quote yule woe

Sibilants S. Z, sh, th, ch, j, C (soft), X  
as ax short charm jar  
save same shame change jar  
saw saw shame change jar  
soon none shoal chose join  
soul soul shew chose Jew

### Double Consonants

WHEN TWO or three consonants appear together in one syllable usually both must receive their correct formation:

stories	blow	sand
trust	told	faute
employ	meant	drainade
steak	sent	strong
close	land	strange

For those whose enunciation is especially defective it is well to practice some of these words by making the consonants separately. The word *strange*, for example, may be said or sung, *s-l-range*.

When the two consonants are of the same class, as in the word *bent*, the first consonant is not completed, as the organs are already in position to produce the second: *bent*, *not*; *bet*; *Mamma*, *not* *manama*.

"It is our insatiable desire in beauty that first attracts us to music, and often it is the drills and preparations for future skills that come between us and the beauty in music and cause us to become discouraged and to give up the practice of the art."—KARL W. GERRKEN.



**THE Younger SET**  
**Travel Europe-ward via**  
**TOURIST THIRD CABIN**

Today they choose TOURIST Third Cabin—for they've found it lively—free of social duties—with many of the members of their own set there.

The pride they take in relating European experiences—the poise, the background it lends—make the annual trip an essential. It broadens their outlook on life immeasurably—it's a modern necessity. Traveling TOURIST Third Cabin via White Star, Red Star or Atlantic Transport Line is within the reach of every purse. Round-trips as low as \$184.50.

In our fleets you have a choice of such famous liners as the *Majestic*, the world's largest ship, *Olympic*, *Homeric*, *Belgenland*, *Lapland*, etc.—and two remarkable steamers, *Minnehaha* and *Minnesota*, that carry TOURIST Third Cabin passengers exclusively.

from \$102.50 ONE WAY

Accommodations are reserved exclusively for American vacationists—the sort of people you will enjoy traveling with.

**WHITE STAR LINE**  
**RED STAR LINE-ATLANTIC TRANSPORT LINE**  
INTERNATIONAL MERCANTILE MARINE COMPANY

Address Tourist Third Cabin Dept., No. 1 Broadway, New York, our offices elsewhere or authorized steamship agents.







# 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

## SUMMER MASTER SCHOOL

June 24 to August 3 (Six Weeks)

### SCHEDULE OF LESSONS

- 1st week—Preparatory for Screen playing
- 2nd week—Playing of weekly News features
- 3rd week—Short feature film and jazz
- 4th week—Short feature film, comedy and jazz
- 5th week—Long feature film and comedy
- 6th week—Long feature film, comedy, cartoon, scenic and effects; and playing of song slides.

Improvisation, modulation, arranging orchestral works for organ, harmonizing from violin and melody parts; dramatizing the picture musically; taking cues and playing from cue lists and playing with orchestra are given attention in the course. Various types of playing jazz, ballads, intermezzi, characteristic numbers, etc., will be thoroughly covered.

## FREE FELLOWSHIPS

Mr. Demorest and Mr. Parks have each consented to award Free Fellowships of two lessons weekly, each of thirty minutes, to the students who, after an open competitive examination, are found to possess the greatest gift for playing organ. Free Fellowship application blanks on request.

FALL SESSION OPENS SEPTEMBER 9  
COMPLETE SUMMER OR WINTER CATALOG ON REQUEST  
SPRING TERM NOW OPEN FOR ORGAN STUDY

## STUDENT DORMITORIES

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

# MUSICAL COLLEGE

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

A UNIVERSITY OF MUSIC  
ACKNOWLEDGED Vice-President  
HERBERT WITHERSPON, President  
ROBERT GANZ, Vice-President  
CARL D. KINSEY, Manager  
Established 1867

## ORGAN AND CHOIR QUESTIONS ANSWERED

By HENRY S. FAY

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 pseudonyms given, will be published.

**Q.** In a small church where I play there is a two-manual organ. When the organ is left in use, should the swell shutters be left open or shut? In the summer there are very many weather, the church being open to the public, and the organ is left open. In winter we have heat only on Sunday. I am told by friends of the church to leave them always open, but good organists have told me to keep them closed always.—J. E. L.

**A.** We would suggest that you ask the builders of the organ for advice, as they will be familiar with conditions. Under ordinary circumstances we recommend that the swell shutters be kept open when the organ is not in use, and we see no reason why this should not apply in your case. The reason for keeping swell shutters open is that the temperature in the swell box may be as nearly as possible the same as that of the unswelled portion of the organ.

**Q.** I have been studying the piano for a number of years and at present am playing eighth and sixth grade music. I have been thinking of studying theatre organ playing. Do you think this advisable? Is there any ability that the theatre organ player must have? Can you give me an idea as to how long it would take to complete a course in theatre organ playing? Which would be the more profitable, church and concert, or playing of theatre organ playing?—E. M. R.

**A.** On account of the wide range of music and so forth, we cannot predict the future for the theatre organ player. We can only advise you as to the advisability of entering the theatre. To complete a course in theatre organ playing would be more than a year, and you would have to give up your studies to the field you find most promising. The theatre organ player is a professional for you, and you must be prepared to play. We cannot say how long it will take to complete a theatre organ course. Much depends on the adaptability of the individual.

**Q.** How would you arrange a choir which consists of six sopranos, three alto, seven tenors and four basses? The choir is to be placed on the right or left? If the tenors are to be placed on the right, should the floor level of the audience. Should the piano be placed on the right or left? On the floor level with the audience?—M. B.

**A.** We do not state whether your seat should be on the right or left, but we do state that you should be on the right or left, depending on the arrangement of the choir. Assuming that you are on the right, we would suggest that you be on the right or left, depending on the arrangement of the choir. Assuming that you are on the right, we would suggest that you be on the right or left, depending on the arrangement of the choir.

