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James Francis Cooke

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THE ETUDE
Music Magazine

HUNTING NOTES BETWEEN THE BARS

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THE ETUDE
Music Magazine

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

Editor JAMES FRANCIS COOKE — PUBLISHED BY THEODORE PRESSER CO. 1710-1714 CHESTNUT STREET, PHILADELPHIA, PA. — Assistant Editor EDWARD ELLSWORTH

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THE WORLD OF MUSIC

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

THE COLONNE ORCHESTRA of Paris gave its first concert in the Salle Gaveau Hall on June 28th under Gabriel Pierné's direction. The orchestra, which is French capital was [illegible] and has done a great many [illegible] to the [illegible] inspired by the [illegible] conductor Edouard Colonne [illegible] death [illegible] only then [illegible] Pierné. Seventy-five [illegible] asked [illegible] to [illegible] but [illegible] this effort [illegible] Colonne [illegible]

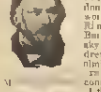
A COMPLETE AMERICAN PROGRAM [illegible] by Albert Wetzler, the [illegible] composition and author of [illegible] Independence Day which we are glad to [illegible] Not only will not some one [illegible] the international [illegible] and will that Anglo-[illegible] Commonwealth and [illegible] I suppose that all the [illegible] stocks in musical [illegible] [illegible] could well afford [illegible] brought in each other [illegible]

HANDEL'S "SOLOMON" an oratorio [illegible] in 1748, was [illegible] in Oslo, Norway, [illegible] by the Oslo Sangforening [illegible] Arild Sandvold [illegible]

THE CHICAGO CIVIC OPERA COMPANY [illegible] reported [illegible] than ever before. [illegible] beyond [illegible] Thus [illegible] nature [illegible] of the [illegible] conditions [illegible] audiences [illegible]

"THE RAIN" by Deydin was [illegible] Germans by the Stadt Oper [illegible] Hundred [illegible] the Savoy [illegible] judged the [illegible] audience of thoughtful [illegible]

COLERIDGE TAYLOR'S "HIAWATHA" had its annual production with [illegible] country where [illegible] at the Royal Albert Hall in London, [illegible] June 8th [illegible] more than a thousand musicians [illegible] chorus.



A SEASON OF RUSSIAN OPERA [illegible] Theater of London, in June, included the works of Moussorgsky, Rimsky-Korsakoff, Glinka, Borodin and Dargomyzhsky. Yesterday the critics drew comparisons with similar creations of Western composers, with the conclusion that in those [illegible] the Russians "[illegible] performances with the [illegible] separated and skill [illegible] the remains always [illegible] Sir Thomas Beecham piloted the enterprise.

A NATIONAL CRETAN DIETA [illegible] is created at Athens, in accordance with the Cretan [illegible] tary remnant. A special tax on [illegible] to be [illegible] will be levied for the purpose.

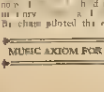
AMERICAN-BORN MUSICIANS to the [illegible] The research department of the [illegible] York Theater reports that the [illegible] orchestras in America with eleven hundred and forty musicians employed, [illegible] hundred and thirteen are natives. Italy leads the listings, [illegible] with one hundred and [illegible] Germany is second with [illegible] hundred and thirty-three of Rossini's [illegible] hundred and [illegible] and [illegible] forty-four. This speaks well for our adaptability for [illegible] other musical activities [illegible] to stand so much upon his own merits. The leader simply must be able to depend upon him.

THE ROYAL CHRISTCHURCH MUSICAL SOCIETY (New Zealand) gave on April 29th a concert performance of Wagner's Tannhäuser. There were upwards of two hundred on the stage, lovely singing, splendid orchestra, and Mr. [illegible] Dixon conducting.

EGON POLLAK has resigned his chair of conductor at the Hamburg Stadtoper and will devote all his time to the Chicago Civic Opera Company. He will [illegible] Dramatic and Music [illegible] at Hamburg.