**Q.** Will you kindly name a list of the best organ music for the different organs, such as the two-manual, three-manual, four-manual, five-manual, six-manual, seven-manual, eight-manual, nine-manual, ten-manual, eleven-manual, twelve-manual, thirteen-manual, fourteen-manual, fifteen-manual, sixteen-manual, seventeen-manual, eighteen-manual, nineteen-manual, twenty-manual, twenty-one-manual, twenty-two-manual, twenty-three-manual, twenty-four-manual, twenty-five-manual, twenty-six-manual, twenty-seven-manual, twenty-eight-manual, twenty-nine-manual, thirty-manual, thirty-one-manual, thirty-two-manual, thirty-three-manual, thirty-four-manual, thirty-five-manual, thirty-six-manual, thirty-seven-manual, thirty-eight-manual, thirty-nine-manual, forty-manual, forty-one-manual, forty-two-manual, forty-three-manual, forty-four-manual, forty-five-manual, forty-six-manual, forty-seven-manual, forty-eight-manual, forty-nine-manual, fifty-manual, fifty-one-manual, fifty-two-manual, fifty-three-manual, fifty-four-manual, fifty-five-manual, fifty-six-manual, fifty-seven-manual, fifty-eight-manual, fifty-nine-manual, sixty-manual, sixty-one-manual, sixty-two-manual, sixty-three-manual, sixty-four-manual, sixty-five-manual, sixty-six-manual, sixty-seven-manual, sixty-eight-manual, sixty-nine-manual, seventy-manual, seventy-one-manual, seventy-two-manual, seventy-three-manual, seventy-four-manual, seventy-five-manual, seventy-six-manual, seventy-seven-manual, seventy-eight-manual, seventy-nine-manual, eighty-manual, eighty-one-manual, eighty-two-manual, eighty-three-manual, eighty-four-manual, eighty-five-manual, eighty-six-manual, eighty-seven-manual, eighty-eight-manual, eighty-nine-manual, ninety-manual, ninety-one-manual, ninety-two-manual, ninety-three-manual, ninety-four-manual, ninety-five-manual, ninety-six-manual, ninety-seven-manual, ninety-eight-manual, ninety-nine-manual, one-hundred-manual, one-hundred-one-manual, one-hundred-two-manual, one-hundred-three-manual, one-hundred-four-manual, one-hundred-five-manual, one-hundred-six-manual, one-hundred-seven-manual, one-hundred-eight-manual, one-hundred-nine-manual, one-hundred-ten-manual, one-hundred-eleven-manual, one-hundred-twelve-manual, one-hundred-thirteen-manual, one-hundred-fourteen-manual, one-hundred-fifteen-manual, one-hundred-sixteen-manual, one-hundred-seventeen-manual, one-hundred-eighteen-manual, one-hundred-nineteen-manual, one-hundred-twenty-manual, one-hundred-twenty-one-manual, one-hundred-twenty-two-manual, one-hundred-twenty-three-manual, one-hundred-twenty-four-manual, one-hundred-twenty-five-manual, one-hundred-twenty-six-manual, one-hundred-twenty-seven-manual, one-hundred-twenty-eight-manual, one-hundred-twenty-nine-manual, one-hundred-thirty-manual, one-hundred-thirty-one-manual, one-hundred-thirty-two-manual, one-hundred-thirty-three-manual, one-hundred-thirty-four-manual, one-hundred-thirty-five-manual, one-hundred-thirty-six-manual, one-hundred-thirty-seven-manual, one-hundred-thirty-eight-manual, one-hundred-thirty-nine-manual, one-hundred-forty-manual, one-hundred-forty-one-manual, one-hundred-forty-two-manual, one-hundred-forty-three-manual, one-hundred-forty-four-manual, one-hundred-forty-five-manual, one-hundred-forty-six-manual, one-hundred-forty-seven-manual, one-hundred-forty-eight-manual, one-hundred-forty-nine-manual, one-hundred-fifty-manual, one-hundred-fifty-one-manual, one-hundred-fifty-two-manual, one-hundred-fifty-three-manual, one-hundred-fifty-four-manual, one-hundred-fifty-five-manual, one-hundred-fifty-six-manual, one-hundred-fifty-seven-manual, one-hundred-fifty-eight-manual, one-hundred-fifty-nine-manual, one-hundred-sixty-manual, one-hundred-sixty-one-manual, one-hundred-sixty-two-manual, one-hundred-sixty-three-manual, one-hundred-sixty-four-manual, one-hundred-sixty-five-manual, one-hundred-sixty-six-manual, one-hundred-sixty-seven-manual, one-hundred-sixty-eight-manual, one-hundred-sixty-nine-manual, one-hundred-seventy-manual, one-hundred-seventy-one-manual, one-hundred-seventy-two-manual, one-hundred-seventy-three-manual, one-hundred-seventy-four-manual, one-hundred-seventy-five-manual, one-hundred-seventy-six-manual, one-hundred-seventy-seven-manual, one-hundred-seventy-eight-manual, one-hundred-seventy-nine-manual, one-hundred-eighty-manual, one-hundred-eighty-one-manual, one-hundred-eighty-two-manual, one-hundred-eighty-three-manual, one-hundred-eighty-four-manual, one-hundred-eighty-five-manual, one-hundred-eighty-six-manual, one-hundred-eighty-seven-manual, one-hundred-eighty-eight-manual, one-hundred-eighty-nine-manual, one-hundred-ninety-manual, one-hundred-ninety-one-manual, one-hundred-ninety-two-manual, one-hundred-ninety-three-manual, one-hundred-ninety-four-manual, one-hundred-ninety-five-manual, one-hundred-ninety-six-manual, one-hundred-ninety-seven-manual, one-hundred-ninety-eight-manual, one-hundred-ninety-nine-manual, two-hundred-manual, two-hundred-one-manual, two-hundred-two-manual, two-hundred-three-manual, two-hundred-four-manual, two-hundred-five-manual, two-hundred-six-manual, two-hundred-seven-manual, two-hundred-eight-manual, two-hundred-nine-manual, two-hundred-ten-manual, two-hundred-eleven-manual, two-hundred-twelve-manual, two-hundred-thirteen-manual, two-hundred-fourteen-manual, two-hundred-fifteen-manual, two-hundred-sixteen-manual, two-hundred-seventeen-manual, two-hundred-eighteen-manual, two-hundred-nineteen-manual, two-hundred-twenty-manual, two-hundred-twenty-one-manual, two-hundred-twenty-two-manual, two-hundred-twenty-three-manual, two-hundred-twenty-four-manual, two-hundred-twenty-five-manual, two-hundred-twenty-six-manual, two-hundred-twenty-seven-manual, two-hundred-twenty-eight-manual, two-hundred-twenty-nine-manual, two-hundred-thirty-manual, two-hundred-thirty-one-manual, two-hundred-thirty-two-manual, two-hundred-thirty-three-manual, two-hundred-thirty-four-manual, two-hundred-thirty-five-manual, two-hundred-thirty-six-manual, two-hundred-thirty-seven-manual, two-hundred-thirty-eight-manual, two-hundred-thirty-nine-manual, two-hundred-forty-manual, two-hundred-forty-one-manual, two-hundred-forty-two-manual, two-hundred-forty-three-manual, two-hundred-forty-four-manual, two-hundred-forty-five-manual, two-hundred-forty-six-manual, two-hundred-forty-seven-manual, two-hundred-forty-eight-manual, two-hundred-forty-nine-manual, two-hundred-fifty-manual, two-hundred-fifty-one-manual, two-hundred-fifty-two-manual, two-hundred-fifty-three-manual, two-hundred-fifty-four-manual, two-hundred-fifty-five-manual, two-hundred-fifty-six-manual, two-hundred-fifty-seven-manual, two-hundred-fifty-eight-manual, two-hundred-fifty-nine-manual, two-hundred-sixty-manual, two-hundred-sixty-one-manual, two-hundred-sixty-two-manual, two-hundred-sixty-three-manual, two-hundred-sixty-four-manual, two-hundred-sixty-five-manual, two-hundred-sixty-six-manual, two-hundred-sixty-seven-manual, two-hundred-sixty-eight-manual, two-hundred-sixty-nine-manual, two-hundred-seventy-manual, two-hundred-seventy-one-manual, two-hundred-seventy-two-manual, two-hundred-seventy-three-manual, two-hundred-seventy-four-manual, two-hundred-seventy-five-manual, two-hundred-seventy-six-manual, two-hundred-seventy-seven-manual, two-hundred-seventy-eight-manual, two-hundred-seventy-nine-manual, two-hundred-eighty-manual, two-hundred-eighty-one-manual, two-hundred-eighty-two-manual, two-hundred-eighty-three-manual, two-hundred-eighty-four-manual, two-hundred-eighty-five-manual, two-hundred-eighty-six-manual, two-hundred-eighty-seven-manual, two-hundred-eighty-eight-manual, two-hundred-eighty-nine-manual, two-hundred-ninety-manual, two-hundred-ninety-one-manual, two-hundred-ninety-two-manual, two-hundred-ninety-three-manual, two-hundred-ninety-four-manual, two-hundred-ninety-five-manual, two-hundred-ninety-six-manual, two-hundred-ninety-seven-manual, two-hundred-ninety-eight-manual, two-hundred-ninety-nine-manual, three-hundred-manual, three-hundred-one-manual, three-hundred-two-manual, three-hundred-three-manual, three-hundred-four-manual, three-hundred-five-manual, three-hundred-six-manual, three-hundred-seven-manual, three-hundred-eight-manual, three-hundred-nine-manual, three-hundred-ten-manual, three-hundred-eleven-manual, three-hundred-twelve-manual, three-hundred-thirteen-manual, three-hundred-fourteen-manual, three-hundred-fifteen-manual, three-hundred-sixteen-manual, three-hundred-seventeen-manual, three-hundred-eighteen-manual, three-hundred-nineteen-manual, three-hundred-twenty-manual, three-hundred-twenty-one-manual, three-hundred-twenty-two-manual, three-hundred-twenty-three-manual, three-hundred-twenty-four-manual, three-hundred-twenty-five-manual, three-hundred-twenty-six-manual, three-hundred-twenty-seven-manual, three-hundred-twenty-eight-manual, three-hundred-twenty-nine-manual, three-hundred-thirty-manual, three-hundred-thirty-one-manual, three-hundred-thirty-two-manual, three-hundred-thirty-three-manual, three-hundred-thirty-four-manual, three-hundred-thirty-five-manual, three-hundred-thirty-six-manual, three-hundred-thirty-seven-manual, three-hundred-thirty-eight-manual, three-hundred-thirty-nine-manual, three-hundred-forty-manual, three-hundred-forty-one-manual, three-hundred-forty-two-manual, three-hundred-forty-three-manual, three-hundred-forty-four-manual, three-hundred-forty-five-manual, three-hundred-forty-six-manual, three-hundred-forty-seven-manual, three-hundred-forty-eight-manual, three-hundred-forty-nine-manual, three-hundred-fifty-manual, three-hundred-fifty-one-manual, three-hundred-fifty-two-manual, three-hundred-fifty-three-manual, three-hundred-fifty-four-manual, three-hundred-fifty-five-manual, three-hundred-fifty-six-manual, three-hundred-fifty-seven-manual, three-hundred-fifty-eight-manual, three-hundred-fifty-nine-manual, three-hundred-sixty-manual, three-hundred-sixty-one-manual, three-hundred-sixty-two-manual, three-hundred-sixty-three-manual, three-hundred-sixty-four-manual, three-hundred-sixty-five-manual, three-hundred-sixty-six-manual, three-hundred-sixty-seven-manual, three-hundred-sixty-eight-manual, three-hundred-sixty-nine-manual, three-hundred-seventy-manual, three-hundred-seventy-one-manual, three-hundred-seventy-two-manual, three-hundred-seventy-three-manual, three-hundred-seventy-four-manual, three-hundred-seventy-five-manual, three-hundred-seventy-six-manual, three-hundred-seventy-seven-manual, three-hundred-seventy-eight-manual, three-hundred-seventy-nine-manual, three-hundred-eighty-manual, three-hundred-eighty-one-manual, three-hundred-eighty-two-manual, three-hundred-eighty-three-manual, three-hundred-eighty-four-manual, three-hundred-eighty-five-manual, three-hundred-eighty-six-manual, three-hundred-eighty-seven-manual, three-hundred-eighty-eight-manual, three-hundred-eighty-nine-manual, three-hundred-ninety-manual, three-hundred-ninety-one-manual, three-hundred-ninety-two-manual, three-hundred-ninety-three-manual, three-hundred-ninety-four-manual, three-hundred-ninety-five-manual, three-hundred-ninety-six-manual, three-hundred-ninety-seven-manual, three-hundred-ninety-eight-manual, three-hundred-ninety-nine-manual, four-hundred-manual, four-hundred-one-manual, four-hundred-two-manual, four-hundred-three-manual, four-hundred-four-manual, four-hundred-five-manual, four-hundred-six-manual, four-hundred-seven-manual, four-hundred-eight-manual, four-hundred-nine-manual, four-hundred-ten-manual, four-hundred-eleven-manual, four-hundred-twelve-manual, four-hundred-thirteen-manual, four-hundred-fourteen-manual, four-hundred-fifteen-manual, four-hundred-sixteen-manual, four-hundred-seventeen-manual, four-hundred-eighteen-manual, four-hundred-nineteen-manual, four-hundred-twenty-manual, four-hundred-twenty-one-manual, four-hundred-twenty-two-manual, four-hundred-twenty-three-manual, four-hundred-twenty-four-manual, four-hundred-twenty-five-manual, four-hundred-twenty-six-manual, four-hundred-twenty-seven-manual, four-hundred-twenty-eight-manual, four-hundred-twenty-nine-manual, four-hundred-thirty-manual, four-hundred-thirty-one-manual, four-hundred-thirty-two-manual, four-hundred-thirty-three-manual, four-hundred-thirty-four-manual, four-hundred-thirty-five-manual, four-hundred-thirty-six-manual, four-hundred-thirty-seven-manual, four-hundred-thirty-eight-manual, four-hundred-thirty-nine-manual, four-hundred-forty-manual, four-hundred-forty-one-manual, four-hundred-forty-two-manual, four-hundred-forty-three-manual, four-hundred-forty-four-manual, four-hundred-forty-five-manual, four-hundred-forty-six-manual, four-hundred-forty-seven-manual, four-hundred-forty-eight-manual, four-hundred-forty-nine-manual, four-hundred-fifty-manual, four-hundred-fifty-one-manual, four-hundred-fifty-two-manual, four-hundred-fifty-three-manual, four-hundred-fifty-four-manual, four-hundred-fifty-five-manual, four-hundred-fifty-six-manual, four-hundred-fifty-seven-manual, four-hundred-fifty-eight-manual, four-hundred-fifty-nine-manual, four-hundred-sixty-manual, four-hundred-sixty-one-manual, four-hundred-sixty-two-manual, four-hundred-sixty-three-manual, four-hundred-sixty-four-manual, four-hundred-sixty-five-manual, four-hundred-sixty-six-manual, four-hundred-sixty-seven-manual, four-hundred-sixty-eight-manual, four-hundred-sixty-nine-manual, four-hundred-seventy-manual, four-hundred-seventy-one-manual, four-hundred-seventy-two-manual, four-hundred-seventy-three-manual, four-hundred-seventy-four-manual, four-hundred-seventy-five-manual, four-hundred-seventy-six-manual, four-hundred-seventy-seven-manual, four-hundred-seventy-eight-manual, four-hundred-seventy-nine-manual, four-hundred-eighty-manual, four-hundred-eighty-one-manual, four-hundred-eighty-two-manual, four-hundred-eighty-three-manual, four-hundred-eighty-four-manual, four-hundred-eighty-five-manual, four-hundred-eighty-six-manual, four-hundred-eighty-seven-manual, four-hundred-eighty-eight-manual, four-hundred-eighty-nine-manual, four-hundred-ninety-manual, four-hundred-ninety-one-manual, four-hundred-ninety-two-manual, four-hundred-ninety-three-manual, four-hundred-ninety-four-manual, four-hundred-ninety-five-manual, four-hundred-ninety-six-manual, four-hundred-ninety-seven-manual, four-hundred-ninety-eight-manual, four-hundred-ninety-nine-manual, five-hundred-manual, five-hundred-one-manual, five-hundred-two-manual, five-hundred-three-manual, five-hundred-four-manual, five-hundred-five-manual, five-hundred-six-manual, five-hundred-seven-manual, five-hundred-eight-manual, five-hundred-nine-manual, five-hundred-ten-manual, five-hundred-eleven-manual, five-hundred-twelve-manual, five-hundred-thirteen-manual, five-hundred-fourteen-manual, five-hundred-fifteen-manual, five-hundred-sixteen-manual, five-hundred-seventeen-manual, five-hundred-eighteen-manual, five-hundred-nineteen-manual, five-hundred-twenty-manual, five-hundred-twenty-one-manual, five-hundred-twenty-two-manual, five-hundred-twenty-three-manual, five-hundred-twenty-four-manual, five-hundred-twenty-five-manual, five-hundred-twenty-six-manual, five-hundred-twenty-seven-manual, five-hundred-twenty-eight-manual, five-hundred-twenty-nine-manual, five-hundred-thirty-manual, five-hundred-thirty-one-manual, five-hundred-thirty-two-manual, five-hundred-thirty-three-manual, five-hundred-thirty-four-manual, five-hundred-thirty-five-manual, five-hundred-thirty-six-manual, five-hundred-thirty-seven-manual, five-hundred-thirty-eight-manual, five-hundred-thirty-nine-manual, five-hundred-forty-manual, five-hundred-forty-one-manual, five-hundred-forty-two-manual, five-hundred-forty-three-manual, five-hundred-forty-four-manual, five-hundred-forty-five-manual, five-hundred-forty-six-manual, five-hundred-forty-seven-manual, five-hundred-forty-eight-manual, five-hundred-forty-nine-manual, five-hundred-fifty-manual, five-hundred-fifty-one-manual, five-hundred-fifty-two-manual, five-hundred-fifty-three-manual, five-hundred-fifty-four-manual, five-hundred-fifty-five-manual, five-hundred-fifty-six-manual, five-hundred-fifty-seven-manual, five-hundred-fifty-eight-manual, five-hundred-fifty-nine-manual, five-hundred-sixty-manual, five-hundred-sixty-one-manual, five-hundred-sixty-two-manual, five-hundred-sixty-three-manual, five-hundred-sixty-four-manual, five-hundred-sixty-five-manual, five-hundred-sixty-six-manual, five-hundred-sixty-seven-manual, five-hundred-sixty-eight-manual, five-hundred-sixty-nine-manual, five-hundred-seventy-manual, five-hundred-seventy-one-manual, five-hundred-seventy-two-manual, five-hundred-seventy-three-manual, five-hundred-seventy-four-manual, five-hundred-seventy-five-manual, five-hundred-seventy-six-manual, five-hundred-seventy-seven-manual, five-hundred-seventy-eight-manual, five-hundred-seventy-nine-manual, five-hundred-eighty-manual, five-hundred-eighty-one-manual, five-hundred-eighty-two-manual, five-hundred-eighty-three-manual, five-hundred-eighty-four-manual, five-hundred-eighty-five-manual, five-hundred-eighty-six-manual, five-hundred-eighty-seven-manual, five-hundred-eighty-eight-manual, five-hundred-eighty-nine-manual, five-hundred-ninety-manual, five-hundred-ninety-one-manual, five-hundred-ninety-two-manual, five-hundred-ninety-three-manual, five-hundred-ninety-four-manual, five-hundred-ninety-five-manual, five-hundred-ninety-six-manual, five-hundred-ninety-seven-manual, five-hundred-ninety-eight-manual, five-hundred-ninety-nine-manual, six-hundred-manual, six-hundred-one-manual, six-hundred-two-manual, six-hundred-three-manual, six-hundred-four-manual, six-hundred-five-manual, six-hundred-six-manual, six-hundred-seven-manual, six-hundred-eight-manual, six-hundred-nine-manual, six-hundred-ten-manual, six-hundred-eleven-manual, six-hundred-twelve-manual, six-hundred-thirteen-manual, six-hundred-fourteen-manual, six-hundred-fifteen-manual, six-hundred-sixteen-manual, six-hundred-seventeen-manual, six-hundred-eighteen-manual, six-hundred-nineteen-manual, six-hundred-twenty-manual, six-hundred-twenty-one-manual, six-hundred-twenty-two-manual, six-hundred-twenty-three-manual, six-hundred-twenty-four-manual, six-hundred-twenty-five-manual, six-hundred-twenty-six-manual, six-hundred-twenty-seven-manual, six-hundred-twenty-eight-manual, six-hundred-twenty-nine-manual, six-hundred-thirty-manual, six-hundred-thirty-one-manual, six-hundred-thirty-two-manual, six-hundred-thirty-three-manual, six-hundred-thirty-four-manual, six-hundred-thirty-five-manual, six-hundred-thirty-six-manual, six-hundred-thirty-seven-manual, six-hundred-thirty-eight-manual, six-hundred-thirty-nine-manual, six-hundred-forty-manual, six-hundred-forty-one-manual, six-hundred-forty-two-manual, six-hundred-forty-three-manual, six-hundred-forty-four-manual, six-hundred-forty-five-manual, six-hundred-forty-six-manual, six-hundred-forty-seven-manual, six-hundred-forty-eight-manual, six-hundred-forty-nine-manual, six-hundred-fifty-manual, six-hundred-fifty-one-manual, six-hundred-fifty-two-manual, six-hundred-fifty-three-manual, six-hundred-fifty-four-manual, six-hundred-fifty-five-manual, six-hundred-fifty-six-manual, six-hundred-fifty-seven-manual, six-hundred-fifty-eight-manual, six-hundred-fifty-nine-manual, six-hundred-sixty-manual, six-hundred-sixty-one-manual, six-hundred-sixty-two-manual, six-hundred-sixty-three-manual, six-hundred-sixty-four-manual, six-hundred-sixty-five-manual, six-hundred-sixty-six-manual, six-hundred-sixty-seven-manual, six-hundred-sixty-eight-manual, six-hundred-sixty-nine-manual, six-hundred-seventy-manual, six-hundred-seventy-one-manual, six-hundred-seventy-two-manual, six-hundred-seventy-three-manual, six-hundred-seventy-four-manual, six-hundred-seventy-five-manual, six-hundred-seventy-six-manual, six-hundred-seventy-seven-manual, six-hundred-seventy-eight-manual, six-hundred-seventy-nine-manual, six-hundred-eighty-manual, six-hundred-eighty-one-manual, six-hundred-eighty-two-manual, six-hundred-eighty-three-manual, six-hundred-eighty-four-manual, six-hundred-eighty-five-manual, six-hundred-eighty-six-manual, six-hundred-eighty-seven-manual, six-hundred-eighty-eight-manual, six-hundred-eighty-nine-manual, six-hundred-ninety-manual, six-hundred-ninety-one-manual, six-hundred-ninety-two-manual, six-hundred-ninety-three-manual, six-hundred-ninety-four-manual, six-hundred-ninety-five-manual, six-hundred-ninety-six-manual, six-hundred-ninety-seven-manual, six-hundred-ninety-eight-manual, six-hundred-ninety-nine-manual, seven-hundred-manual, seven-hundred-one-manual, seven-hundred-two-manual, seven-hundred-three-manual, seven-hundred-four-manual, seven-hundred-five-manual, seven-hundred-six-manual, seven-hundred-seven-manual, seven-hundred-eight-manual, seven-hundred-nine-manual, seven-hundred-ten-manual, seven-hundred-eleven-manual, seven-hundred-twelve-manual, seven-hundred-thirteen-manual, seven-hundred-fourteen-manual, seven-hundred-fifteen-manual, seven-hundred-sixteen-manual, seven-hundred-seventeen-manual, seven-hundred-eighteen-manual, seven-hundred-nineteen-manual, seven-hundred-twenty-manual, seven-hundred-twenty-one-manual, seven-hundred-twenty-two-manual, seven-hundred-twenty-three-manual, seven-hundred-twenty-four-manual, seven-hundred-twenty-five-manual, seven-hundred-twenty-six-manual, seven-hundred-twenty-seven-manual, seven-hundred-twenty-eight-manual, seven-hundred-twenty-nine-manual, seven-hundred-thirty-manual, seven-hundred-thirty-one-manual, seven-hundred-thirty-two-manual, seven-hundred-thirty-three-manual, seven-hundred-thirty-four-manual, seven-hundred-thirty-five-manual, seven-hundred-thirty-six-manual, seven-hundred-thirty-seven-manual, seven-hundred-thirty-eight-manual, seven-hundred-thirty-nine-manual, seven-hundred-forty-manual, seven-hundred-forty-one-manual, seven-hundred-forty-two-manual, seven-hundred-forty-three-manual, seven-hundred-forty-four-manual, seven-hundred-forty-five-manual, seven-hundred-forty-six-manual, seven-hundred-forty-seven-manual, seven-hundred-forty-eight-manual, seven-hundred-forty-nine-manual, seven-hundred-fifty-manual, seven-hundred-fifty-one-manual, seven-hundred-fifty-two-manual, seven-hundred-fifty-three-manual, seven-hundred-fifty-four-manual, seven-hundred-fifty-five-manual, seven-hundred-fifty-six-manual, seven-hundred-fifty-seven-manual, seven-hundred-fifty-eight-manual, seven-hundred-fifty-nine-manual, seven-hundred-sixty-manual, seven-hundred-sixty-one-manual, seven-hundred-sixty-two-manual, seven-hundred-sixty-three-manual, seven-hundred-sixty-four-manual, seven-hundred-sixty-five-manual, seven-hundred-sixty-six-manual, seven-hundred-sixty-seven-manual, seven-hundred-sixty-eight-manual, seven-hundred-sixty-nine-manual, seven-hundred-seventy-manual, seven-hundred-seventy-one-manual, seven-hundred-seventy-two-manual, seven-hundred-seventy-three-manual, seven-hundred-seventy-four-manual, seven-hundred-seventy-five-manual, seven-hundred-seventy-six-manual, seven-hundred-seventy-seven-manual, seven-hundred-seventy-eight-manual, seven-hundred-seventy-nine-manual, seven-hundred-eighty-manual, seven-hundred-eighty-one-manual, seven-hundred-eighty-two-manual, seven-hundred-eighty-three-manual, seven-hundred-eighty-four-manual, seven-hundred-eighty-five-manual, seven-hundred-eighty-six-manual, seven-hundred-eighty-seven-manual, seven-hundred-eighty-eight-manual, seven-hundred-eighty-nine-manual, seven-hundred-ninety-manual, seven-hundred-ninety-one-manual, seven-hundred-ninety-two-manual, seven-hundred-ninety-three-manual, seven-hundred-ninety-four-manual, seven-hundred-ninety-five-manual, seven-hundred-ninety-six-manual, seven-hundred-ninety-seven-manual, seven-hundred-ninety-eight-manual, seven-hundred-ninety-nine-manual, eight-hundred-manual, eight-hundred-one-manual, eight-hundred-two-manual, eight-hundred-three-manual, eight-hundred-four-manual, eight-hundred-five-manual, eight-hundred-six-manual, eight-hundred-seven-manual, eight-hundred-eight-manual, eight-hundred-nine-manual, eight-hundred-ten-manual, eight-hundred-eleven-manual, eight-hundred-twelve-manual, eight-hundred-thirteen-manual, eight-hundred-fourteen-manual, eight-hundred-fifteen-manual, eight-hundred-sixteen-manual, eight-hundred-seventeen-manual, eight-hundred-eighteen-manual, eight-hundred-nineteen-manual, eight-hundred-twenty-manual, eight-hundred-twenty-one-manual, eight-hundred-twenty-two-manual, eight-hundred-twenty-three-manual, eight-hundred-twenty-four-manual, eight-hundred-twenty-five-manual, eight-hundred-twenty-six-manual, eight-hundred-twenty-seven-manual, eight-hundred-twenty-eight-manual, eight-hundred-twenty-nine-manual, eight-hundred-thirty-manual, eight-hundred-thirty-one-manual, eight-hundred-thirty-two-manual, eight-hundred-thirty-three-manual, eight-hundred-thirty-four-manual, eight-hundred-thirty-five-manual, eight-hundred-thirty-six-manual, eight-hundred-thirty-seven-manual, eight-hundred-thirty-eight-manual, eight-hundred-thirty-nine-manual, eight-hundred-forty-manual, eight-hundred-forty-one-manual, eight-hundred-forty-two-manual, eight-hundred-forty-three-manual, eight-hundred-forty-four-manual, eight-hundred-forty-five-manual, eight-hundred-forty-six-manual, eight-hundred-forty-seven-manual, eight-hundred-forty-eight-manual, eight-hundred-forty-nine-manual, eight-hundred-fifty-manual, eight-hundred-fifty-one-manual, eight-hundred-fifty-two-manual, eight-hundred-fifty-three-manual, eight-hundred-fifty-four-manual, eight-hundred-fifty-five-manual, eight-hundred-fifty-six-manual, eight-hundred-fifty-seven-manual, eight-hundred-fifty-eight-manual, eight-hundred-fifty-nine-manual, eight-hundred-sixty-manual, eight-hundred-sixty-one-manual, eight-hundred-sixty-two-manual, eight-hundred-sixty-three-manual, eight-hundred-sixty-four-manual, eight-hundred-sixty-five-manual, eight-hundred-sixty-six-manual, eight-hundred-sixty-seven-manual, eight-hundred-sixty-eight-manual, eight-hundred-sixty-nine-manual, eight-hundred-seventy-manual, eight-hundred-seventy-one-manual, eight-hundred-seventy-two-manual, eight-hundred-seventy-three-manual, eight-hundred-seventy-four-manual, eight-hundred-seventy-five-manual, eight-hundred-seventy-six-manual, eight-hundred-seventy-seven-manual, eight-hundred-seventy-eight-manual, eight-hundred-seventy-nine-manual, eight-hundred-eighty-manual, eight-hundred-eighty-one-manual, eight-hundred-eighty-two-manual, eight-hundred-eighty-three-manual, eight-hundred-eighty-four-manual, eight-hundred-eighty-five-manual, eight-hundred-eighty-six-manual, eight-hundred-eighty-seven-manual, eight-hundred-eighty-eight-manual, eight-hundred-eighty-nine-manual, eight-hundred-ninety-manual, eight-hundred-ninety-one-manual, eight-hundred-ninety-two-manual, eight-hundred-ninety-three-manual, eight-hundred-ninety-four-manual, eight-hundred-ninety-five-manual, eight-hundred-ninety-six-manual, eight-hundred-ninety-seven-manual, eight-hundred-ninety-eight-manual, eight-hundred-ninety-nine-manual, nine-hundred-manual, nine-hundred-one-manual, nine-hundred-two-manual, nine-hundred-three-manual, nine-hundred-four-manual, nine-hundred-five-manual, nine-hundred-six-manual, nine-hundred-seven-manual, nine-hundred-eight-manual, nine-hundred-nine-manual, nine-hundred-ten-manual, nine-hundred-eleven-manual, nine-hundred-twelve-manual, nine-hundred-thirteen-manual, nine-hundred-fourteen-manual, nine-hundred-fifteen-manual, nine-hundred-sixteen-manual, nine-hundred-seventeen-manual, nine-hundred-eighteen-manual, nine-hundred-nineteen-manual, nine-hundred-twenty-manual, nine-hundred-twenty-one-manual, nine-hundred-twenty-two-manual, nine-hundred-twenty-three-manual, nine-hundred-twenty-four-manual, nine-hundred-twenty-five-manual, nine-hundred-twenty-six-manual, nine-hundred-twenty-seven-manual, nine-hundred-twenty-eight-manual, nine-hundred-twenty-nine-manual, nine-hundred-thirty-manual, nine-hundred-thirty-one-manual, nine-hundred-thirty-two-manual, nine-hundred-thirty-three-manual, nine-hundred-thirty-four-manual, nine-hundred-thirty-five-manual, nine-hundred-thirty-six-manual, nine-hundred-thirty-seven-manual, nine-hundred-thirty-eight-manual, nine-hundred-thirty-nine-manual, nine-hundred-forty-manual, nine-hundred-forty-one-manual, nine-hundred-forty-two-manual, nine-hundred-forty-three-manual, nine-hundred-forty-four-manual, nine-hundred-forty-five-manual, nine-hundred-forty-six-manual, nine-hundred-forty-seven-manual, nine-hundred-forty-eight-manual, nine-hundred-forty-nine-manual, nine-hundred-fifty-manual, nine-hundred-fifty-one-manual, nine-hundred-fifty-two-manual, nine-hundred-fifty-three-manual, nine-hundred-fifty-four-manual, nine-hundred-fifty-five-manual, nine-hundred-fifty-six-manual, nine-hundred-fifty-seven-manual, nine-hundred-fifty-eight-manual, nine-hundred-fifty-nine-manual, nine-hundred-sixty-manual, nine-hundred-sixty-one-manual, nine-hundred-sixty-two-manual, nine-hundred-sixty-three-manual, nine-hundred-sixty-four-manual, nine-hundred-sixty-five-manual, nine-hundred-sixty-six-manual, nine-hundred-sixty-seven-manual, nine-hundred-sixty-eight-manual, nine-hundred-sixty-nine-manual, nine-hundred-seventy-manual, nine-hundred-seventy-one-manual, nine-hundred-seventy-two-manual, nine-hundred-seventy-three-manual, nine-hundred-seventy-four-manual, nine-hundred-seventy-five-manual, nine-hundred-seventy-six-manual, nine-hundred-seventy-seven-manual, nine-hundred-seventy-eight-manual, nine-hundred-seventy-nine-manual, nine-hundred-eighty-manual, nine-hundred-eighty-one-manual, nine-hundred-eighty-two-manual, nine-hundred-eighty-three-manual, nine-hundred-eighty-four-manual, nine-hundred-eighty-five-manual, nine-hundred-eighty-six-manual, nine-hundred-eighty-seven-manual, nine-hundred-eighty-eight-manual, nine-hundred-eighty-nine-manual, nine-hundred-ninety-manual, nine-hundred-ninety-one-manual, nine-hundred-ninety-two-manual, nine-hundred-ninety-three-manual, nine-hundred-ninety-four-manual, nine-hundred-ninety-five-manual, nine-hundred-ninety-six-manual, nine-hundred-ninety-seven-manual, nine-hundred-ninety-eight-manual, nine-hundred-ninety-nine-manual, ten-hundred-manual, ten-hundred-one-manual, ten-hundred-two-manual, ten-hundred-three-manual, ten-hundred-four-manual, ten-hundred-five-manual, ten-hundred-six-manual, ten-hundred-seven-manual, ten-hundred-eight-manual, ten-hundred-nine-manual, ten-hundred-ten-manual, ten-hundred-eleven-manual, ten-hundred-twelve-manual, ten-hundred-thirteen-manual, ten-hundred-fourteen-manual, ten-hundred-fifteen-manual, ten-hundred-sixteen-manual, ten-hundred-seventeen-manual, ten-hundred-eighteen-manual, ten-hundred-nineteen-manual, ten-hundred-twenty-manual, ten-hundred-twenty-one-manual, ten-hundred-twenty-two-manual, ten-hundred-twenty-three-manual, ten-hundred-twenty-four-manual, ten-hundred-twenty-five-manual, ten-hundred-twenty-six-manual, ten-hundred-twenty-seven-manual, ten-hundred-twenty-eight-manual, ten-hundred-twenty-nine-manual, ten-hundred-thirty-manual, ten-hundred-thirty-one-manual, ten-hundred-thirty-two-manual, ten-hundred-thirty-three-manual, ten-hundred-thirty-four-manual, ten-hundred-thirty-five-manual, ten-hundred-thirty-six-manual, ten-hundred-thirty-seven-manual, ten-hundred-thirty-eight-manual, ten-hundred-thirty-nine-manual, ten-hundred-forty-manual, ten-hundred-forty-one-manual, ten-hundred-forty-two-manual, ten-hundred-forty-three-manual, ten-hundred-forty-four-manual, ten-hundred-forty-five-manual, ten-hundred-forty-six-manual, ten-hundred-forty-seven-manual, ten-hundred-forty-eight-manual, ten-hundred-forty-nine-manual, ten-hundred-fifty-manual, ten-hundred-fifty-one-manual, ten-hundred-fifty-two-manual, ten-hundred-fifty-three-manual, ten-hundred-fifty-four-manual, ten-hundred-fifty-five-manual, ten-hundred-fifty-six-manual, ten-hundred-fifty-seven-manual, ten-hundred-fifty-eight-manual, ten-hundred-fifty-nine-manual, ten-hundred-sixty-manual, ten-hundred-sixty-one-manual, ten-hundred-sixty-two-manual, ten-hundred-sixty-three-manual, ten-hundred-sixty-four-manual, ten-hundred-sixty-five-manual, ten-hundred-sixty-six-manual, ten-hundred-sixty-seven-manual, ten-hundred-sixty-eight-manual, ten-hundred-sixty-nine-manual, ten-hundred-seventy-manual, ten-hundred-seventy-one-manual, ten-hundred-seventy-two-manual, ten-hundred-seventy-three-manual, ten-hundred-seventy-four-manual, ten-hundred-seventy-five-manual, ten-hundred-seventy-six-manual, ten-hundred-seventy-seven-manual, ten-hundred-seventy-eight-manual, ten-hundred-seventy-nine-manual, ten-hundred-eighty-manual, ten-hundred-eighty-one-manual, ten-hundred-eighty-two-manual, ten-hundred-eighty-three-manual, ten-hundred-eighty-four-manual, ten-hundred-eighty-five-manual, ten-hundred-eighty-six-manual, ten-hundred-eighty-seven-manual, ten-hundred-eighty-eight-manual, ten-hundred-eighty-nine-manual, ten-hundred-ninety-manual, ten-hundred-ninety-one-manual, ten-hundred-ninety-two-manual, ten-hundred-ninety-three-manual, ten-hundred-ninety-four-manual, ten-hundred-ninety-five-manual, ten-hundred-ninety-six-manual, ten-hundred-ninety-seven-manual, ten-hundred-ninety-eight-manual, ten-hundred-ninety-nine-manual, eleven-hundred-manual, eleven-hundred-one-manual, eleven-hundred-two-manual, eleven-hundred-three-manual, eleven-hundred-four-manual, eleven-hundred-five-manual, eleven-hundred-six-manual, eleven-hundred-seven-manual, eleven-hundred-eight-manual, eleven-hundred-nine-manual, eleven-hundred-ten-manual, eleven-hundred-eleven-manual, eleven-hundred-twelve-manual, eleven-hundred-thirteen-manual, eleven-hundred-fourteen-manual, eleven-hundred-fifteen-manual, eleven-hundred-sixteen-manual, eleven-hundred-seventeen-manual, eleven-hundred-eighteen-manual, eleven-hundred-nineteen-manual, eleven-hundred-twenty-manual, eleven-hundred-twenty-one-manual, eleven-hundred-twenty-two-manual, eleven-hundred-twenty-three-manual, eleven-hundred-twenty-four-manual, eleven-hundred-twenty-five-manual, eleven-hundred-twenty-six-manual, eleven-hundred-twenty-seven-manual, eleven-hundred-twenty-eight-manual, eleven-hundred-twenty-nine-manual, eleven-hundred-thirty-manual, eleven-hundred-thirty-one-manual, eleven-hundred-thirty-two-manual, eleven-hundred-thirty-three-manual, eleven-hundred-thirty-four-manual, eleven-hundred-thirty-five-manual, eleven-hundred-thirty-six-manual, eleven-hundred-thirty-seven-manual, eleven-hundred-thirty-eight-manual, eleven-hundred-thirty-nine-manual, eleven-hundred-forty-manual, eleven-hundred-forty-one-manual, eleven-hundred-forty-two-manual, eleven-hundred-forty-three-manual, eleven-hundred-forty-four-manual, eleven-hundred-forty-five-manual, eleven-hundred-forty-six-manual, eleven-hundred-forty-seven-manual, eleven-hundred-forty-eight-manual, eleven-hundred-forty-nine-manual, eleven-hundred-fifty-manual, eleven-hundred-fifty-one-manual, eleven-hundred-fifty-two-manual, eleven-hundred-fifty-three-manual, eleven-hundred-fifty-four-manual, eleven-hundred-fifty-five-manual, eleven-hundred-fifty-six-manual, eleven-hundred-fifty-seven-manual, eleven-hundred-fifty-eight-manual, eleven-hundred-fifty-nine-manual, eleven-hundred-sixty-manual, eleven-hundred-sixty-one-manual, eleven-hundred-sixty-two-manual, eleven-hundred-sixty-three-manual, eleven-hundred-sixty-four-manual, eleven-hundred-sixty-five-manual, eleven-hundred-sixty-six-manual, eleven-hundred-sixty-seven-manual, eleven-hundred-sixty-eight-manual, eleven-hundred-sixty-nine-manual, eleven-hundred-seventy-manual, eleven-hundred-seventy-one-manual, eleven-hundred-seventy-two-manual, eleven-hundred-seventy-three-manual, eleven