THE SIXTH NATIONAL SCHOOL BAND CONTEST was held during [illegible] May. Ninety-three [illegible] plays in Class A was won [illegible] Township High School Band [illegible] by Archie R. McAllister with Marion [illegible] drum major [illegible] Class B went to Hamer High School Band [illegible] with William Rittel as leader and first place in Class C was taken by [illegible] High School Band at West [illegible] Wisconsin, under Alex P. [illegible]

A DAMROSCH TRIBUTE CONCERT was broadcast over the NBC chain on June 3rd in honor of the fiftieth anniversary of the entrance of Walter Damrosch into musical life. Dr. Damrosch conducted the *Introduction to Act III* of his opera Cyrano de Bergerac, and Frances Alda, who was the *Roxane* in the piece, sang all this work at the Met opera House sang an aria from it. Ronald Wernstaff sang the eminent baritone-composer's most famous song *Danny Deever*, and a vocal group gave a madrigal from his other opera "The Scarlet Letter."



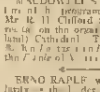
PADEREWSKI will be characteristically generous in his two concerts at the Theatre Champs Elysées of Paris the first for the benefit of the fund for a monument to Debussy and the second as a "Tribute for the Students' Association."

THE TEATRO COLON on Buenos Aires opened its first season of opera under municipal management when it gave on May 21st a gala performance of Wagner's Die Meistersinger. General Uriburu, President of the Republic, led in the audience including many social and diplomatic notabilities.

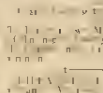
KING GEORGE AND QUEEN MARY visited Rio Pomelle on the second day of their visit to Portugal on June 2nd. Travelling at [illegible] Queen on the 20th of June, the [illegible] King Manuel and the Queen of Portugal, were [illegible] For the closing days of the famous Ascot [illegible] Miss [illegible] royal [illegible] guests and [illegible] others than British subjects.

MACDONALD SMITH [illegible] Mr. R. H. Clifford Smith at the [illegible] Cathedral. The [illegible] Smith's Suite [illegible] Symphony No. 1.

ERNO RAPEE, who has been [illegible] the Rex Symphony Orchestra of New York, has been appointed general director of the National Broadcasting company.



THE JOSEPH JOACHIM CENTENARY was [illegible] June 28th. Born at Pressburg, Joachim lived at Leipzig [illegible] 1850 and [illegible] 1868 [illegible] his death [illegible] the greatest [illegible] of all time. In [illegible] one of the [illegible] with which [illegible]



[illegible] Amatican [illegible] made an [illegible] when [illegible] recently [illegible] who was [illegible] Madame [illegible]

ADRIAN [illegible] to return to his [illegible] as the new director of La Scala at Milan. [illegible] contract [illegible] also a member of the Italian Parliament.

A JAVIAN NATIONAL SONG FESTIVAL was held at Riga from June 20th to 22nd. Seventeen thousand singers participated. Riga alone was represented by fifty-six choirs. These song festivals have been an outstanding feature of many generations. They have been the means of endeavoring the people as well as strengthen their national consciousness and patriotism.

CHARLES WAKEFIELD CADMAN'S opera [illegible] "The Sunset Trail" was given a spectacular performance at Fort Worth, Texas on a stage of the Music Week festivities. The performance consisted of a chorus of three hundred and fifty voices, a ballet of four hundred dancers and an orchestra of sixty-five musicians, which the composer conducted.

HECTOR BERLIOZ'S BIRTH [illegible] Le Côte Saint-André [illegible] a pilgrimage which will [illegible] historical monuments of the [illegible] Mr. Dynois, Secretary [illegible] made the preliminary [illegible] the house will be [illegible] in power. Among [illegible] Berlioz's [illegible] and his ninth [illegible]

LILY PONS [illegible] June 1 in the made in [illegible] Metropolitan Opera House [illegible] Lucia [illegible] Mad Scene [illegible] Rigoletto and supported [illegible] an artist superlatively [illegible]

THE LONDON SYMPHONY ORCHESTRA CONCERTS in [illegible] next season [illegible] William Monteux [illegible] announced that his [illegible] Schnabel, violin [illegible] Thomson will conduct [illegible] an artist [illegible] tour of the [illegible]

EMMA THURSBY [illegible] and most beloved [illegible] which [illegible] has produced [illegible] Grand Opera Performances [illegible] New York City [illegible] the church [illegible] Brooklyn [illegible] 1882. Her career began when [illegible] prima soprano [illegible] Church of Brooklyn [illegible] Henry Ward Beecher [illegible] Theodore Thomas [illegible] accepted [illegible] but [illegible] when the [illegible] appeared as a [illegible] Company [illegible] and [illegible] sang all the [illegible] she had many pupils who [illegible] been [illegible] from Cincinnati [illegible] Her salary [illegible] and attracted much notoriety [illegible] Fall Cantata [illegible]

THE RAVINIA SEASON of opera in the woods, opened at Ravinia Park, Chicago, on July 20th with a gala performance of Rigoletto. William [illegible] in which Elisabeth Rethberg was the *Gilda* of the opera. Dante Sharo [illegible] Tokanowski and Martinelli [illegible]

OPERA IN ENGLISH [illegible] Atlantic City when Carmen was given under the direction of Joel's Falk. Other [illegible] in the summer repertoire are Rossini's Barber of Seville, Gounod's Faust and Romeo and Juliet, Puccini's Tosca, Jules Massenet's Massenet's Werther, Massenet's Thais, Delibes' Lakme, Flotow's Martha, Offenbach's Tales of Hoffmann, Verdi's Traviata, Thomas's Mignon, Leoncavallo's Pagliacci and Bizet's Carmen. Principals are from the Metropolitan Opera Company and the Philadelphia Grand Opera Company with the chorus from the latter.

(Continued on page 686)

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

VOLUME XLIX, No. 9 SEPTEMBER, 1931

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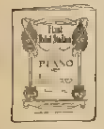

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MUSIC OF THE SOVIETS OF TO-DAY

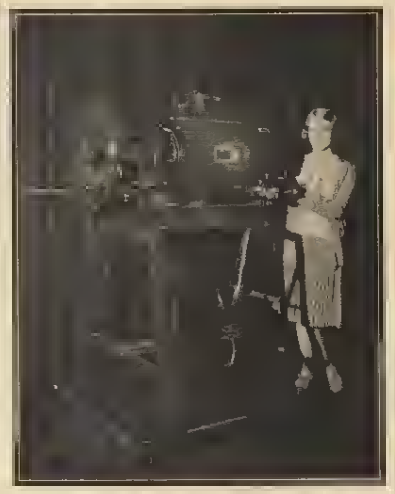
M. Edwin A. Jacobs, musical critic and [illegible] who has lived in Russia many years and [illegible] Russian music [illegible] Russia. You will enjoy this unusual article.

EDITORIALS

Television and Radio To-day

JUST where do we now stand with television? A few months ago we printed a letter from Mr E E Shumaker, president of the Victor Talking Machine Co, in which he predicted that a considerable time would pass before the Far-Seer, as the Germans will probably call it when it comes, will become practical for the home Meanwhile all sorts of prophecies of a contrary type are heard Some tell us that in a short time the market will be flooded with television instruments

THE ETUDE has been endeavoring to get at the bottom of these prognostications, as they have a significant bearing upon all things musical, since television without sound, and musical sound at that, could hardly be expected to become a popular success. Moreover, when it does come it can not possibly have the effect that radio admittedly did have upon the professional musical worker, because the jump from nothing to the world of radio was a far greater leap than that from radio to television.



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The first was an unheard of novelty in sound magic, the very utility of which in the home was so unusual that it is now reported that one home in every three in America possesses a radio This served to draw an enormous amount of interest as well as hard cash away from regular musical educational channels For the time everything was radio The manufacturing opportunities seemed endless to investors, and millions of money were poured into the industry Absorbtion of the machines, running from a few dollars to hundreds of dollars in price, was apparently endless The piano and other instrument businesses suffered terrifically, and many teachers, largely those of the indifferent kind, found themselves in an unfortunate condition. Then came the "depression." The days of silk-shirted longshoremen reached an abrupt end. Millions were lost in the radio business and a period of adjustment arrived

Out of all of this inevitable confusion accompanying a period of change in the world, music educational interests are emerging with flying colors At the great Chicago convention of musical manufacturing interests, it was shown that more grand pianos were sold last year than ever before in the history of America. The same people who are sick to death of the commercial musical trash that comes in over the radio have been trained to appreciate and to look for the magnificent musical treats that have come from the greatest performers of the world What better stimulus could we possibly have for music study? The only thing we can imagine might be television One of the most human of all traits is that of imitation. Imitation is often emulation. We aspire to do as do those we admire. When television really arrives—be it now or ten years from now—added to musical performance as we now hear it over the radio will be a "moving picture" of the performer. All musical people know what a stimulus to study the recitals of touring artists have been Is it then unreasonable to assume that these television performances will have a similar effect upon musical education? Music teachers, therefore, have

little to fear from television and probably much to await with confident expectations of profit