# THE GUNN SCHOOL OF MUSIC

GLENN DILLARD GUNN, President  
CHICAGO

## Announces MASTER CLASSES

FOR THE SUMMER TERM  
June 24 to August 5

BY

### GLY MAIER

Celebrated pianist, who will introduce his New and Revolutionary Method for the teaching of Beginners in a Special Course of Ten Daily Sessions comprising Forty Hours. This Course can be taken in Two Weeks. In response to wide-spread national interest in the Visiola, Mr. Maier has deemed it wise to incorporate in his course a complete teaching exposition of the Visiola, a remarkable new teaching aid.

### FRANTZ PROSCHOWSKY

Celebrated Teacher of Singers. Renowned Vocal Authority. Author of Famous Books on the Art of Song.

### Private Lessons TECHNIC AND INTERPRETATION CLASSES

Glenn Dillard Gunn  
"A Master Pedagogue of Chicago"

—James Gibbon Hunscher  
Represented by artist students in the concerts of the Chicago Symphony and other famous orchestras and by many teachers on the faculties of noted schools.

### Private Lessons "How To Study" Class, Normal Classes

#### Frank Waller

Famous Coach of Famous Singers, who offers the professional an attractive list of new songs and is prepared to arrange and coach programs and roles. Mr. Waller is a conductor of experience in such organizations as the Chicago Civic Opera. He has appeared as guest conductor with most of the important orchestras of Europe.

For Summer Bulletin Address  
JENNE BERHENKE  
Register  
Fine Arts Bldg., Chicago

## COSMOPOLITAN SCHOOL OF MUSIC

SHERLEY GANDELL—President  
President Faculty of 60 Artists. Normal training for Teachers. Students' Orchestra, Concerts, Lectures, Composers, Dancers and Teachers. Cosmopolitan 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 Voice Free  
For particulars address—Edwin L. Stephen, Mar. COSMOPOLITAN SCHOOL OF MUSIC  
Box E, 166 West Kinzie St. Chicago, Illinois

## The Starrett School Conservatory of Music

Franklin Starrett, Director  
RENOVATED FACILITY—CONCERT HALL, REHEARSAL ROOMS, DIAPHRAGM AND DANCERS CONFERENCES—TEACHERS' CANTONMENTS  
Special Classes in Technique and Interpretation for Teachers and Advanced Students. Courses in Piano, Voice, Violin, Organ, Theory, Harmony, Composition, Cello, Opera Study—Theory of Speech and Dramatic Art and Public School Music, Special Dept. for Children. All athletes. Handsome building with ample grounds. Two hundred facilities on campus. For catalogue address the Director.  
Students may enter at any time.  
The Starrett School Conservatory of Music  
Box E, 4112 Dorset Blvd., Chicago