As for throwing the whole musical world again into confusion, by force of its novelty, it must be remembered that the sound of television can be nothing more than the sound we get from the radio already The visual end will resemble moving pictures in smaller form In other words, it will be a form of talking-picture in the home, and talking pictures are far from a novelty The producers of talkies are having no end of trouble in securing attractive material that will draw crowds and it would seem but a short time can pass before they will be obliged to add the former orchestral and other musical attractions to keep their fabulously expensive theaters open When television comes, these additional attractions must certainly be added, if the theaters are to remain in use

Broadcasting television "acts" will become a most expensive procedure Somehow we are at a loss to know just how the advertising end of this will work out Shall we have our beloved tooth-paste comedians preceded by a pony chorus of young ladies brushing their molars? Will we be able to see the astrologer lady garbed as a mediaeval alchemist? Will *Vim, Pep* and *Vigor* bounce out of the yeast pot to the music of the 'Casse Noisette'?

Last June the New York Times made a survey of leaders in the field with a view to finding how soon we may expect practical television in the home There was a decided division of opinion Powel Crosley, of the Crosley Radio Corporation, said

'So far we have seen nothing that belongs any place except in the laboratory"

H P Davis, Vice President of the Westinghouse Electric Company, said

"Television is yet the will-o'-the-wisp and the plaything of engineers' He then added, "We are encouraged to believe that the engineers are working upon a system which promises to be commercially practical"

Dr Lee de Forest remarks

"We are perhaps nearer to television in the theater and further from television in the home than the majority of people realize."

W S Hedges, President of WMAQ of Chicago, stated

"Television has advanced technically to a point where it is now ready for the home To which he added "Three thousand sets and seven hours of daily program are now available in the Chicago district"

Harold A Lafount of the Federal Radio Commission, states

'The numerous perplexing obstacles, which first must be overcome, prompt me to say that 'television in the home' cannot be expected for at least three years, and that is a very optimistic estimate

R H Manson President of the Institute of Radio Engineers, remarked

"It is reasonable to expect that any great stride in the advancement of television will be through some new invention for simplifying the transmission problems. Otherwise progress will be comparatively slow and the public will have to wait several years for commercial results"

W S Paley, President of the Columbia Broadcasting System, offers

"I believe television will be in operation on a commercial basis by the end of 1932 However, people should not expect too much, as there is a great deal of pioneering and experimenting yet to be done"

Clem F Wade, President of the Western Television Company, states

"Television is in the home right now! In the Chicago area there are some thirty-five hundred receivers Pictures received in homes have been small A darkened room has been necessary on account of feeble illumination This has limited the sale and use of the sets We believe that television will receive the same impetus that the loud-speaker gave to radio, when a larger picture is shown in the home without darkening the room"

There you have it from the experts. The general opinion seems to be that the instrument is still very much in the "novelty" or "toy" stage. We personally consulted the great electrical engineer, Prof Vladimir Karapetoff, who assured us that, great as might be the possibilities of television, the problems are so complex that as yet he has seen nothing that could be operated in the home without such frequent distortion that it would be disappointing to most amateur observers Other difficulties are the synchronization of sound with the picture and the very practical shortcoming of making a satisfactory instrument sufficiently inexpensive to come within the limits of the average pocket book

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September is School bell Month It calls to new life and new activity May yo r musical September of this year prove epoch making!

What the Band Means to Your Home Community

An Interview with the World Famous Bandmaster and Composer

LT. COMM. JOHN PHILIP SOUSA
U.S.N.R.F.