## OBERLIN CONSERVATORY OF MUSIC

all branches, advanced study, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, 245, 250, 255, 260, 265, 270, 275, 280, 285, 290, 295, 300, 305, 310, 315, 320, 325, 330, 335, 340, 345, 350, 355, 360, 365, 370, 375, 380, 385, 390, 395, 400, 405, 410, 415, 420, 425, 430, 435, 440, 445, 450, 455, 460, 465, 470, 475, 480, 485, 490, 495, 500, 505, 510, 515, 520, 525, 530, 535, 540, 545, 550, 555, 560, 565, 570, 575, 580, 585, 590, 595, 600, 605, 610, 615, 620, 625, 630, 635, 640, 645, 650, 655, 660, 665, 670, 675, 680, 685, 690, 695, 700, 705, 710, 715, 720, 725, 730, 735, 740, 745, 750, 755, 760, 765, 770, 775, 780, 785, 790, 795, 800, 805, 810, 815, 820, 825, 830, 835, 840, 845, 850, 855, 860, 865, 870, 875, 880, 885, 890, 895, 900, 905, 910, 915, 920, 925, 930, 935, 940, 945, 950, 955, 960, 965, 970, 975, 980, 985, 990, 995, 1000, 1005, 1010, 1015, 1020, 1025, 1030, 1035, 1040, 1045, 1050, 1055, 1060, 1065, 1070, 1075, 1080, 1085, 1090, 1095, 1100, 1105, 1110, 1115, 1120, 1125, 1130, 1135, 1140, 1145, 1150, 1155, 1160, 1165, 1170, 1175, 1180, 1185, 1190, 1195, 1200, 1205, 1210, 1215, 1220, 1225, 1230, 1235, 1240, 1245, 1250, 1255, 1260, 1265, 1270, 1275, 1280, 1285, 1290, 1295, 1300, 1305, 1310, 1315, 1320, 1325, 1330, 1335, 1340, 1345, 1350, 1355, 1360, 1365, 1370, 1375, 1380, 1385, 1390, 1395, 1400, 1405, 1410, 1415, 1420, 1425, 1430, 1435, 1440, 1445, 1450, 1455, 1460, 1465, 1470, 1475, 1480, 1485, 1490, 1495, 1500, 1505, 1510, 1515, 1520, 1525, 1530, 1535, 1540, 1545, 1550, 1555, 1560, 1565, 1570, 1575, 1580, 1585, 1590, 1595, 1600, 1605, 1610, 1615, 1620, 1625, 1630, 1635, 1640, 1645, 1650, 1655, 1660, 1665, 1670, 1675, 1680, 1685, 1690, 1695, 1700, 1705, 1710, 1715, 1720, 1725, 1730, 1735, 1740, 1745, 1750, 1755, 1760, 1765, 1770, 1775, 1780, 1785, 1790, 1795, 1800, 1805, 1810, 1815, 1820, 1825, 1830, 1835, 1840, 1845, 1850, 1855, 1860, 1865, 1870, 1875, 1880, 1885, 1890, 1895, 1900, 1905, 1910, 1915, 1920, 1925, 1930, 1935, 1940, 1945, 1950, 1955, 1960, 1965, 1970, 1975, 1980, 1985, 1990, 1995, 2000, 2005, 2010, 2015, 2020, 2025, 2030, 2035, 2040, 2045, 2050, 2055, 2060, 2065, 2070, 2075, 2080, 2085, 2090, 2095, 2100, 2105, 2110, 2115, 2120, 2125, 2130, 2135, 2140, 2145, 2150, 2155, 2160, 2165, 2170, 2175, 2180, 2185, 2190, 2195, 2200, 2205, 2210, 2215, 2220, 2225, 2230, 2235, 2240, 2245, 2250, 2255, 2260, 2265, 2270, 2275, 2280, 2285, 2290, 2295, 2300, 2305, 2310, 2315, 2320, 2325, 2330, 2335, 2340, 2345, 2350, 2355, 2360, 2365, 2370, 2375, 2380, 2385, 2390, 2395, 2400, 2405, 2410, 2415, 2420, 2425, 2430, 2435, 2440, 2445, 2450, 2455, 2460, 2465, 2470, 2475, 2480, 2485, 2490, 2495, 2500, 2505, 2510, 2515, 2520, 2525, 2530, 2535, 2540, 2545, 2550, 2555, 2560, 2565, 2570, 2575, 2580, 2585, 2590, 2595, 2600, 2605, 2610, 2615, 2620, 2625, 2630, 2635, 2640, 2645, 2650, 2655, 2660, 2665, 2670, 2675, 2680, 2685, 2690, 2695, 2700, 2705, 2710, 2715, 2720, 2725, 2730, 2735, 2740, 2745, 2750, 2755, 2760, 2765, 2770, 2775, 2780, 2785, 2790, 2795, 2800, 2805, 2810, 2815, 2820, 2825, 2830, 2835, 2840, 2845, 2850, 2855, 2860, 2865, 2870, 2875, 2880, 2885, 2890, 2895, 2900, 2905, 2910, 2915, 2920, 2925, 2930, 2935, 2940, 2945, 2950, 2955, 2960, 2965, 2970, 2975, 2980, 2985, 2990, 2995, 3000, 3005, 3010, 3015, 3020, 3025, 3030, 3035, 3040, 3045, 3050, 3055, 3060, 3065, 3070, 3075, 3080, 3085, 3090, 3095, 3100, 3105, 3110, 3115, 3120, 3125, 3130, 3135, 3140, 3145, 3150, 3155, 3160, 3165, 3170, 3175, 3180, 3185, 3190, 3195, 3200, 3205, 3210, 3215, 3220, 3225, 3230, 3235, 3240, 3245, 3250, 3255, 3260, 3265, 3270, 3275, 3280, 3285, 3290, 3295, 3300, 3305, 3310, 3315, 3320, 3325, 3330, 3335, 3340, 3345, 3350, 3355, 3360, 3365, 3370, 3375, 3380, 3385, 3390, 3395, 3400, 3405, 3410, 3415, 3420, 3425, 3430, 3435, 3440, 3445, 3450, 3455, 3460, 3465, 3470, 3475, 3480, 3485, 3490, 3495, 3500, 3505, 3510, 3515, 3520, 3525, 3530, 3535, 3540, 3545, 3550, 3555, 3560, 3565, 3570, 3575, 3580, 3585, 3590, 3595, 3600, 3605, 3610, 3615, 3620, 3625, 3630, 3635, 3640, 3645, 3650, 3655, 3660, 3665, 3670, 3675, 3680, 3685, 3690, 3695, 3700, 3705, 3710, 3715, 3720, 3725, 3730, 3735, 3740, 3745, 3750, 3755, 3760, 3765, 3770, 3775, 3780, 3785, 3790, 3795, 3800, 3805, 3810, 3815, 3820, 3825, 3830, 3835, 3840, 3845, 3850, 3855, 3860, 3865, 3870, 3875, 3880, 3885, 3890, 3895, 3900, 3905, 3910, 3915, 3920, 3925, 3930, 3935, 3940, 3945, 3950, 3955, 3960, 3965, 3970, 3975, 3980, 3985, 3990, 3995, 4000, 4005, 4010, 4015, 4020, 4025, 4030, 4035, 4040, 4045, 4050, 4055, 4060, 4065, 4070, 4075, 4080, 4085, 4090, 4095, 4100, 4105, 4110, 4115, 4120, 4125, 4130, 4135, 4140, 4145, 4150, 4155, 4160, 4165, 4170, 4175, 4180, 4185, 4190, 4195, 4200, 4205, 4210, 4215, 4220, 4225, 4230, 4235, 4240, 4245, 4250, 4255, 4260, 4265, 4270, 4275, 4280, 4285, 4290, 4295, 4300, 4305, 4310, 4315, 4320, 4325, 4330, 4335, 4340, 4345, 4350, 4355, 4360, 4365, 4370, 4375, 4380, 4385, 4390, 4395, 4400, 4405, 4410, 4415, 4420, 4425, 4430, 4435, 4440, 4445, 4450, 4455, 4460, 4465, 4470, 4475, 4480, 4485, 4490, 4495, 4500, 4505, 4510, 4515, 4520, 4525, 4530, 4535, 4540, 4545, 4550, 4555, 4560, 4565, 4570, 4575, 4580, 4585, 4590, 4595, 4600, 4605, 4610, 4615, 4620, 4625, 4630, 4635, 4640, 4645, 4650, 4655, 4660, 4665, 4670, 4675, 4680, 4685, 4690, 4695, 4700, 4705, 4710, 4715, 4720, 4725, 4730, 4735, 4740, 4745, 4750, 4755, 4760, 4765, 4770, 4775, 4780, 4785, 4790, 4795, 4800, 4805, 4810, 4815, 4820, 4825, 4830, 4835, 4840, 4845, 4850, 4855, 4860, 4865, 4870, 4875, 4880, 4885, 4890, 4895, 4900, 4905, 4910, 4915, 4920, 4925, 4930, 4935, 4940, 4945, 4950, 4955, 4960, 4965, 4970, 4975, 4980, 4985, 4990, 4995, 5000, 5005, 5010, 5015, 5020, 5025, 5030, 5035, 5040, 5045, 5050, 5055, 5060, 5065, 5070, 5075, 5080, 5085, 5090, 5095, 5100, 5105, 5110, 5115, 5120, 5125, 5130, 5135, 5140, 5145, 5150, 5155, 5160, 5165, 5170, 5175, 5180, 5185, 5190, 5195, 5200, 5205, 5210, 5215, 5220, 5225, 5230, 5235, 5240, 5245, 5250, 5255, 5260, 5265, 5270, 5275, 5280, 5285, 5290, 5295, 5300, 5305, 5310, 5315, 5320, 5325, 5330, 5335, 5340, 5345, 5350, 5355, 5360, 5365, 5370, 5375, 5380, 5385, 5390, 5395, 5400, 5405, 5410, 5415, 5420, 5425, 5430, 5435, 5440, 5445, 5450, 5455, 5460, 5465, 5470, 5475, 5480, 5485, 5490, 5495, 5500, 5505, 5510, 5515, 5520, 5525, 5530, 5535, 5540, 5545, 5550, 5555, 5560, 5565, 5570, 5575, 5580, 5585, 5590, 5595, 5600, 5605, 5610, 5615, 5620, 5625, 5630, 5635, 5640, 5645, 5650, 5655, 5660, 5665, 5670, 5675, 5680, 5685, 5690, 5695, 5700, 5705, 5710, 5715, 5720, 5725, 5730, 5735, 5740, 5745, 5750, 5755, 5760, 5765, 5770, 5775, 5780, 5785, 5790, 5795, 5800, 5805, 5810, 5815, 5820, 5825, 5830, 5835, 5840, 5845, 5850, 5855, 5860, 5865, 5870, 5875, 5880, 5885, 5890, 5895, 5900, 5905, 5910, 5915, 5920, 5925, 5930, 5935, 5940, 5945, 5950, 5955, 5960, 5965, 5970, 5975, 5980, 5985, 5990, 5995, 6000, 6005, 6010, 6015, 6020, 6025, 6030, 6035, 6040, 6045, 6050, 6055, 6060, 6065, 6070, 6075, 6080, 6085, 6090, 6095, 6100, 6105, 6110, 6115, 6120, 6125, 6130, 6135, 6140, 6145, 6150, 6155, 6160, 6165, 6170, 6175, 6180, 6185, 6190, 6195, 6200, 6205, 6210, 6215, 6220, 6225, 6230, 6235, 6240, 6245, 6250, 6255, 6260, 6265, 6270, 6275, 6280, 6285, 6290, 6295, 6300, 6305, 6310, 6315, 6320, 6325, 6330, 6335, 6340, 6345, 6350, 6355, 6360, 6365, 6370, 6375, 6380, 6385, 6390, 6395, 6400, 6405, 6410, 6415, 6420, 6425, 6430, 6435, 6440, 6445, 6450, 6455, 6460, 6465, 6470, 6475, 6480, 6485, 6490, 6495, 6500, 6505, 6510, 6515, 6520, 6525, 6530, 6535, 6540, 6545, 6550, 6555, 6560, 6565, 6570, 6575, 6580, 6585, 6590, 6595, 6600, 6605, 6610, 6615, 6620, 6625, 6630, 6635, 6640, 6645, 6650, 6655, 6660, 6665, 6670, 6675, 6680, 6685, 6690, 6695, 6700, 6705, 6710, 6715, 6720, 6725, 6730, 6735, 6740, 6745, 6750, 6755, 6760, 6765, 6770, 6775, 6780, 6785, 6790, 6795, 6800, 6805, 6810, 6815, 6820, 6825, 6830, 6835, 6840, 6845, 6850, 6855, 6860, 6865, 6870, 6875, 6880, 6885, 6890, 6895, 6900, 6905, 6910, 6915, 6920, 6925, 6930, 6935, 6940, 6945, 6950, 6955, 6960, 6965, 6970, 6975, 6980, 6985, 6990, 6995, 7000, 7005, 7010, 7015, 7020, 7025, 7030, 7035, 7040, 7045, 7050, 7055, 7060, 7065, 7070, 7075, 7080, 7085, 7090, 7095, 7100, 7105, 7110, 7115, 7120, 7125, 7130, 7135, 7140, 7145, 7150, 7155, 7160, 7165, 7170, 7175, 7180, 7185, 7190, 7195, 7200, 7205, 7210, 7215, 7220, 7225, 7230, 7235, 7240, 7245, 7250, 7255, 7260, 7265, 7270, 7275, 7280, 7285, 7290, 7295, 7300, 7305, 7310, 7315, 7320, 7325, 7330, 7335, 7340, 7345, 7350, 7355, 7360, 7365, 7370, 7375, 7380, 7385, 7390, 7395, 7400, 7405, 7410, 7415, 7420, 7425, 7430, 7435, 7440, 7445, 7450, 7455, 7460, 7465, 7470, 7475, 7480, 7485, 7490, 7495, 7500, 7505, 7510, 7515, 7520, 7525, 7530, 7535, 7540, 7545, 7550, 7555, 7560, 7565, 7570, 7575, 7580, 7585, 7590, 7595, 7600, 7605, 7610, 7615, 7620, 7625, 7630, 7635, 7640, 7645, 7650, 7655, 7660, 7665, 7670, 7675, 7680, 7685, 7690, 7695, 7700, 7705, 7710, 7715, 7720, 7725, 7730, 7735, 7740, 7745, 7750, 7755, 7760, 7765, 7770, 7775, 7780, 7785, 7790, 7795, 7800, 7805, 7810, 7815, 7820, 7825, 7830, 7835, 7840, 7845, 7850, 7855, 7860, 7865, 7870, 7875, 7880, 7885, 7890, 7895, 7900, 7905, 7910, 7915, 7920, 7925, 7930, 7935, 7940, 7945, 7950, 7955, 7960, 7965, 7970, 7975, 7980, 7985, 7990, 7995, 8000, 8005, 8010, 8015, 8020, 8025, 8030, 8035, 8040, 8045, 8050, 8055, 8060, 8065, 8070, 8075, 8080, 8085, 8090, 8095, 8100, 8105, 8110, 8115, 8120, 8125, 8130, 8135, 8140, 8145, 8150, 8155, 8160, 8165, 8170, 8175, 8180, 8185, 8190, 8195, 8200, 8205, 8210, 8215, 8220, 8225, 8230, 8235, 8240, 8245, 8250, 8255, 8260, 8265, 8270, 8275, 8280, 8285, 8290, 8295, 8300, 8305, 8310, 8315, 8320, 8325, 8330, 8335, 8340, 8345, 8350, 8355, 8360, 8365, 8370, 8375, 8380, 8385, 8390, 8395, 8400, 8405, 8410, 8415, 8420, 8425, 8430, 8435, 8440, 8445, 8450, 8455, 8460, 8465, 8470, 8475, 8480, 8485, 8490, 8495, 8500, 8505, 8510, 8515, 8520, 8525, 8530, 8535, 8540, 8545, 8550, 8555, 8560, 8565, 8570, 8575, 8580, 8585, 8590, 8595, 8600, 8605, 8610, 8615, 8620, 8625, 8630, 8635, 8640, 8645, 8650, 8655, 8660, 8665, 8670, 8675, 8680, 8685, 8690, 8695, 8700, 8705, 8710, 8715, 8720, 8725, 8730, 8735, 8740, 8745, 8750, 8755, 8760, 8765, 8770, 8775, 8780, 8785, 8790, 8795, 8800, 8805, 8810, 8815, 8820, 8825, 8830, 8835, 8840, 8845, 8850, 8855, 8860, 8865, 8870, 8875, 8880, 8885, 8890, 8895, 8900, 8905, 8910, 8915, 8920, 8925, 8930, 8935, 8940, 8945, 8950, 8955, 8960, 8965, 8970, 8975, 8980, 8985, 8990, 8995, 9000, 9005, 9010, 9015, 9020, 9025, 9030, 9035, 9040, 9045, 9050, 9055, 9060, 9065, 9070, 9075, 9080, 9085, 9090, 9095, 9100, 9105, 9110, 9115, 9120, 9125, 9130, 9135, 9140, 9145, 9150, 9155, 9160, 9165, 9170, 9175, 9180, 9185, 9190, 9195, 9200, 9205, 9



**55th YEAR**

**DETROIT CONSERVATORY of MUSIC**  
 Acknowledged Pre-eminent as a Conservatory of Attainment  
 Unrivalled 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. Social Children's Recitals, 15 Studios. Commendations Concert and Recital Halls, Teachers' Certificates, Diplomas and Degrees. Desirable Boarding Accommodations.  
**SCHOOL OF THEATRE ORGAN PLAYING**  
 Examination Free. Catalogue and Other Information, Address:  
 JAMES H. BELL, Secretary, 3015 Woodward Avenue, Box 7, Detroit, Michigan  
 Elizabeth Johnson, President

## 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  
 Students May Enter at Any Time. Many Free Advantages. All Branches of Music and Dramatic Art.  
 Accredited Teachers' Certificates, Diplomas and Degrees. Very Desirable Boarding Accommodations.  
 For Catalogue and Free Book Address: HENRY B. MANVILLE, Business Manager  
 Dept. 2, 52 Putnam Avenue  
 Located in Detroit's Art Center Detroit, Michigan

**Michigan State Normal College Conservatory of Music**  
 Courses in singing, piano, organ, violin and theory.  
 Courses for training supervisors and teachers of public school music.  
 Graduation leads to a life certificate valid in most states of the union.  
 Total living expenses not over twelve dollars per week. Tuition and fees exceptionally low.  
 Write for free catalog address  
**Michigan State Normal College Conservatory of Music, Dept. 9, Ypsilanti, Mich.**

**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

**SEND FOR OUR**  
 Thematic Catalog of Easy Piano Pieces, Grades 1 to 3. Contains Excerpts of over 200 attractive compositions that will be of value to the piano teacher in early grade work.  
 THEODORE PRESSER CO., 1712-14 CHESTNUT STREET, PHILA., PA.

# SUPERMASTER CLASSES

## Mme. SCHUMANN-HEINK

**SECOND WORLD MASTER CLASS — June 10th to July 13th, 1929**  
 (Five Weeks) **THREE CLASSES WEEKLY** (Total Fifteen Lessons)

First of the Great Singers to Teach While Still Active in Opera and Concert  
 Private Instruction under Madame Schumann-Heink  
**THREE FREE SCHOLARSHIPS!!!**

By Arrangement: George Engles

## MAURICE DUMESNIL

NOTED FRENCH PIANIST

**SIX WEEKS MASTER CLASS — June 10th to July 20th, 1929**

Coming from Europe to Teach the Summer Session. Chosen by DEBUSSY and RAVEL to give premiere performances of their compositions. His Paris studio the Mecca for American Pianists.

**FREE SCHOLARSHIPS!!!**

Also Special Courses in the Following Subjects: **HARMONY, MUSICIANSHIP, LANGUAGES, DICTION, STAGE DEPARTMENT, CHORUS AND ORCHESTRA CONDUCTING**

For Particulars Write

**KANSAS CITY - HORNER CONSERVATORY** 3000 TROOST AVENUE  
 KANSAS CITY, MISSOURI

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.

**DENVER COLLEGE OF MUSIC**  
 JOHN C. WILCOX, Director DR. EDWIN J. STRINGHAM, Dean  
 Institutional member of National Association of Schools of Music  
**SUMMER SESSION, JULY 1 — AUG. 3**

**Guest Teachers:**  
 Percy Rector **STEPHENS** American Composer, Pianist, Master Class for Singers and Teachers, 6 Auditory Classes.  
 Lucile **LAWRENCE** Foremost Woman Harpist, teaching extended Solfège system.

**Regular Faculty Teachers:**  
 Blanche Dingley **MATTHEWS** \*Leading authority in Fundamentals of Piano Pedagogy. Credit course for Teachers. Personal instruction.  
 Francis **HENDRICKS** Artist Pianist; Gifted Composer; Inspiring Teacher. Master Class for Pianists; Private lessons.

John C. **WILCOX** \*Widely known Voice Teacher, Writer, Conductor. Course in Voice Pedagogy and Private Lessons.  
 John C. **KENDEL** \*6-weeks accredited course (June 17-July 24) in Public School Music Methods; Class Piano; Orchestral Instruments.

**GINSBURG TRUSTMAN STAPS**  
 Master Violin. Excellent Organist and 30 other competent instructors in all branches of Applied Music, Theory, Languages, Dramatic Art.

**12 FREE FELLOWSHIPS WILL BE AWARDED**

Write at once for Summer School Catalog giving complete information  
 These courses carry College Credits  
 ADDRESS: **DENVER COLLEGE OF MUSIC**  
 REGISTRAR, 1908 GRANT STREET, DENVER, COLO.

## SCHOOL MUSIC DEPARTMENT

(Continued from page 276)

and sensitive ear, the cure of self-consciousness and the building of moral courage by frequent solo singing before the class, the ability to entertain through the artistic rendition of beautiful song literature, the growth in appreciation of poetry and the song form, the opportunity to study singing without the need of money to buy the instruction, the chance to evaluate one's vocal gifts and talent properly by comparison with other voices in the class and to develop the powers of discrimination in judging artists who sing before the public, the acquiring of a sane viewpoint on matters pertaining to singing as it applies to the opportunity of the individual who wants to know "if it will pay" to take singing lessons, the increase in number of persons who will study singing for the purpose of cultural development, the destroying of wild ambitions based on false hopes and misleading advice.

This array of good results to be attained by voice culture classes is in no wise a speculative outline of future possibilities. It is a faithful report of facts based on the reactions of students and teachers from all over the country. Wherever there is an orchestra of sixty or eighty student players there should also be a voice culture class of the same number. And this is a modest suggestion. For from out of the total population of the average high school this combined force of orchestra and voice class is a very small percentage of students to be receiving a specialized musical experience the results of which they can take with them at their graduation and feel that they have a foundation for a more complete and comprehensive musical education.

It is the hope of the writer that each year will see the establishment of classes, until every high school in the country where music is a required subject will point to the voice training group with pride and with a realization that an appreciation of the beautiful things of life, as they are expressed in intelligent singing, makes for happy individuals and true citizens.

**Voice Culture Popular with Students**  
**THE ENTHUSIASM** of the students for voice culture is one of the joys of the director of choral training. After beginning the first year work with a small group of ten or twelve skeptical youngsters, it is the rule to have four times the number enroll for the second year class; thereafter it is not uncommon to have a waiting list. Girls are expected to have an interest in the gentler cultural subjects, but the boys

are the real enthusiasts when they catch the thought of becoming solo singers. The sporting element of fair competition enters into the class solo singing. The student with the fine talent helps the student with less natural gift, and the student with the least voice finds along realizing that his achievement is the maximum for him and therefore worthy of attempt. Frequently the student with the least promise surpasses another of talent who might be the first hope of the class. The member of the voice culture class who is the soloist for class day is the lion of the occasion.

**Training of Teachers**  
**THE PERCENTAGE** of public school music teachers who have had training in voice culture is very small. There is a great need for teachers who know the fundamentals of voice culture theories, as well as of those who have had experience in singing. The subject will not thrive under the direction of instrumental teachers or persons who have but a meager knowledge of music in general.

The ideal, which is somewhat in the far future as even a possibility, will be to have voice culture classes under the able direction of teachers who have had the experience of the singer as well as the experience of the teacher. This will ultimately be realized as a natural consequence of demand and supply. Meantime many well intentioned persons will follow the lead of the text material at hand and find themselves and their expression in the new field because they have had the subject, whereas without the lead of organized text material and a demand for the subject they would blunder on in a maze of aimless effort, grow weary with the process and never discover their own talent in this specialized music training.

During the past seven or eight years there has been evidence of interest on the part of supervisors who have had the building of the conference programs in the subject of voice culture classes, and with a few exceptions the conferences have made room for demonstrations of text materials.

At the last National Conference at Chicago an entire major session was given to the subject and the executive board has established a permanent committee on vocal affairs. The new president elect, Miss Mabelle Glenn, says in her column of the Supervisors' Journal, "Voice culture classes in the senior high school have aroused much enthusiasm. . . That vocal training will be offered in every high school in America in the near future is the prophecy of many."

## That Oft-Time Dreaded Practice

By D. D. LITTLE


THE teacher should assign a certain amount to work on and then show the pupil how to practice it. When a composition or part of one is given to a pupil for a week's practice the teacher should divide it into five parts. Then the pupil is to practice each day one new part and review the preceding parts. On the sixth day the pupil should have the entire assignment perfectly. He should be told to practice first the new part for each day. The hour for practice can best be divided as follows:

- 10 minutes—Mechanical exercise (loud, soft, quick, slow), triplets, trills and so forth.
- 20 minutes—New work, new studies and parts of compositions newly assigned.
- 10 minutes—Review, memory work, "finishing touches."
- 10 minutes—Sight-reading, work to be studied in the future.
- 10 minutes—Scales and arpeggios.

A copy of this given to each pupil will help him to understand what is expected of him. The lesson is useful only as it affords the teacher an opportunity of directing the pupil in what he is to do the following week.

"Each day sees some new edition of some forgotten or neglected literary classic. In music, whole continents are still unexplored."—Sir RICHARD TERRY.

**THIRTY-FOURTH ANNUAL Summer Session**  
 Seven weeks, June 24 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. Catalogs 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, Salsa, Wind Instruments, Theory, Composition, Languages. Faculty of 150, including many concert, operatic and solo artists of national and international renown.
- Special Classes**  
 Piano Master Class, conducted by Sidney Silber. Violin Master and Normal Class, conducted by F. Maxius Paulsen. Chorus classes in Piano Normal and Teaching Repertoire, German, Theory and Composition. Orchestras Conducting Accompaniment. History and Appreciation of Music. Stage Department Personal Development. Choral Conducting and Church Music. Sign-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 seven-weeks course, leading to a Special Public School Music Teacher's Certificate, and providing thorough training in Methods, Sign-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 Eppenshade and Lillian Lucas, who hold positions of unusual responsibility in the Chicago Public Schools.
- Band Conducting**  
 A four-weeks course, comprising eight hours of class instruction in all phases of band conducting, given by Victor Jean Grabel, famous band conductor and composer.

**Six Vacation Excursions**  
 A series of six Vacation Excursions, conducted by the School on Saturday afternoons, among its Summer Session students (complete recreation): 1. A boat trip on Lake Michigan. 2. A visit to the University of Chicago. 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 Operas.

**Financial Aid**  
 The Sherwood Music School maintains thirty-four Neighborhood Branches in Chicago and suburbs, in which are taught upwards of four thousand young 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 lasting 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 nature varies, according to the previous training and experience of applicants. Financial aid 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



THEODORE PRESSER CO. 1712 Chestnut St., Philadelphia, Pa.



## These Fine Articles Given

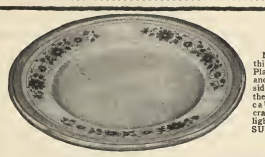
Absolutely Without Cost

For Securing New Subscriptions to

THE ETUDE MUSIC MAGAZINE

INTEREST your musical friends in THE ETUDE. Get them to subscribe. I send their orders with payment direct to us and we will promptly send you the award of your choice.

IT'S EASY! BEGIN TODAY!



### CHINA PLATE

New and most attractive, this Golden Mosaic China Plate has a bright nickel rim and flowered designs. Besides being a fine ornament, the plate can be used for cake, sandwiches or crackers. You will be delighted with it. TWO NEW SUBSCRIPTIONS required.

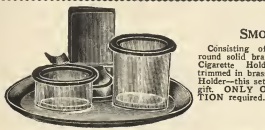
### NEW BON BON DISH

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

### FAVORITE FLOWER SEEDS

1 pkt. Aster  
1 pkt. Sweet Pea  
1 pkt. Candytuft  
1 pkt. California  
1 pkt. Calliopsis  
1 pkt. Cosmos  
1 pkt. Lavender  
1 pkt. Marigold  
1 pkt. Mignonette  
1 pkt. Morning Glory  
1 pkt. Petunia  
1 pkt. Sweet Alyssum  
1 pkt. Zinnia

ALL SIXTEEN PACKETS AWARDED FOR SECURING ONE NEW SUBSCRIPTION



### SMOKERS' SET

Consisting of four pieces: finish round solid brass Tray, an amber glass cigarette holder, a lighter, and a pipe. The set is trimmed in brass and a brass Match Box. Held-together in metal at fixed cost only. ONLY ONE NEW SUBSCRIPTION required.

### EASTMAN CAMERA

Everyone wants and should have a Camera—especially during the Spring and Summer, when you'll like to keep a picture record of your good times. This genuine Eastman Hawkeye Camera will just "fill the bill." It is size No. 2 and takes pictures 2 1/4 x 3 1/4 inches on a roll film. YOU may have one for just securing FOUR NEW SUBSCRIPTIONS.



### BRASS JARDINIERE

This hand-hammered polished brass Jardiniere will lend dignity, charm and beauty to your living room or conservatory. The handles are in the shape of lion's heads, may own the Jardiniere at once ornamental and useful. You may have one for just securing FOUR NEW SUBSCRIPTIONS.

Send All Orders With Payment Direct to  
**THE ETUDE MUSIC MAGAZINE**  
Yearly \$2.00 — Two Years \$3.50  
1712-14 CHESTNUT STREET, PHILADELPHIA, PA.

## The Two-Manual Organ

(Continued from page 301)

best that could be devised, but it is sufficient, I hope, to be helpfully suggestive, taking at random pieces of various styles and schools.

Armstrong, W. D.—*Allegretto! Allegretto!* Choral, Op. 115, No. 1; *Evening Meditation: Fanfare Triumphant*, Op. 120; *Festive Fantasy: Hosanna in Excelsis*, Op. 115, No. 2.

Barrell, E. A.—*Berceuse*. Camp, John S.—*Invocation*. Diegle, R.—*Bergerette*. Elgar, Edward—*Sabbath Cantata*. Faulstich, Wm.—*Cantata*.

Fryberger, J. F.—*Processional March*. Hauser, M.—*Crabbe Song* (arranged by Noelsch).

Hopkins, H. P.—*Christmas Postlude: Easter Joy: Short Postlude* in G.

Kear, F.—*March of the Noble*. Kern, C. W.—*Festive March*, Op. 466. Kroeger, E.—*Festive March*, Op. 67, No. 8.

Lowden, C. H.—*Andantino in B-flat*. Marks, E. F.—*Lullaby in G: Royal Pageant Processional*.

Pease, S. G.—*Solace: Swing Song*. Perry, R. E.—*Nocturne in A*. Reed, G. W.—*March of the Noble*.

Rodwell, G. N.—*Adoration*. Schuler, G. S.—*The Night Song*. Stults, R. M.—*Prelude in A-flat: Processional March*.

Wely, L.—*Idyll*. Williams, T. D.—*Evening Devotion: Meditation in E-flat*.

To these might be added the following collections of organ music: "Organ Repertory," by Preston Ware Orem; "Organ

Melodies," by C. W. Landau; and "Organ Transcriptions," by O. A. Mansfield.

In the foregoing list numbers marked with an asterisk are those which are registered nominally for a three-manual organ, but in which the use of a third manual is in no sense important. The same remark would apply to a number of standard works which we have not mentioned, such as the sonatas of Rheinberger, Merkel and, in most cases, even Gounand, and the well-known "Grosse Suite" by Boellmann. In general any organ composition whose worth rests more in its intrinsic musical content than in the matter of richly varied tone color may be played effectively on even the smallest two-manual organs. This I venture to repeat.

In closing I wish to answer a question which would be a mere platitude to experienced organists, but which sometimes embarrasses them to answer off-hand when asked by their pupils: "When the choir manual is called for, shall I play on great or on swell?" To answer this question they should examine the probable purpose of the composer or arranger. If the object was to obtain a contrast of power, the organist should simply manage to change, well, but if the object was to obtain a contrast of tone color with the swell, then a soft combination on the great would be the answer.—*Courtesy of the Diapason.*

## EDUCATIONAL STUDY NOTES

(Continued from page 297)

theme in F-sharp minor and a repetition of the A major section. In the Trio the correct playing of the right hand is most important. The *crescendo*, which means literally "three strings," tells us to "draw the soft (sine corda) pedal." The *diminuendo*, which means literally "three strings," tells us to "draw the soft (sine corda) pedal." The *diminuendo*, which means literally "three strings," tells us to "draw the soft (sine corda) pedal."

Be Still, by Alfred Wooler.

There is fine devotional feeling to this new sacred song by the well known Buffalo composer. Be sure you take a breath after the word "Amen."

We would now thoroughly the average singer investigate the essential facts of diction. If you are a "little busy" on the subject, we would recommend for your use H. G. Hawes' remarkable book, *Diction for Singers and Composers*.

The sections and climaxes of the song are clear enough to need explanation.

Spring Folly, by Francesco B. de Leone. Cecil Fanning who is the author of the attractive lyric of *Spring Folly*, wrote the libretto for Mr. de Leone's opera "Albino."

A biography of Mr. de Leone appeared in these columns in a recent issue. He is the composer of many song successes, none to our mind—more appealing than the present number. *Can galena means gaily; far pronuntiate*, clearly and forcefully enunciated. Like a good many fine songs, this composition needs to be sung in the most in order that the text shall sound convincing. There are expression marks a plenty in this song.

Moontight on the Lake, by J. Christopher Marks.

Mr. Marks is one of the notable organists of New York City, and a composer whose anthems, organ pieces and sacred songs are always from a ready and enthusiastic audience. He was born in Cork, Ireland, in 1863, and after thorough training in Dublin and considerable experience as an organist, he came to the United States settling in Pittsburgh, Pennsylvania.

After two years there, he came to New York City, where ever since, he has been the organist at the Church of the Heavenly Host. This organ scholar is fine material for one manual work. There are, of course, several pieces in the piece at which it would be pleasant to play. One hand play for a few notes on another keyboard, and in this fashion bring out more a variety of colors, line melodies, and so forth.

In measure seven there is such a spot at the second beat the left hand can skip to another measure, returning to first manual at measure nine.

La Coquette, by A. Arensky.

After Arensky's well known, pronounced *La Coquette*. For a definition of the word, see the dictionary. The piece is in F-sharp minor, and was composed in 1896. He and Gounand have the same title. The available benefits of studying with him, despite certain faults which, however, are not with an intense appreciation of his music.

From 1895 to 1901 Arensky was conductor of the Imperial Court Choir, having succeeded Balakireff in this position. Of his long list of works, the piano pieces, and a *Trio* for piano, violin and cello. He was a skillful pianist, and you will learn from your study of the present composition, taken from the group of pieces known as *Les Silhouettes*.

As written for two pianos, four hands, Mr. Orem's transformation of the number into a regular four-hand number is admirable. The second is easy as to notes, but scrupulous must be devoted to the delicate effects and shif.

The *Primo* must sparkle with life and color. In measure seven the grace notes are sounded in the best of before it is a measure ten and eleven, the cross-bar phrasing is important. Brahms has the beauty of the second of the phrasing. If the *Primo* player is not well schooled on the subject of style, he will play with the piece.

The harmonies in *La Coquette* are characteristic of Arensky's style. The *Primo* must sparkle with life and color. In measure seven the grace notes are sounded in the best of before it is a measure ten and eleven, the cross-bar phrasing is important. Brahms has the beauty of the second of the phrasing. If the *Primo* player is not well schooled on the subject of style, he will play with the piece.

The Jolly Cowboy and The Indian, by Arnold D. Scammell.

These especially will be drawn to the four-hand arrangement of Mr. Scammell's short but stirring composition. The first theme typifies cowboy (running), *rubato* (nostalgic), *accent* (clap hands), *crescendo* (clap hands), then louder. The others suggest the word being acted in as characters.

Purple Iris, by Carl Wilhelm Kern. Mr. Kern's melodies are always graceful and beautiful. In this piece, which will be much liked, the *Primo* player should play the first section in D, thirty-two measures long. The *Primo* player should play the first section in D, thirty-two measures long.

In measure seven there is such a spot at the second beat the left hand can skip to another measure, returning to first manual at measure nine. The *Primo* player should play the first section in D, thirty-two measures long. The *Primo* player should play the first section in D, thirty-two measures long.

## THE ETUDE

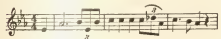


## JUNIOR ETUDE

CONDUCTED BY ELIZABETH A GEST

## ??? ASK ANOTHER ???

1. What is the meaning of *poco a poco* *ritardando*?
2. What was the nationality of Haydn?
3. Who wrote the oratorio, "The Seasons"?
4. What is a tie?
5. What is the "Nimblemen" Ring?
6. What is the signature of the relative minor of G major?
7. What scale has E $\sharp$  for its third note?
8. When did Bach die?
9. What is meant by "Conductor's Score"?
10. From what is this taken?



(Answers on page 319)

## Scales for The Yard

Did you ever stop to think how many yards and yards of scales you have played on your piano? Fast and slow, major and minor, loud and soft, left-hand, right-hand, hands together, parallel and contrary—just think what a lot of scales!

Out of it all, how many of your repetitions were wasted because you were not paying attention? How many stumbles did you make because you did not finger correctly? How many times did you begin over because you played a wrong note?

These poor scales certainly do get larded up with good ideas, but they are not with more care and consideration. Understand why they are what they are, and make each repetition count for something toward your goal of attainment.

## Games for Junior Clubs

(Continued)

By GRACE NICHOLSON HUME

GAME NO. 4. "MUSICAL ACTION." Have each member illustrate by action well-known musical terms, or marks of expression, as, *andante* (walking slowly), *allegro* (running), *rubato* (nostalgic), *accent* (clap hands), *crescendo* (clap hands), then louder. The others suggest the word being acted in as characters.

GAME NO. 5. "FIND YOUR PARTNER." Give to each member a slip of paper, one-half the paper bearing the name of a composer, the remainder bearing the name of a composition. The ones having a composer's name must find the compositions that belong to them. If the group is large enough the partners thus found may form in line for a march.

(To be continued)

## Characters

Miss Patience  
High C  
Low C  
Middle C  
Third Space C  
Second Space C

Scene, Miss Patience's Studio. A large white sheet at the back. Sew or paint lines of black across the entire sheet to represent the Treble and Bass staves. The lines should be at least eight inches apart. Make the clef signs and ledger lines for High and Low, and Middle C. Cut out circles in the places where the note should be, just large enough to admit faces of children.

High C (in high squeaking voice):

"Hello, down there!"

Low C (in a deep bass voice): "Hello yoursell!"

Middle C: "Hello, Sister High, and Brother Low!"

Third and Second Space: "Hello! Hello! What's the matter?"

High C: "Nothing is the matter. I just wanted to chat a bit."

Middle C: "Well I've been so overworked today that I'm most too tired to chat. But come on, we'll talk."

High C: "I am nearly worn to the bone myself."

Middle C: "You surely are not up on a ledger line, too."

Middle C: "Come, come, don't let us quarrel! Ledger lines are all right. Why I'm on a ledger line myself!"

Third Space C: "Who bothered you most today, Sister High C?"

High C: "And the funny part is this—they get provoked and think she is fussy."

Third Space C: "Well, you can't be too particular."

Second Space C: "What a difference the bass makes!"

Third Space C: "Miss Patience is always saying, 'Get your bass right! Be sure of the bass.'"

Low C: "And the funny part is this—they get provoked and think she is fussy."

Third Space C: "Well, you can't be too particular."

Second Space C: "What a difference the bass makes!"

Third Space C: "Miss Patience is always saying, 'Get your bass right! Be sure of the bass.'"

Low C: "And the funny part is this—they get provoked and think she is fussy."

Third Space C: "Well, you can't be too particular."

By S. P.

Second Space C: "Said what?"

High C: "I can't count out loud and play at the same time."

Low C: "Alas! foolish girl! Doesn't she know that's about as silly as saying she can't walk and talk at the same time!"

Third Space C: "But suppose Miss Patience would say, 'Now, dear, here is a new piece; we will be very careful of all the details. We will not leave it until each line part is perfect—it must be learned—learned, mind you, not guessed at.'"

Low C: "Why, I believe there would not be a student left in this studio if she did that!"

High C: "I don't agree. I think there would be a complete turning to the side of thoroughness."

Third Space C: "I believe, too, that results would show that we were making new standards."

High C: "The sloppiness will never do. Bessie Nevelman must count aloud. Mary Presto must play slowly."

(Continued on next page)

High C: "I suppose you heard her answer?"

Middle C: "Oh, yes, I heard her say, 'I've got to play fast or I can't play at all.'"

Low C: "And everybody that knows anything knows that you must play slowly if you wish to learn to play fast!"

Second Space C: "Dear me, yes. How much we hear these days of slow practice."

Third Space C: "And how little they do it!"

Low C: "Yes, how few do it! I think that slow careful practice is the greatest need in this studio."

Third Space C: "Suppose we suggest it to every boy and girl taking lessons here."

High C: "That is the reason why I'm so overworked today. I've been studying over so much that my nerves are all out of time. Just fancy playing me for B, when I'm C!"

Low C: "Oh, that's not half so bad as not playing you at all! That's what happens to me every five seconds or so."

Second Space C: "That's because you are bass and so far down."

Low C: "Yes, they simply jab at me and hurry along; and I don't get played at all half the time."

Second Space C: "What a difference the bass makes!"

Third Space C: "Miss Patience is always saying, 'Get your bass right! Be sure of the bass.'"

Low C: "And the funny part is this—they get provoked and think she is fussy."

Third Space C: "Well, you can't be too particular."

Second Space C: "What a difference the bass makes!"

Third Space C: "Miss Patience is always saying, 'Get your bass right! Be sure of the bass.'"

Low C: "And the funny part is this—they get provoked and think she is fussy."

Third Space C: "Well, you can't be too particular."



High C: "Particular! Why if they are as careless as they are now, what would they be if the teacher were less severe?"

Middle C: "The trouble with the whole business is that they think they know it all."

Third Space C: "Yes, it's hurry, hurry, more pieces, something new every day."

Second Space C: "And pieces must be hard and, of course, what they like."

Middle C: "Yes, that's all."

Third Space C: "But suppose Miss Patience would say, 'Now, dear, here is a new piece; we will be very careful of all the details. We will not leave it until each line part is perfect—it must be learned—learned, mind you, not guessed at.'"

Low C: "Why, I believe there would not be a student left in this studio if she did that!"

High C: "I don't agree. I think there would be a complete turning to the side of thoroughness."

Third Space C: "I believe, too, that results would show that we were making new standards."