The Etude Music Magazine has again induced Commander Sousa to talk upon the subject of the band This he does with his accustomed spontaneity and originality—characteristics which have given his compositions a world-wide currency equalled in the versus numbers only by their own folk songs and indigenous tunes

EVERY HOME community should have a band "Easily said," you say but hard to bring about." Not at all. Fine leading media in the community are brought to realize the civic desirability of a band Just what is it that a band does that justifies its existence justifies the expenditure for the instruments the musicians the music and the time of the players? This is a natural question that many people will ask Others will look upon bands entirely as military products useful for war and for occasional parades but otherwise quite dispensable The need for the band in the home community is quite different and is being widely recognized in this day

Possibly the greatest value of the band in a home community is that of discipline There is something about a band playing fine music accurately and in fine spirit, a band with shining instruments and in spick and span uniforms that makes a definite psychological impression upon all It works unconsciously to raise standards of processional and physical activity standards of local pride and of neat attire Take the most lethargic group of people, and let them be down at the heel, shiftless, ambitionless and without any visible desire to better themselves Then place a crack band in their midst playing every day or so and in time the merit monkey trait of imitation will tere them into a different group unless they are afflicted with hook worm or some other hopeless plague. A crack band is irresistible

Band or Orchestra?

OF COURSE there are always the misguided few who think that the orchestra should take first place. It is foolish to compare the position of the band with that of the orchestra. Each orchestra will be always in demand In general however, the appeal of the band is vastly more far reaching and elemental than that of the orchestra I am not speaking now of the modern concert band that is capable of playing anything that a symphony orchestra can play and that often is able to achieve results in some passages which can not be obtained with the great orchestra. I am talking about the community band.

You see as I have frequently said the orchestra of today is comparatively little changed from that of Haydn save in size A few instruments have been added, such as the harp the third bass clarinet, two more French Horns and occasional eccentric instruments in the percussion but these have not become permanent members of the orchestra family to be used at all times.

On the other hand the band of the time of Haydn was comparatively crude The primitive bands were woefully crude. These bands were almost invariably supposed to play music that was to be enjoyed in the open air The development of this instrument often ranous body into the highly refined forceful and brilliant modern band is a significant one. Now we have the great circle of flutes English horns oboes, and B flat clarinets, which take the parts played by the strings in the orchestra. To this has been added the alto clarinet, bass clarinet and various saxophone families from the high E flat saxophone to the low B-flat tenor saxophone and other instruments The harp is included, as there is no instrument in the band that could simulate the part the harp plays in the orchestra With this highly organized group of instruments we have a really enormous tonal palette capable of a huge variety of colors It is susceptible of the most delicate phrasing and can tower to a volume which might if desired throw out an orchestra four times its size and this without becoming blatant That is why the modern concert band has such a fascination for musicians

Making a fine concert band requires even more skill, time and care than the developing of a symphony orchestra. On the other hand the small community band in the hands of a capable trainer is able to get satisfying results far more quickly than they can be obtained with an orchestra.

Human Problems

EVERY BAND presents a different human problem There is no rule which will tell anyone how to start and develop a successful band The best leader—apart from whatever genius he may possess—is the man with the best judgment most experience and best understanding of human nature Every new group must be studied from the human viewpoint Pick out the man who wants to predominate in his line and find out why Has he real talent or is he merely domineering and ambitious? Is he merely trying to show his ability and along with this is he one of that glee club congregation of folks who assume that they are born superior to their fellows? If this is the case it is best to show him where he belongs, which is usually on the outside On the other hand he may be a real leader and you may be able to mould his talents to the artistic purposes of the band.

Players are peculiar Racial instincts show strongly The time-old war between Italian and German musical arts rages incessantly Italians are the most musically patriotic people on earth Many of them play the music of other nationalities as though they were saying, I wish to good ness it were all over!" One little touch of Verdi or Puccini revives them instantly Of course I am not referring to the great Italian artists who play the music of all nations with equal artistic conscientiousness.

In taking up work with a new band it is a fine plan to start off the rehearsals with scales A band should not try to play pieces until it is able to play in perfect unison through the scales Certain men may have been educated to make a note sharp, others to make it flat. Of course nothing can be done until these differences are thoroughly reconciled How long scales should be played depends upon the determination and judgment of the leader and the patience of the band. I drill my men as long as they will stand for it The more the better until they become restless. A definite path is the first consideration, any variation is execrable Some leaders either have very poor ears or are careless and permit their players to make trifling deviations which make a fine performance impossible.