High C: "The sloppiness will never do. Bessie Nevelman must count aloud. Mary Presto must play slowly."

(Continued on next page)

## Telegraph

You'd almost think that swallows knew the way that music looks, because they sit on telegraph wires like notes in music books.

Perhaps their song is not much more than simple "A B C."

And yet they form, with wires for staves.

The notes of "Do, Re, Me."

MRS. T. S. HARTLEY.

SCHUBERT

Sonatas and symphonies, Chamber music, Hark, Hark, the Lark, Unfinished Symphony, Besides six-hundred and fifty songs, Erl king, Rosamunde, Trios and quartettes.



## JUNIOR ETUDE—Continued

Evening in the Studio  
(Continued from page 317)

Middle C: "And Edith Scatterbrain must memorize."  
 Low C: "And Ruth Know-it-all cannot have a new piece at every lesson."

Second Space C: "Sh! Be still. Here comes Miss Patience."

Middle C: "And she looks determined enough, too."

(ENTER MISS PATIENCE)  
 Miss Patience: "I cannot go on like this. I am simply going to insist on better work. They must come. They must play slowly, or I will not have them."

All the Notes: "Bravo! Bravo!"  
 (Miss Patience picks up music and puts away books. She then sits down and gives a sigh of relief.)

Miss Patience: "It has been a hard day!"

Miss Gill's Secret  
By GLADYS M. STEIN

"Miss Gill," asked Evelyn as she finished her violin lesson, "could you tell me anything about Verdi, the great composer?"

"I'll try," answered the teacher. "What is it you want to know?"

"All about his life and compositions," explained Evelyn. "You see, our music club is planning on studying the life of Verdi at the October meeting."

Miss Gill examined the music history books on the shelf before answering.

"Here is a book that might help you, Evelyn," she said. "It is one I used as a student in Boston. On the blank pages I have pasted stories of composers and of operas that I cut out of the *Etude*."

"That is just the book," cried Evelyn, opening the volume and reading it in her haste to learn more about Verdi.

"Why here are the stories of 'Aida' and 'Falstaff,'" she says that Verdi was sixty-eight years old when 'Aida' was produced in Cairo for the first time, and he considered himself too old to undertake the ocean voyage to Cairo. Steamships couldn't have been as comfortable as they are today."

"Verdi lived to be a very old man; and he is the greatest dramatic composer that Italy ever produced," continued Miss Gill. "Oh! here is what Lucy was trying to tell at the last club meeting," cried Evelyn. "In 1872 when 'Aida' was given in Milan, Verdi was called to the stage thirty-two times and given an ivory baton, which was ornamented with rubies, diamonds and other stones. Probably no other composer was ever so loved while still living."

"No wonder you enjoy teaching, Miss Gill," cried Evelyn. "You read all about these great musicians and the music means more to you than just a lot of notes!"

"Well, I'm glad you discovered my secret. Maybe you will try it, too."

"I will," declared Evelyn, and the program that was given at the October meeting proved that she had kept her word. Never before did the club members learn so much at a club meeting and in such an interesting way!

"No wonder you enjoy teaching, Miss Gill," cried Evelyn. "You read all about these great musicians and the music means more to you than just a lot of notes!"

"Well, I'm glad you discovered my secret. Maybe you will try it, too."

"I will," declared Evelyn, and the program that was given at the October meeting proved that she had kept her word. Never before did the club members learn so much at a club meeting and in such an interesting way!

"No wonder you enjoy teaching, Miss Gill," cried Evelyn. "You read all about these great musicians and the music means more to you than just a lot of notes!"

"Well, I'm glad you discovered my secret. Maybe you will try it, too."

"I will," declared Evelyn, and the program that was given at the October meeting proved that she had kept her word. Never before did the club members learn so much at a club meeting and in such an interesting way!

"No wonder you enjoy teaching, Miss Gill," cried Evelyn. "You read all about these great musicians and the music means more to you than just a lot of notes!"

"Well, I'm glad you discovered my secret. Maybe you will try it, too."

"I will," declared Evelyn, and the program that was given at the October meeting proved that she had kept her word. Never before did the club members learn so much at a club meeting and in such an interesting way!

## Little Biographies for Club Meetings

No. 18

Verdi

But after this it is going to be different. (Notes show pleasure.) A child should learn to do his part, and do it well. When they do that I'll know they are real soldiers of progress. As long as they do not, they are deserters, and everyone knows what comes of soldiers who run away."

(She goes to the piano. Sits down.) "Ah! we must all do our part, too, to make the world more beautiful with our music." (She plays softly):

"Rest is not quitting.  
 This busy career  
 Rest is the fitting  
 Of self to one's sphere."

(Notes join with her in singing a familiar melody.)

## CURTAIN

Miss Gill's Secret  
By GLADYS M. STEIN

"Yes," replied Miss Gill. "Verdi received his violin lessons, 'could you tell me anything about Verdi, the great composer?"

"I'll try," answered the teacher. "What is it you want to know?"

"All about his life and compositions," explained Evelyn. "You see, our music club is planning on studying the life of Verdi at the October meeting."

Miss Gill examined the music history books on the shelf before answering.

"Here is a book that might help you, Evelyn," she said. "It is one I used as a student in Boston. On the blank pages I have pasted stories of composers and of operas that I cut out of the *Etude*."

"That is just the book," cried Evelyn, opening the volume and reading it in her haste to learn more about Verdi.

"Why here are the stories of 'Aida' and 'Falstaff,'" she says that Verdi was sixty-eight years old when 'Aida' was produced in Cairo for the first time, and he considered himself too old to undertake the ocean voyage to Cairo. Steamships couldn't have been as comfortable as they are today."

"Verdi lived to be a very old man; and he is the greatest dramatic composer that Italy ever produced," continued Miss Gill. "Oh! here is what Lucy was trying to tell at the last club meeting," cried Evelyn. "In 1872 when 'Aida' was given in Milan, Verdi was called to the stage thirty-two times and given an ivory baton, which was ornamented with rubies, diamonds and other stones. Probably no other composer was ever so loved while still living."

"No wonder you enjoy teaching, Miss Gill," cried Evelyn. "You read all about these great musicians and the music means more to you than just a lot of notes!"

"Well, I'm glad you discovered my secret. Maybe you will try it, too."

"I will," declared Evelyn, and the program that was given at the October meeting proved that she had kept her word. Never before did the club members learn so much at a club meeting and in such an interesting way!

"No wonder you enjoy teaching, Miss Gill," cried Evelyn. "You read all about these great musicians and the music means more to you than just a lot of notes!"

"Well, I'm glad you discovered my secret. Maybe you will try it, too."

"I will," declared Evelyn, and the program that was given at the October meeting proved that she had kept her word. Never before did the club members learn so much at a club meeting and in such an interesting way!

"No wonder you enjoy teaching, Miss Gill," cried Evelyn. "You read all about these great musicians and the music means more to you than just a lot of notes!"

"Well, I'm glad you discovered my secret. Maybe you will try it, too."

"I will," declared Evelyn, and the program that was given at the October meeting proved that she had kept her word. Never before did the club members learn so much at a club meeting and in such an interesting way!

"No wonder you enjoy teaching, Miss Gill," cried Evelyn. "You read all about these great musicians and the music means more to you than just a lot of notes!"

"Well, I'm glad you discovered my secret. Maybe you will try it, too."

"I will," declared Evelyn, and the program that was given at the October meeting proved that she had kept her word. Never before did the club members learn so much at a club meeting and in such an interesting way!

"No wonder you enjoy teaching, Miss Gill," cried Evelyn. "You read all about these great musicians and the music means more to you than just a lot of notes!"

"Well, I'm glad you discovered my secret. Maybe you will try it, too."

ONE CAN scarcely think of opera without thinking of Verdi, for he wrote so many which are given today and which contain melodies that are familiar to everybody. Nearly every Italian is familiar with some of these melodies, although he or she may never have heard any of the operas.

The Italians are musical people, of course, and enjoy melody, and Verdi excelled in this melodic gift, although it seems to be only operas that inspired him, for he wrote practically nothing else. He is considered a link between the old school and the music of Wagner.

Giuseppe Verdi (Jew-sepp Vehr-dee) was born in Italy in 1813. As a small boy his musical talent was noticeable. When only ten years old he became the organist of his village church. At twenty-five his first opera was given in Milan at the opera house called La Scala, one of the most famous opera houses in the world. The success of this led to several other operas, and his reputation became established.

He died in 1901 at the advanced age of eighty-eight years and, being of a kind and charitable nature, left a large sum of money for the founding of a home for aged musicians.

Some of Verdi's melodies that you can play at your meetings are:

*Home to Our Mountains* (from "Il Trovatore" (Arranged by Belli).)

*La donna è mobile* (from "Rigoletto").

*Rigoletto Ari* (Arranged for four hands by Steinhilber).

*March* from "Aida." (Arranged by Engelmann.)

*Anvil Chorus* from "Il Trovatore." (Arranged for four hands by Engelmann.)

(There are a great many "records" from the Verdi operas, and if you cannot have a photograph at your meetings, you should try to hear some of them whenever you have an opportunity.)

On account of the sudden death of his wife and two children he naturally became depressed for a while, but the success of his operas drew him away from his own grief. He took up writing again and kept writing operas for the Italian theaters the rest of his long life. Among the most famous of his thirty operas are "Rigo-

letto," "Il Trovatore," "The Troubadour," "La Traviata," "The Masked Ball," "Aida," "Otello," and "Falstaff," the last two being written at the ages of seventy-four and eighty, respectively. Few men have continued their active creative work to such an advanced age, whether composers, poets or painters, but to Verdi the word, "retire," meant nothing. And, strange to say, "Falstaff," even though written at the age of eighty, is one of his finest and strongest operas.

Except for a short time spent in Paris and London, where he produced one opera in each city, he spent all of his long life in Italy. He was thoroughly Italian and wrote in what is called the "Italian Style"—that is, lovely melodies with lots of runs and trills for the voice, a rather quiet orchestra and nothing very dramatic; but as he grew older he broke away somewhat from this style and became much more dramatic.

His one religious work was a "Requiem," written as a memorial to an Italian statesman.

He died in 1901 at the advanced age of eighty-eight years and, being of a kind and charitable nature, left a large sum of money for the founding of a home for aged musicians.

Some of Verdi's melodies that you can play at your meetings are:

*Home to Our Mountains* (from "Il Trovatore" (Arranged by Belli).)

*La donna è mobile* (from "Rigoletto").

*Rigoletto Ari* (Arranged for four hands by Steinhilber).

*March* from "Aida." (Arranged by Engelmann.)

*Anvil Chorus* from "Il Trovatore." (Arranged for four hands by Engelmann.)

(There are a great many "records" from the Verdi operas, and if you cannot have a photograph at your meetings, you should try to hear some of them whenever you have an opportunity.)

On account of the sudden death of his wife and two children he naturally became depressed for a while, but the success of his operas drew him away from his own grief. He took up writing again and kept writing operas for the Italian theaters the rest of his long life. Among the most famous of his thirty operas are "Rigo-

letto," "Il Trovatore," "The Troubadour," "La Traviata," "The Masked Ball," "Aida," "Otello," and "Falstaff," the last two being written at the ages of seventy-four and eighty, respectively. Few men have continued their active creative work to such an advanced age, whether composers, poets or painters, but to Verdi the word, "retire," meant nothing. And, strange to say, "Falstaff," even though written at the age of eighty, is one of his finest and strongest operas.

Except for a short time spent in Paris and London, where he produced one opera in each city, he spent all of his long life in Italy. He was thoroughly Italian and wrote in what is called the "Italian Style"—that is, lovely melodies with lots of runs and trills for the voice, a rather quiet orchestra and nothing very dramatic; but as he grew older he broke away somewhat from this style and became much more dramatic.

His one religious work was a "Requiem," written as a memorial to an Italian statesman.

He died in 1901 at the advanced age of eighty-eight years and, being of a kind and charitable nature, left a large sum of money for the founding of a home for aged musicians.

Some of Verdi's melodies that you can play at your meetings are:

*Home to Our Mountains* (from "Il Trovatore" (Arranged by Belli).)

*La donna è mobile* (from "Rigoletto").

*Rigoletto Ari* (Arranged for four hands by Steinhilber).

*March* from "Aida." (Arranged by Engelmann.)

*Anvil Chorus* from "Il Trovatore." (Arranged for four hands by Engelmann.)

(There are a great many "records" from the Verdi operas, and if you cannot have a photograph at your meetings, you should try to hear some of them whenever you have an opportunity.)

On account of the sudden death of his wife and two children he naturally became depressed for a while, but the success of his operas drew him away from his own grief. He took up writing again and kept writing operas for the Italian theaters the rest of his long life. Among the most famous of his thirty operas are "Rigo-

letto," "Il Trovatore," "The Troubadour," "La Traviata," "The Masked Ball," "Aida," "Otello," and "Falstaff," the last two being written at the ages of seventy-four and eighty, respectively. Few men have continued their active creative work to such an advanced age, whether composers, poets or painters, but to Verdi the word, "retire," meant nothing. And, strange to say, "Falstaff," even though written at the age of eighty, is one of his finest and strongest operas.

Except for a short time spent in Paris and London, where he produced one opera in each city, he spent all of his long life in Italy. He was thoroughly Italian and wrote in what is called the "Italian Style"—that is, lovely melodies with lots of runs and trills for the voice, a rather quiet orchestra and nothing very dramatic; but as he grew older he broke away somewhat from this style and became much more dramatic.

His one religious work was a "Requiem," written as a memorial to an Italian statesman.

He died in 1901 at the advanced age of eighty-eight years and, being of a kind and charitable nature, left a large sum of money for the founding of a home for aged musicians.

Some of Verdi's melodies that you can play at your meetings are:

## JUNIOR ETUDE—Continued

## JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and newest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Poetry and Music." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1742 Chestnut St., Philadelphia, Pa., before the tenth of April. Names of prize winners and their contributions will be published in the issue for July.

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 so on each piece.

Do not use typewriters.

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

Raising My Musical  
Standard  
(PRIZE WINNER)

Raising my musical standard is like building a castle. My scales are the foundation. The rugs must be woven with that material that only years of hard study can weave. The pieces of music are the trimmings. Suppose you wanted to play a piece and could not because you had built your foundation too weak! You would find only ruins of your castle left. We must build our foundations so securely that there will be no danger of them ever falling into ruin.

BETTY MANCHSTER,  
(Age 11), Indiana.

Raising My Musical  
Standard  
(PRIZE WINNER)

I would love to play well and be a good musician. So to raise my musical standard I am trying to observe these rules. Keep the wrist flexible when playing. Raise hand at end of phrase. Use fingers correctly on keys. Never play two phrases that are alike with just the same tone color. Fix in mind the signature before playing. Use up-arm touch for the end of a slur. Do not allow the bar to interrupt the thought of a phrase. Be sure to hold each note its full value. Practice slowly and watch the accent. Do not have back bent when playing. Sit in an erect and comfortable position. Always do your best.

THESSA ZUPAN,  
(Age 10), Oregon.

## Hidden Musical Words

By HELEN OLIPHANT BATES

Each sentence contains a musical term.

1. Mary is a most affectionate child.

2. John has no teacher now.

3. We bought a barrel of apples.

4. Father gave me a bicycle for my birthday.

5. Travel in Egypt is fascinating.

6. Grandpa uses a cane when he walks.

7. Ellen told me you had gone to town.

8. Slow practice will make me a sure pianist.

9. Won't you stay for tea!

10. My pay check is due tomorrow.

11. I waited so long that I got tired.

12. Father established this business many years ago.

HONORABLE MENTION FOR JANUARY  
PUZZLE

Clara Muschall, Rosella Bush, Pauline Proulx, Freta Cramer, Virginia Lathimer, Della Tyler, Betty Jean Roberts, Paterson, Ellen Wagon, Hattie Lally, Alice Berens, Lucille M. Young, Glenn K. Meador, Elizabeth Winters, Hazel Lehman, Phyllis Friedman, Lela Blary, Kathleen Mason, Mary Beth Lawrence, Essie Johnson, Maxine McBride, Howard McBride.

before the tenth of April. Names of prize winners and their contributions will be published in the issue for July.

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 so on each piece.

Do not use typewriters.

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

Raising My Musical  
Standard  
(PRIZE WINNER)

When I first started music I found it hard to practice, but, in order to learn my lessons and better myself in music, practicing was the thing most needed. In practicing, the lesson must be studied out and worked on because we want to and we learn because we are made to do it. In first grade music, fifteen minutes was practice time but as I grew older this increased. In selecting music, it should be from the works of the great composers. I select pieces that are hard and need practice, for if I took only pieces that are easy to play I would not be raising my musical standard.

EMMA RUTH SHER,  
(Age 12), Virginia.

HONORABLE MENTION FOR JANUARY  
ESSAYS

Luella Young, Helen White, Martha Kralich, Mary Lee Reynolds, Betty Ann Hull, Annette Cherry, Thelma Wagon, Helen Wagon, Irlan Hildman, Stuart Hinchman, Mildred Backhaus, Albert M. Gray, Irene Inel, Irlan Lee Munson, Betty McMichael, John Raymond, Volney Allen, Anita Grayson, Dixie Ray Boyd Viola Carver.

THESSA ZUPAN,  
(Age 10), Oregon.

Puzzle Corner  
ANSWER TO JANUARY PUZZLE

1. Bach, Beethoven, Chopin.  
 Gounod, Liszt, Mozart, Nevin, Verdi, Chaminade (or Debussy).

PRIZE WINNERS FOR JANUARY  
PUZZLE

Lillian Armstrong (Age 14), Florida.  
 Ruth Steber (Age 12), Nebraska.  
 Dufre Gemant (Age 13), Michigan.

Answers to Ask Another

1. Little by little getting slower.

2. Austrian.

3. Haydn.

4. A symbol meaning to count the second of the two notes tied but not to re-sound it.

5. A series of four operas by Wagner on subjects derived from Scandinavian mythology.

6. Six flats.

7. C major.

8. 1750.

9. The notes of all the instruments or voices that are being employed in a composition (whereas each performer uses notes of his own part only).

10. Triumphant March from "Aida," by Verdi.

My teacher says  
 I'm doing well.  
 I hope it's true;  
 But time will tell.