Vanity and Stupidity

EXCESSIVE VANITY and excessive stupidity are the two unforgivable things in a band player Every man is liable to make an occasional mistake but the man who makes a mistake too often is usually unforgivably stupid or careless and instantly becomes a dangerous member of the band. His business is *not to make mistakes* Better get rid of him The other dead weight is a band is the victim of excessive vanity He knows it all before being properly instructed The score calls for G-sharp He plays G-natural and then argues that he is so fine that he could not possibly have played G-natural This is usually accompanied by a look, "Think who I am How dare anyone intimate I could be wrong." Better give him room for reflection on the outside. No band has room for more than one leader When a player knows it all he usually does not know anything.

Speaking of leaders, I am reminded of the remarkable work now being done in American public schools high schools and academies colleges and universities I have judged scores of contests in which these bands have participated. The finish and character of the work done by many of

LT COMM JOHN PHILIP SOUSA U.S.N.R.F.

these groups of young people have been amazing. They play serious programs and play them in a way which is a splendid index at the future of music in America. Here again, however it is the leader that counts. The inflexions of musical activities throughout the country seem to be fairly equal. Of course one may argue that one group of young people is intellectually and ethnologically superior to another. Let us however take a group of children from a supposedly inferior group and put them under a rare old experienced leader and let them play beside a group of picked youngsters who have had an inferior leader and the first group will win every time.

The privilege of playing in the school band should be held out as a prize for the boy. That is if he really wants to play he should be made to understand that in order to join the band he must excel in his other studies. He will do it if he is really in earnest. In the way the general standard of bands will be raised. The fellow who will work hardest to get into the band will work hardest when he is there. Do you not see what the influence the band may become on the scholarship of the group that composes it?

Rehearsal Drill

AT LEAST ninety percent of the excellence of any performance depends upon the character of the drill given in rehearsals. Here is where the conductor does his work not at concerts. At rehearsals he establishes all these habits which must be observed in order to secure expression accents, crescendos, diminuendos, ritardandos, holds and so on. These do not mean an arbitrary slavish drill which must never be varied at the concert. There must always be a kind of artistic latitude, and this is the ten percent which the conductor controls at the concert. But it is as essential as the ninety percent which he has achieved at the rehearsals. In other words, at the rehearsal he has achieved his desired effects and the band players have come to recognize certain symbols in conducting which indicate in a general way that these effects are expected. These movements of the baton are merely a reminder of things that have been worked out with great care at rehearsals. The movements of the good conductor's arms and hands are therefore not meaningless gyrations which he undergoes merely for exhibition purposes; they all mean something.

In my own conducting I always have tried to be as reserved as is consistent with the effect desired. It has been a matter of incessant amusement to me to see how I have been imitated hundreds of times by conductors in anything from the circus to the music hall. They always dance about the stage, waving their arms wildly. Those who have noticed my conducting must be impressed with one thing and that is that I have rarely moved my feet from one position. The best conductor is he who achieves the best results with the greatest economy of bodily motion.

The Ideal Conductor

THE GREATEST conductor-who ever lived was to my mind, Theodore Thomas. Those who knew him will recall how reserved were all his gestures. He was a modest sincere gentleman and any unnecessary motion would have been hypocritical to him. One of the greatest compliments I have ever had was at the Chicago World's Fair when my band played with the Thomas Orchestra. I had rehearsed with him for a week and he had sent me. When the time came he said, "Sousa Dear, please play then part." They played through to the end, and he made no comment until they had vanished, when he said, "Thank you. To have rehearsed my band so that the exacting Theodore Thomas could find no fault with it delighted me immensely for as I told him at luncheon thereafter he had had a greater influence upon my career than any other man.

It was perfectly clear to me how hard Thomas worked to get his effects. Nothing came by chance with this great man. It was always thought out and developed with time and care, but when the performances came it never smacked studied. I mentioned to him a certain effect I had noted when his band played in Washington. "Ah," he smiled, "did you hear that? It was hard work getting that effect."

"Comparisons are odious" is one of the oldest of proverbs. Even Shakespeare paraphrases it humorously in *Much Ado About Nothing* with the line "Comparisons are odorous." Yet I would never be afraid to compare the American band of the highest class with the best European bands. Our players, especially our soloists, have set an exceedingly high standard. In my opinion, Herbert Clarke is the greatest cornetist who ever lived. He played with me for many years before his organized band. Walter Smith, Frank Simons and Del Staiger rank with the finest cornetists of all times, and I say this after having made musical pilgrimages all around the world. These men seem especially equipped intellectually and emotionally for their instrument.

Selecting an Instrument

THE SELECTION of an instrument is a most important matter for the young person. There are physiological conditions which make this especially important for performers in the band. By this I mean that certain muscles may fit the tube and others fit the cornet. The same may be said of certain woodwind instruments. This does not mean that any one is debarred from playing a particular instrument, but rather that certain individuals are apparently designed by nature and by the Almighty to play certain instruments. However intense study will often overcome natural handicaps. So much depends upon desire.

One thing I would like to state very emphatically. Which is that every player of an instrument of the melody type should also play the piano competently. Learn this instrument, or you may always regret it. The reason is simple. The piano is the door to all music. The player who knows the piano can invade the scene as no one else can, and therefore has a much more intelligent grasp of the composition in its entirety. Of course you can do without the piano, but it is rather desirable, because this places a definite handicap on you a general conception of musical works. This does not mean that you should become a piano virtuoso, but it does mean that, if you possibly can develop the ability to play so that you can read with fluency in you can now reading this magazine you will have an asset which will pay you a hundred times for all the effort and expense you may put out to learn the instrument.

Suggestions

THE FOLLOWING epigrams and matches of wit are taken from Commander Sousa's autobiography "Marching Along" copyright 1928, by Hale, Cushman and Flint.

"There is an interesting analogy between man and music. We say that an instrument is in tune when the several strings or chords are of that tension, which resounding gives the proper vibrations at the intervals. So is it with man. When his heart is filled with courage, happiness, love, ambition and general goodness, the adjustment is so perfect that he is in tune with all Nature and with the Infinite. But let weakness, disappointment, envy or illness creep in—then the balance is lost and the chords in life jangle."

The peculiarities of musical instruments have their counterparts in the characteristics of humankind. The queen of the musical family is the violin, an instrument which is sensitive under all conditions, capable of the most minute gradations of sound and pitch, now sentimental, now brooding, now brilliant, now coquettish, now breathing low, evident some of passionate love, for all the world like a lovely woman, high strung, capable of all the emotions and an artist in every harmony of affection and sympathy."

"The chief aim of the composer is to produce color, dynamics, nuances and to emphasize the story-telling quality. The combination or composition which gains that result is sure to be delight."

"To my mind the raising of a thumb is sign fitness. Whenever we introduce a new man into the band, he invariably stands out too much, particularly if he has been playing under an extremely vigorous conductor. Always I have to jump on him and pull him back into the united whole. All organizations work the same way—but most he is unit and since I entrust point my melodies usually with a camel's hair brush instead of with the sweeping stroke of a whitewash brush, I must insist upon that delicate oneness of tone."

"I have every sort of faith in America's need of musical artists and music lovers. I firmly believe that as have more I tend musical talent in America than there is in any other country. But to sing it out it is must be good music throughout the land, a lot of it. Everyone must hear it and such a process takes time. Most schools to-day have bands and orchestras for boys and girls. I have often met high school bands (girls and girls) who were not refined to ordinary routine instruments but joyfully executed pieces on tubas, trombones, clarinets and so forth. This enlarging of interest means an increase in the number of American concert goers and accordingly in the number of concerts. I think that the quality of all bands is steadily improving and it is a pleasant thought to me that perhaps the efforts of Sousa's Band have quickened that interest and improved that quality."

Musical Jargon of the Radio Clarified

A Popular Interpretation of Technical Terms Heard Daily Over the Radio

By Edward Ellsworth Hipsher

Part XV

Kindersticck (German, *kin-der-steck*) A children's piece.

* * * *

Komische Oper (German) A comic opera. See *Opera*.

* * * *

Konzert (German, *Kon tsert*) Concerto, which see.

* * * *

Kreislieder (German *krise-li der*) A ring, circle or cycle of songs.

* * * *

Kriegsgesang (German, *krieg gay-sang*) A soldier's song.

* * * *

Kunstlied (German, *kunst leed*) An art song. See that form.