Sterling New Music Publications  
IN SHEET AND OCTAVO FORM

Supervisors, Music Teachers, Performers and Music Lovers will find here a most meritorious lot of new material with which they should become acquainted

ANY OF THESE COMPOSITIONS MAY BE HAD FOR EXAMINATION

## PIANO SOLOS

Cat. No.	Gr.	Pr.	Songs and Ballads	Gr.	Pr.
24376	1	30	BEEHOVEN, L. V. Canon Dance, No. 4		
24387	2	30	EGGELL, L. H. The Shepherd's Hut	24451	30
24397	3	50	HARTMAN, HANS The Shepherd's Hut	24452	50
24398	4	30	HELLER, STEPHEN County Minuet, Op. 125	24453	30
24399	5	30	JESSEL, LEON Miracle of the Roses	24454	30
24400	6	30	KARL, E. H. The Shepherd's Hut	24455	30
24401	7	30	KARL, E. H. The Shepherd's Hut	24456	30
24402	8	30	KARL, E. H. The Shepherd's Hut	24457	30
24403	9	30	KARL, E. H. The Shepherd's Hut	24458	30
24404	10	30	KARL, E. H. The Shepherd's Hut	24459	30
24405	11	30	KARL, E. H. The Shepherd's Hut	24460	30
24406	12	30	KARL, E. H. The Shepherd's Hut	24461	30
24407	13	30	KARL, E. H. The Shepherd's Hut	24462	30
24408	14	30	KARL, E. H. The Shepherd's Hut	24463	30
24409	15	30	KARL, E. H. The Shepherd's Hut	24464	30
24410	16	30	KARL, E. H. The Shepherd's Hut	24465	30
24411	17	30	KARL, E. H. The Shepherd's Hut	24466	30
24412	18	30	KARL, E. H. The Shepherd's Hut	24467	30
24413	19	30	KARL, E. H. The Shepherd's Hut	24468	30
24414	20	30	KARL, E. H. The Shepherd's Hut	24469	30
24415	21	30	KARL, E. H. The Shepherd's Hut	24470	30
24416	22	30	KARL, E. H. The Shepherd's Hut	24471	30
24417	23	30	KARL, E. H. The Shepherd's Hut	24472	30
24418	24	30	KARL, E. H. The Shepherd's Hut	24473	30
24419	25	30	KARL, E. H. The Shepherd's Hut	24474	30
24420	26	30	KARL, E. H. The Shepherd's Hut	24475	30
24421	27	30	KARL, E. H. The Shepherd's Hut	24476	30
24422	28	30	KARL, E. H. The Shepherd's Hut	24477	30
24423	29	30	KARL, E. H. The Shepherd's Hut	24478	30
24424	30	30	KARL, E. H. The Shepherd's Hut	24479	30
24425	31	30	KARL, E. H. The Shepherd's Hut	24480	30
24426	32	30	KARL, E. H. The Shepherd's Hut	24481	30
24427	33	30	KARL, E. H. The Shepherd's Hut	24482	30
24428	34	30	KARL, E. H. The Shepherd's Hut	24483	30
24429	35	30	KARL, E. H. The Shepherd's Hut	24484	30
24430	36	30	KARL, E. H. The Shepherd's Hut	24485	30
24431	37	30	KARL, E. H. The Shepherd's Hut	24486	30
24432	38	30	KARL, E. H. The Shepherd's Hut	24487	30
24433	39	30	KARL, E. H. The Shepherd's Hut	24488	30
24434	40	30	KARL, E. H. The Shepherd's Hut	24489	30
24435	41	30	KARL, E. H. The Shepherd's Hut	24490	30
24436	42	30	KARL, E. H. The Shepherd's Hut	24491	30
24437	43	30	KARL, E. H. The Shepherd's Hut	24492	30
24438	44	30	KARL, E. H. The Shepherd's Hut	24493	30
24439	45	30	KARL, E. H. The Shepherd's Hut	24494	30
24440	46	30	KARL, E. H. The Shepherd's Hut	24495	30
24441	47	30	KARL, E. H. The Shepherd's Hut	24496	30
24442	48	30	KARL, E. H. The Shepherd's Hut	24497	30
24443	49	30	KARL, E. H. The Shepherd's Hut	24498	30
24444	50	30	KARL, E. H. The Shepherd's Hut	24499	30
24445	51	30	KARL, E. H. The Shepherd's Hut	24500	30
24446	52	30	KARL, E. H. The Shepherd's Hut	24501	30
24447	53	30	KARL, E. H. The Shepherd's Hut	24502	30
24448	54	30	KARL, E. H. The Shepherd's Hut	24503	30
24449	55	30	KARL, E. H. The Shepherd's Hut	24504	30
24450	56	30	KARL, E. H. The Shepherd's Hut	24505	30
24451	57	30	KARL, E. H. The Shepherd's Hut	24506	30
24452	58	30	KARL, E. H. The Shepherd's Hut	24507	30
24453	59	30	KARL, E. H. The Shepherd's Hut	24508	30
24454	60	30	KARL, E. H. The Shepherd's Hut	24509	30
24455	61	30	KARL, E. H. The Shepherd's Hut	24510	30
24456	62	30	KARL, E. H. The Shepherd's Hut	24511	30
24457	63	30	KARL, E. H. The Shepherd's Hut	24512	30
24458	64	30	KARL, E. H. The Shepherd's Hut	24513	30
24459	65	30	KARL, E. H. The Shepherd's Hut	24514	30
24460	66	30	KARL, E. H. The Shepherd's Hut	24515	30
24461	67	30	KARL, E. H. The Shepherd's Hut	24516	30
24462	68	30	KARL, E. H. The Shepherd's Hut	24517	30
24463	69	30	KARL, E. H. The Shepherd's Hut	24518	30
24464	70	30	KARL, E. H. The Shepherd's Hut	24519	30
24465	71	30	KARL, E. H. The Shepherd's Hut	24520	30
24466	72	30	KARL, E. H. The Shepherd's Hut	24521	30
24467	73	30	KARL, E. H. The Shepherd's Hut	24522	30
24468	74	30	KARL, E. H. The Shepherd's Hut	24523	30
24469	75	30	KARL, E. H. The Shepherd's Hut	24524	30
24470	76	30	KARL, E. H. The Shepherd's Hut	24525	30
24471	77	30	KARL, E. H. The Shepherd's Hut	24526	30
24472	78	30	KARL, E. H. The Shepherd's Hut	24527	30
24473	79	30	KARL, E. H. The Shepherd's Hut	24528	30
24474	80	30	KARL, E. H. The Shepherd's Hut	24529	30
24475	81	30	KARL, E. H. The Shepherd's Hut	24530	30
24476	82	30	KARL, E. H. The Shepherd's Hut	24531	30
24477	83	30	KARL, E. H. The Shepherd's Hut	24532	30
24478	84	30	KARL, E. H. The Shepherd's Hut	24533	30
24479	85	30	KARL, E. H. The Shepherd's Hut	24534	30
24480	86	30	KARL, E. H. The Shepherd's Hut	24535	30
24481	87	30	KARL, E. H. The Shepherd's Hut	24536	30
24482	88	30	KARL, E. H. The Shepherd's Hut	24537	30
24483	89	30	KARL, E. H. The Shepherd's Hut	24538	30
24484	90	30	KARL, E. H. The Shepherd's Hut	24539	30
24485	91	30	KARL, E. H. The Shepherd's Hut	24540	30
24486	92	30	KARL, E. H. The Shepherd's Hut	24541	30
24487	93	30	KARL, E. H. The Shepherd's Hut	24542	30
24488	94	30	KARL, E. H. The Shepherd's Hut	24543	30
24489	95	30	KARL, E. H. The Shepherd's Hut	24544	30
24490	96	30	KARL, E. H. The Shepherd's Hut	24545	30
24491	97	30	KARL, E. H. The Shepherd's Hut	24546	30
24492	98	30	KARL, E. H. The Shepherd's Hut	24547	30
24493	99	30	KARL, E. H. The Shepherd's Hut	24548	30
24494	100	30	KARL, E. H. The Shepherd's Hut	24549	30
24495	101	30	KARL, E. H. The Shepherd's Hut	24550	30
24496	102	30	KARL, E. H. The Shepherd's Hut	24551	30
24497	103	30	KARL, E. H. The Shepherd's Hut	24552	30
24498	104	30	KARL, E. H. The Shepherd's Hut	24553	30
24499	105	30	KARL, E. H. The Shepherd's Hut	24554	30
24500	106	30	KARL, E. H. The Shepherd's Hut	24555	30
24501	107	30	KARL, E. H. The Shepherd's Hut	24556	30
24502	108	30	KARL, E. H. The Shepherd's Hut	24557	30
24503	109	30	KARL, E. H. The Shepherd's Hut	24558	30
24504	110	30	KARL, E. H. The Shepherd's Hut	24559	30
24505	111	30	KARL, E. H. The Shepherd's Hut	24560	30
24506	112	30	KARL, E. H. The Shepherd's Hut	24561	30
24507	113	30	KARL, E. H. The Shepherd's Hut	24562	30
24508	114	30	KARL, E. H. The Shepherd's Hut	24563	30
24509	115	30	KARL, E. H. The Shepherd's Hut	24564	30
24510	116	30	KARL, E. H. The Shepherd's Hut	24565	30
24511	117	30	KARL, E. H. The Shepherd's Hut	24566	30
24512	118	30	KARL, E. H. The Shepherd's Hut	24567	30
24513	119	30	KARL, E. H. The Shepherd's Hut	24568	30
24514	120	30	KARL, E. H. The Shepherd's Hut	24569	30
24515	121	30	KARL, E. H. The Shepherd's Hut	24570	30
24516	122	30	KARL, E. H. The Shepherd's Hut	24571	30
24517	123	30	KARL, E. H. The Shepherd's Hut	24572	30
24518	124	30	KARL, E. H. The Shepherd's Hut	24573	30
24519	125	30	KARL, E. H. The Shepherd's Hut	24574	30
24520	126	30	KARL, E. H. The Shepherd's Hut	24575	30
24521	127	30	KARL, E. H. The Shepherd's Hut	24576	30
24522	128	30	KARL, E. H. The Shepherd's Hut	24577	30
24523	129	30	KARL, E. H. The Shepherd's Hut	24578	30
24524	130	30	KARL, E. H. The Shepherd's Hut	24579	30
24525	131	30	KARL, E. H. The Shepherd's Hut	24580	30
24526	132	30	KARL, E. H. The Shepherd's Hut	24581	30
24527	133	30	KARL, E. H. The Shepherd's Hut	24582	30
24528	134	30	KARL, E. H. The Shepherd's Hut	24583	30
24529	135	30	KARL, E. H. The Shepherd's Hut	24584	30
24530	136	30	KARL, E. H. The Shepherd's Hut	24585	30
24531	137	30	KARL, E. H. The Shepherd's Hut	24586	30
24532	138	30	KARL, E. H. The Shepherd's Hut	24587	30
24533	139	30	KARL, E. H. The Shepherd's Hut	24588	30
24534	140	30	KARL, E. H. The Shepherd's Hut	24589	30
24535	141	30	KARL, E. H. The Shepherd's Hut	24590	30
24536	142	30	KARL, E. H. The Shepherd's Hut	24591	30
24537	143	30	KARL, E. H. The Shepherd's Hut	24592	30
24538	144	30	KARL, E. H. The Shepherd's Hut	24593	30
24539	145	30	KARL, E. H. The Shepherd's Hut	24594	30
24540	146	30	KARL, E. H. The Shepherd's Hut	24595	30
24541	147	30	KARL, E. H. The Shepherd's Hut	24596	30
24542	148	30	KARL, E. H. The Shepherd's Hut	24597	30
24543	149	30	KARL, E. H. The Shepherd's Hut	24598	30
24544	150	30	KARL, E. H. The Shepherd's Hut	24599	30
24545	151	30	KARL, E. H. The Shepherd's Hut	24600	30
24546	152	30	KARL, E. H. The Shepherd's Hut	24601	30
24547	153	30	KARL, E. H. The Shepherd's Hut	24602	30
24548	154	30	KARL, E. H. The Shepherd's Hut	24603	30
24549	155	30	KARL, E. H. The Shepherd's Hut	24604	30
24550	156	30	KARL, E. H. The Shepherd's Hut	24605	30
24551	157	30	KARL, E. H. The Shepherd's Hut	24606	30
24552	158	30	KARL, E. H. The Shepherd's Hut	24607	30
24553	159	30	KARL, E. H. The Shepherd's Hut	24608	30
24554	160	30	KARL, E. H. The Shepherd's Hut	24609	30
24555	161	30	KARL, E. H. The Shepherd's Hut	24610	30
24556	162	30	KARL, E. H. The Shepherd's Hut	24611	30
24557	163	30	KARL, E. H. The Shepherd's Hut	24612	30
24558	164	30	KARL, E. H. The Shepherd's Hut	24613	30
24559	165	30	KARL, E. H. The Shepherd's Hut	24614	30
24560	166	30	KARL, E. H. The Shepherd's Hut	24615	30
24561	167	30	KARL, E. H. The Shepherd's Hut	24616	30
24562	168	30	KARL, E. H. The Shepherd's Hut	24617	30
24563	169	30	KARL, E. H. The Shepherd's Hut	24618	30
24564	170	30	KARL, E. H. The Shepherd's Hut	24619	30
24565	171	30	KARL, E. H. The Shepherd's Hut	24620	30
24566	172	30	KARL, E. H. The Shepherd's Hut	24621	30
24567	173	30	KARL, E. H. The Shepherd's Hut	24622	30
24568	174	30	KARL, E. H. The Shepherd's Hut	24623	30
24569	175	30	KARL, E. H. The Shepherd's Hut	24624	30
24570	176	30	KARL, E. H. The Shepherd's Hut	24625	30
24571	177	30	KARL, E. H. The Shepherd's Hut	24626	30
24572	178	30	KARL, E. H. The Shepherd's Hut	24627	30
24573	179	30	KARL, E. H. The Shepherd's Hut	24628	30
24574	180	30	KARL, E. H. The Shepherd's Hut	24629	30
24575	181	30	KARL, E. H. The Shepherd's Hut	24630	30
24576	182	30	KARL, E. H. The Shepherd's Hut	24631	30
24577	183	30	KARL, E. H. The Shepherd's Hut	24632	30
24578	184	30	KARL, E. H. The Shepherd's Hut	24633	30
24579	185	30	KARL, E. H. The Shepherd's Hut	24634	30
24580	186	30	KARL, E. H. The Shepherd's Hut	24635	30
24581	187	30	KARL, E. H. The Shepherd's Hut	24636	30
24582	188	30	KARL, E. H. The Shepherd's Hut	24637	30
24583	189	30	KARL, E. H. The Shepherd's Hut	24638	30
24584	190	30	KARL, E. H. The Shepherd's Hut	24639	30
24585	191	30	KARL, E. H. The Shepherd's Hut	24640	30
24586	192	30	KARL, E. H. The Shepherd's Hut	24641	30
24587	193	30	KARL, E. H. The Shepherd's Hut	24642	30
24588	194	30	KARL, E. H. The Shepherd's Hut	24643	30
24589	195	30	KAR		



# Choirmaster's Guide

FOR THE MONTH OF JUNE, 1929

(a) in front of antithemes they are of moderate difficulty, while (b) antithemes are of moderate difficulty.

Date	MORNING SERVICE	EVENING SERVICE
SECOND	<b>PRELUDE</b> Organ: Canonas ..... Timmings Piano: Star of Hope ..... Babbie	<b>PRELUDE</b> Organ: Prelude ..... Pachal-B Stewart Piano: Summer Song ..... Artfield
	<b>ANTHEMS</b> (a) O Be Joyful in the Lord, Nomaama (b) The Lord is Near ..... Weller	<b>ANTHEMS</b> (a) The Day Thou Gavest ..... Dick (b) It is good to be in Paradise, Ashford
	<b>OFFERTORY</b> Dwell in My Heart ..... Wansborough (S. solo)	<b>OFFERTORY</b> Rejoice and be Glad ..... E. F. Marks (Duet)
	<b>POSTLUDE</b> Organ: Marche Joyous ..... Struts Piano: Marche Triomphale ..... Rothman	<b>POSTLUDE</b> Organ: Postlude ..... Heller-Mansfield Piano: True Song ..... Wagner-Bendel
NINTH	<b>PRELUDE</b> Organ: For O'er the Hills ..... Fryinger Piano: Farewell to the Piano ..... Beethoven	<b>PRELUDE</b> Organ: Plaint ..... Hogan Piano: Andante from First Sonata ..... Brahms
	<b>ANTHEMS</b> (a) Beloved, Let Us Love One Another ..... George B. Nevin (b) Rejoice in the Lord ..... Baines	<b>ANTHEMS</b> (a) Breathe On Me, Breath of God ..... Matthews (b) God, Be in My Head ..... Colburn
	<b>OFFERTORY</b> God Heareth Me ..... Dichmont (T. solo)	<b>OFFERTORY</b> Jesus, My Saviour, Mrs. H. H. A. Beach (T. solo)
	<b>POSTLUDE</b> Organ: March in A ..... Barnes Piano: Serenade ..... Chaminate	<b>POSTLUDE</b> Organ: Carmine's March, Mendelssohn Piano: March of the Choristers, Keats
SIXTEENTH	<b>PRELUDE</b> Organ: Ghost Pipes ..... Legerance Piano: Sunday Morning ..... Bendel	<b>PRELUDE</b> Organ: Summer Twilight ..... Hodgins Piano: Indian Love Song ..... Cadman
	<b>ANTHEMS</b> (a) O Worship the King ..... Forester (b) The Shepherd of His Flock ..... Tyler	<b>ANTHEMS</b> (a) O Night of Life ..... Kountz (b) Vespers ..... Kountz
	<b>OFFERTORY</b> Lead Us, Heavenly Father, ..... Colburn (Duet)	<b>OFFERTORY</b> Tarry With Me, O My Saviour ..... Burleigh (S. solo)
	<b>POSTLUDE</b> Organ: Grand Choeur ..... Maitland Piano: Marche de Rite ..... Barrell	<b>POSTLUDE</b> Organ: Sortie in G ..... Hoamer Piano: March ..... Hollander
TWENTY-THIRD	<b>PRELUDE</b> Organ: Chanson Pastorale ..... Harris Piano: Barcarole ..... Ashford	<b>PRELUDE</b> Organ: Romances in G ..... Eyersole Piano: Ave Maria ..... Bach-donno
	<b>ANTHEMS</b> (a) O God Unseen, Yet Ever Near ..... Banks (b) Love of Jesus, All Divine ..... Foster	<b>ANTHEMS</b> (a) Lead On, O King Eternal ..... Williams (b) Thy Will Be Done ..... Riehsh
	<b>OFFERTORY</b> Jesus, Stretch Thy Hand to Me ..... Fryinger (S. solo)	<b>OFFERTORY</b> His Arms Your Refuge, Mike, del. zone (S. solo)
	<b>POSTLUDE</b> Organ: Hosanna ..... Diggle Piano: Adoration ..... Atherton	<b>POSTLUDE</b> Organ: Festival March ..... Nesler Piano: Wedding March ..... Soderman
THIRTIETH	<b>PRELUDE</b> Organ: Woodland Idyl ..... Zecher-Mansfield Piano: Prædium in F minor ..... Schutt	<b>ORGAN RECITAL</b> Sonatina ..... James H. Rogers (a) Andante (b) Carillon
	<b>ANTHEMS</b> (a) Adoration ..... Berowski (b) The Lord is My Shepherd ..... Rockwell	<b>ANTHEMS</b> (a) The Pilgrims of the Night, Rockwell (b) Tenth Me, O Lord ..... Atwood
	<b>OFFERTORY</b> God's Morning ..... Ganshy (T. solo)	<b>OFFERTORY</b> Carmina ..... Drilla (Violin, with Organ or Piano Acept.)
	<b>POSTLUDE</b> Organ: Royal Pageant ..... Marks Piano: Power and Glory ..... Soma	<b>POSTLUDE</b> Organ: Ceremonial March ..... Harris Piano: At Evening ..... Schumann

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

## Permanently Adopted by Foremost Teachers

### STANDARD HISTORY OF MUSIC

By JAMES FRANCIS COOKE

PRICE, \$1.50

#### A FIRST HISTORY OF MUSIC FOR STUDENTS AT ALL AGES

A thoroughly practical textbook told in story form. So clear a child can understand every word—so absorbing that adults are charmed with it. All details work "self-explanatory." 120 excellent illustrations, map of musical Europe, 400 test questions, 250 pages. Strongly bound in maroon cloth, gilt stamped. Any teacher may use it without previous experience.

THEODORE PRESSER COMPANY PHILADELPHIA, PENNA.

## EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

### Gigue No. 1, by Helen L. Cramm.



As in *Corante*—also by Miss Cramm—which was in a recent Junior Etude, the first section of this dance is a jotted note for note in the second section, but in a different key. Thus, if you have learned the first section thoroughly, it should be a very simple matter indeed to learn the second. Be careful, however, to make the second section softer than the first of the first.

The great composer, Johann Sebastian Bach, wrote some of the best and liveliest jig of all, as you will find out for yourselves when your fingers have grown capable enough to encounter them.

The grace note in the fifteenth measure is to be struck on the second beat, not before it. Grace notes are so called because they add grace to the melody line.

Don't forget the left-hand slurs in measures five to seven.

*Dollie Waltz*, by J. M. Baldwin.

Here is a dainty little waltz, very easy to play. The left-hand part must be kept soft and smooth, to "set off" the melody in the proper fashion. Of course it would be much simpler to make it choppy and hurried, but that would sound so badly that your teacher would be sure to give you a scolding when she heard it.

*Witches*, by Ella Ketterer.

All of us know what witches are, especially if we have ever visited Salem, Massachusetts, where years ago many such were hanged. Ella Ketterer has pictured them in this short sketch, and so well that we can easily see them mounting brooms and flying about through the air.

In measures one, five, nine, and so forth, the hands must sound the notes absolutely together. In the next section the right hand crosses over the left and plays a melody that must be plainly marked—which means that the left-hand accompaniment is to be played rather softly.

Here is a time-value plan of *Witches*:

First section: *f* *pp*  
Second section: *pp* *pp*  
Third section: *f*

*Theodore Roosevelt*, by Dorothy Gaylor Blake.

It seems only a few years ago that Roosevelt was alive, and then every child in America could tell, with glowing eyes, of his greatness as a hunter, fighter, writer, and president. Today there is information about him in books, but that is scarcely so exciting. If you have forgotten some of it, read the little verse at the end of this piece, descriptive of Roosevelt's exploits. Mr. Blake has told us to play *Theodore Roosevelt* "with spirit," which is truly very necessary if you are to make it a real masterpiece of the great man.

The only hand measures are those in which the hands cross. For these measures the one hand must be in the practice.

This composition is from the fine set of pieces known as "Musical Portraits from American History."

*Call to Arms*, by C. W. Kern.

If you are tempted to vary the time by playing faster and slower in spots, remember that you are playing for real or imaginary marchers who could not march well in that uneven way.

In measure seventeen notice that the notes E and G in the right hand are half notes, to be given two beats.

In the measure before the end, the C's on both hands are the notes suspended—or held—over from the last chord of the measure before. This is a very nice effect, is it not? On the third beat of the measure the C "resolves" to B in the left-hand part.

*Quartel from "Rigoletto"* by G. Verdi.

An interesting story of the life of this famous Italian composer is printed in another column of the Junior Etude. It is a story of nearly 50 years now since he wrote the beautiful opera in which this quartet occurs, and yet the notes are all heard and played.

The great simplicity of this arrangement will appeal to all the young pianist, who should not fail to get all the expression possible into the piece.

### At the Circus, by Paul Valdemar.



What is more fun than a circus, with its clowns, wide shows, trapeze artists, and jester-temperies? Mr. Valdemar wrote this composition for the Junior Etude, and this one gives you a fine opportunity to display your powers.

Your rhythm should be so nicely developed now that you do not have to beat time with your foot any longer, nor even need to have the leader go through all sorts of antics in order to get the orchestra to play "together."

### DEAR JUNIOR ETUDE:

I saw a letter from Marie Daniels in the July ETUDE. I don't know whether I do as much as she does or not, but I play piano and clarinet. I play clarinet in our Civic Club Band, and in the symphony orchestra, the High School Band and the Junior Band. It certainly keeps me busy because we have difficult music to learn for each organization, and I have a lot of practicing to do. I have not had much instruction in piano. Our Civic Club Band entered the band tournament in North Dakota this year, and I enjoyed hearing the other twenty-seven bands play.

From your friend,  
LIA HORSTAD,  
(Age 13), North Dakota.

"Every well trained youth and girl ought to be taught the elements of music early and accurately."—RUSKIN.

## Answers to Can You Tell?

SEE PAGE 258 OF THIS ISSUE

1. A *Clef* is a character used to locate the letters on the staff.

2. Breitkopf and Härtel, of Leipzig, founded in 1719.

3. Yes; because it is the regularly shaped leading-tone of the key.

4. In

each note would have one-sixth of a beat.

5. In 1881, by Major Henry L. Higginson.

6. The *Relative Minor* has the same signature as its *Relative Major*; while the *Tonic Minor* has the same key-note as its associated major key.

7. The "Bay State Palm Book," at Cambridge, Massachusetts, in 1640. It was at the same time the second book printed in America.

8. *Mf*, is the abbreviation of *mezzo-forte*, which means "medium loud."

9. A *Rizz* is a musical character used to indicate silence.

10. Haydn, by Mozart.

WATCH FOR THESE TESTS OF YOUR STORE OF KNOWLEDGE, APPEARING IN EACH ISSUE OF "THE ETUDE MUSIC MAGAZINE."

Copyright 1923 to Theo. Presser Co.

Other Music Sections in this issue on pages 253, 281, 289

## DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

A lively dance-form used by classic writers in the suite. It must be well accented throughout and played with a bluff heartiness suggestive of a country dance. Grade 2 $\frac{1}{2}$ .

## GIGUE No 1

JIG

HELEN L. CRAMM, Op. 42, No 2

Allegro M.M. = 120

Copyright 1928 by Theodore Presser Co.

British Copyright secured

## DOLLIE WALTZ

J. M. BALDWIN

Very easy. Grade 1.

Tempo di Valse M.M. = 64

Copyright 1923 to Theo. Presser Co.

Other Music Sections in this issue on pages 253, 281, 289



## WITCHES

ELLA KETTERER

Very characteristic. Grade 2½.

Presto M.M. ♩ = 200

Copyright 1928 by Theodore Presser Co.

British Copyright secured

## THEODORE ROOSEVELT

## THE SPANISH-AMERICAN WAR

DOROTHY GAYNOR BLAKE

Theodore Roosevelt, Theodore Roosevelt  
 Went to help the Cubans and to fight the Spanish too.  
 Theodore Roosevelt, Theodore Roosevelt  
 Led his men to victory on San Juan Hill.  
 Across the veldt of Africa wild beasts he did pursue,  
 And while in South America he found a river new,  
 Never was hero worthier named than Roosevelt!

From a set of Musical Portraits. Grade 2½.

With spirit M.M. ♩ = 126

Dorothy Gaynor Blake

\* The rhythm of the verse is found in the first twelve measures and then skips to the twelfth measure from the end and uses the next four measures.  
 Copyright 1925 by Theodore Presser Co. British Copyright secured

Good for indoor marching. Four steps  
 to the measure. Grade 2½.

## CALL TO ARMS

C. W. KERN

Tempo di Marcia M.M. ♩ = 96-108

Copyright 1928 by Theodore Presser Co.

British Copyright secured

## QUARTET

from "RIGOLETTO"

GIUSEPPE VERDI

See Junior Etude, Grade 3.

Andante

\* ♮ = a Pause or Hold; sustain at will



## AT THE CIRCUS

For Rhythmic Orchestra

PAUL VALDEMAR

Triangle  
Tambourine  
Castanets  
Cymbals  
Drum  
Violin

*Allegretto*  
*rall.*  
*mf a tempo*

*Allegretto*  
*rall.*  
*mf a tempo*

*OPERC.*  
*Fine*

*D.C.*  
*Al Fine*

COMBS  
CONSERVATORY

GILBERT RAYMOND COMBS, Founder and Director  
FORTY-FOURTH YEAR PHILADELPHIA  
Institutional Member of National Association of Schools of Music

A School for the Beginner, Ambitious Amateur,  
and the Professional

No Entrance Requirements except for Certificate,  
Diploma or Degree Courses

## SUMMER SCHOOL

July 1st to August 10th

Regular Faculty of 95 Eminent Instructors

and

Distinguished Specialists in OSBOURNE MCCONATHY,  
Public School Music Director Public School Music  
Department

Courses are approved and accredited by Pennsylvania and  
other State Boards of Education, and include all subjects required  
of Supervisors in grades, junior and senior high schools, normal  
schools, and colleges and lead to degrees of Bachelor of Music  
Education.

Orchestra and Band Conducting  
Brass and Wood wind Instrumentation  
Applied Music

In addition to the various classes, private instruction is  
offered in all branches.

## DORMITORIES

Write for special Summer School Circular

ADMINISTRATION BUILDING

1331 S. Broad Street,

Philadelphia, Pa.

## 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' Certificate, Diploma, Degrees

No BRILLIANT EDUCATION OFFER

EXCEPT FOR THE UNIVERSITY OF MUSIC DEPARTMENT

ALL BRANCHES OF MUSIC ARE REPRESENTED IN THE HIGHEST DEGREE—Private Lessons

Any independent free way to take individual other branches

DISTINGUISHED FACULTY—

REFUGING PLANS STUDIES AND THE DEPARTMENT

TRAINING FOR OPERA

Orchestral instruction made possible by members of

RECENT BIRTHDAY—OPPORTUNITY FOR ORCHESTRAL

PLANS

CLASSES IN HARMONY AND HISTORY OF MUSIC

PUPILS MAY ENTER AT ANY

TIME DURING THE YEAR

a. Post-grad Degree a Free Copy

Student Characteristic Branch Schools. Write for Catalog

THEODORE PRESSER CO. PHILADELPHIA, PA.

PIANO DELIGHT

Contains 47 Full-Page Excerpts of Piano

Pieces in Grades from 1 to 5, selected

From the very best recent publications

a. Post-grad Degree a Free Copy

THEODORE PRESSER CO. PHILADELPHIA, PA.

**SPECIAL TRAINING FOR TEACHERS**

Six Weeks Summer Term  
June 14th to August 3rd  
Pittsburgh Musical  
Institute, Inc.  
121-123 Bedford Ave.,  
Pittsburgh

## School of Music

Philadelphia Polytechnic Institute  
of The Y. M. C. A. of Philadelphia  
Nineteenth Season

DIPLOMA COURSES—Piano, Organ, Voice, Violin,

TRUMPET. Also courses in Conducting, Teachers'

Training, Appreciation of Music, Band and

Choiral Instruction.

PHILA'S PINNACLE THEATRE ORGAN SCHOOL

Director Irving Cahlan, featured organist, Stein-

way Company of America. Three organs including

a new Kullahl Unit Organ and a modern prop-

erty machine and screen.

OPEN TO STUDENTS OF BOTH SEXES

Send for Circular E.

BENJAMIN L. KNEEDLER, Director

1421 Arch Street, Phila., Pa.

ZECKWER-HAHN

Philadelphia Musical Academy

59 years of continuous service in training musicians

Highest Standards of Musical Instruction

For your book, address

Frederick Hahn, President-Director

107 Spruce Street

PHILA. MUSICAL ACADEMY

107 Spruce Street

PHILA. MUSICAL ACADEMY

PHILA. MUSICAL ACADEMY

## NEW YORK SCHOOL of MUSIC and ARTS

310 West 92nd Street, New York City (At Riverside Drive)

RALFE LEECH STERNER, Director

## Special Summer Courses for Teachers

Starting May 15th Students Can Enter Any Day, Six  
and Ten Weeks Courses. Regular Faculty of Celebrated  
American and European Artists in Attendance All  
Summer. Dormitory in School Building, Beautiful  
Rooms, Private Baths, New Pianos.

Send for Catalogue, Summer Leaflet and Biographies of Teachers

Telephone Schuyler 4110

## INSTITUTE OF MUSICAL ART

of the

JULLIARD 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 411 WEST END AVENUE

NEW YORK

## H. Rawlins Baker

PIANIST AND INSTRUCTOR

Intensive lessons in technic, repertoire, teaching. 10 one-hour  
lessons \$100. Special rates for summer class. Auditions at Stein-  
way Hall Studio Monday mornings or by appointment. Recital  
programmes and cards to muscians sent on request.

Residence Studio 311 East 57th Street New York City

## GRANBERRY

## PIANO SCHOOL

149 East 61st St., New York, N. Y.

FOR PIANISTS, ACCOMPANISTS and

## TEACHERS

MUSICAL DEVELOPMENT THROUGH

SIGHT-TOUCH AND HEARING. Booklet

INTERNATIONAL MUSICAL AND EDU-

CATIONAL AGENCY

MRS. BARCOCK

OFFERS Teaching Positions, Col-

leges, Conservatories, Schools.

Also Church and Concert Engagements

CARNegie HALL, NEW YORK

CARNegie HALL, NEW YORK

CARNegie HALL, NEW YORK

CARNegie HALL, NEW YORK

CARNegie HALL, NEW YORK

CARNegie HALL, NEW YORK

CARNegie HALL, NEW YORK

CARNegie HALL, NEW YORK

CARNegie HALL, NEW YORK

CARNegie HALL, NEW YORK

CARNegie HALL, NEW YORK

## The Alwene NEW DRAMA-DANCE

ADDITIONAL MUSICAL COMEDY PRODUCTIONS

OF STORIES, REVIEWS, CURRENT AFFAIRS,

SPEECHES, VIOLET IMPASSIONED STUDENT SHOW, and

and many other dramatic productions. Address: 149

East 61st Street, New York City. Telephone: 9349

Mrs. A. K. Virgil, Director

149 East 61st Street, New York City

149 East 61st Street, New York City

149 East 61st Street, New York City

149 East 61st Street, New York City

149 East 61st Street, New York City

149 East 61st Street, New York City

149 East 61st Street, New York City

149 East 61st Street, New York City

149 East 61st Street, New York City

149 East 61st Street, New York City

149 East 61st Street, New York City

149 East 61st Street, New York City

149 East 61st Street, New York City

149 East 61st Street, New York City

149 East 61st Street, New York City

149 East 61st Street, New York City

149 East 61st Street, New York City

149 East 61st Street, New York City

## VIRGIL PIANO CONSERVATORY

Send for 1929 Catalog Special Course for Teachers

137-39 West 72nd Street

NEW YORK CITY

NEW YORK CITY

NEW YORK CITY

NEW YORK CITY

NEW YORK CITY











# Every piano teacher in America should teach piano by the class method

*Because many piano teachers are finding that piano class methods hold many advantages over the individual method of instruction*



## **The Great Piano Problem**

FOR the past twenty years the great majority of piano teachers have been experiencing a gradual decline in their business. Year after year, the problem of keeping children interested in their piano studies until they reached a point where they could actually play, has loomed larger and larger upon the pedagogical horizon.

Of course, there was no single reason for this condition. There were many. Undoubtedly, the introduction and growth in popularity of the automobile and the radio has had much to do with it. But perhaps the biggest reason was that the individual method of teaching piano to children was too tedious and boring to permit of enthusiasm.

Piano teachers today must face the facts. Those who have made an extensive investigation of the conditions in piano study as they have existed, are agreed that the reason for the increase in piano mortality has been the difficulty surrounding the various individual methods of instruction.

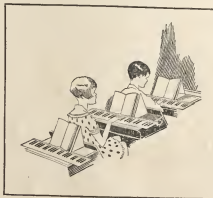
## **The New Idea—Class Piano Instruction**

Indeed, a few years ago, it seemed that the piano teaching profession was to die a natural death. But gradually there evolved from the best minds of the profession a new idea. This idea may be familiar to some of you. But to the great majority it is unknown. It is called CLASS PIANO INSTRUCTION.

Teaching children to play the piano in classes is both educationally and psychology sound. Many of the great minds of the world were developed in classes that would have otherwise remained undiscovered, if they had depended for their education upon expensive private tutoring.

## **Public Schools Teaching Piano**

The idea of Class Piano Instruction is sweeping the country. It is so successful in its methods of operation that today almost 400 cities in this country have deemed it wise to teach piano study by the class method, an integral part of their system of public education.



Hundreds of piano teachers the country over have started their own piano classes. They have found it a great boon to their business. In its wake follow not only increased business, but the uncovering of a great number of talented pupils, who would otherwise have remained undiscovered.

## **Start Your Own Piano Classes**

Perhaps the most important and most necessary thing at this moment for the piano teaching profession is that every piano teacher, in this country start his or her own piano classes. Many of the leading men and women in music have come to regard Class Piano Instruction as the salvation of the piano teaching profession as well as of the piano industry.

We urge and advise the piano teachers of this country not only to investigate the whys and wherefores of Class Piano Instruction, but also to start piano classes of their own. There are no mysteries in Class Piano Instruction. It is both sound and easily started.

## **Information Available**

The National Bureau for the Advancement of Music, located at 45 West 45th Street, New York City, has an abundance of material dealing with this—the most important development in the history of music. The Bureau will be glad to send you literature which will describe in detail the methods of operation which are proving so successful both in the public schools and with private teachers. The finest thing that could possibly happen both to the piano teaching profession and to the piano industry would be to see the starting of piano classes by every piano teacher in America.

*Write today for this literature.*

*It means much to you.*