* * * *

Kuiawak (Polish *kuye-auf-ee-ahk*) A Polish dance in triple measure, quite similar to the Mazurka with slight variations in the rhythm. The violin composition, by Wieniawski, is the best known specimen in the form.

* * * *

Kyrie (Greek *kee ree ay*) 1. The first movement of the Mass in the Roman Catholic service. *Kyrie eleison* (ky by ne ess) is a supplication, "Lord have mercy upon us."

2. The response sung in the Protestant Episcopal (Church of England) service at the end of each of the commandments.

* * * *

Landler (German) A popular dance of the Styrian peasants. In triple measure, it is a sort of slow waltz with the melody of a smooth, gliding nature.

* * * *

Lassen, or ***Lassu*** See *Csardas*.

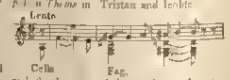
* * * *

Legender A composition of a romantic or narrative nature. One of the best known is the favorite *Legende* by Wieniawski for violin and piano.

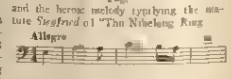
* * * *

Leitmotif or ***Leitmotiv*** (German *lyt mo-teef*) A leading motive or theme. Usually a short musical text intended to interpret the nature of some person, action, mood or sentiment which forms an essential component of a musical composition. This notes repeatedly throughout a work, either in literal repetition or developed to any desired degree that gives character to the whole. Weber was the first to use these leading themes in his "Der Freischütz" but Wagner carried them development to such prodigious heights as to make the idea seem almost his own invention and property, in fact seeming to make imitation of his achievements fatuous in others.

Two of Wagner's most picturesque *leit motives* are the intensely yearning *Love potion Theme* in Tristan and Isolde



and the heroic melody typifying the mighty *Siegfried* of "The Nibelung Ring."



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Lied (German, *leed* plural, *lieder*) A song usually of the art type but compass lively simple as to form and of no great length. A ballad.

(Continued on page 668)

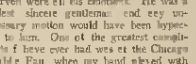
How Expression Is Achieved at the Keyboard Through Accent

The Agogic Accent in Expression

By Eugene F. Marks

ACCENT in its two aspects consists of emphasis and duration of tone. It is to a force of musical accent that the term "agogic accent" applies.

The term "agogic accent" defined in one of the modern dictionaries as "that form of musical expression which consists in prolonging the duration of a note at the expense of the notes immediately following without necessarily increasing its loudness, carried at least as far back as Leopold Mozart the father of the renowned Wolfgang Amadeus Mozart who invented the double dot.



Leopold Mozart in instruction of his art in introducing the double dot in musical notation, said, in the violin-book of which he was author: "It would be well if the prolongation of the dot were to be made very definite and exact. I, for my part, have often made it so and have expressed my intention by means of two dots with a proportional shortening of the next following note." Certain notes in a phrase need to be given a prominence in order to carry on the thematic or melodic idea, and this prominence cannot be secured through dynamic stress which would spoil the melodic smoothness. Hence arises the prominence attained through a slight prolongation of important notes.

In regard to such we read from Dr. Ebenezer Prout's writing as follows: "The famous Instrumentalists of the clarinet school such as Joachim, Mühe, Schumann, Sir Charles Hallé, Lady Hallé, Piatti and many others were accustomed to mark the natural accent as distinguished from emphasis not by enforcing the sound but by a hardly perceptible prolongation of the first note of the measure. The rhythm thus convention gives a remarkable degree of articulation to the phrasing and adds greatly to the beauty and meaning of the music. It, as something like it, seems to be indicated in Dr. Riemann's elaborate system of phrase-notation by the conclusion of a slur placed over the first or accented note of each measure."

In Modern Usage

HOWEVER in the hands of modern artists the agogic principle is not restricted either to dotted notes or to the first beat as enumerated above but is used on any beat on subdivision of a beat. Owing to its subtlety, freedom and grace (it being entirely a matter of artistic temperament and feeling on the performer) it is incapable of being expressed with academic precision in music notation.

The human voice is possibly the best exponent of the application of the agogic theory. Accomplished singers often dwell upon the accented syllables (even beyond their normal time value) and deliver the unaccented ones so delicately, quickly and unobtrusively that they seem to fade into the following accented syllables. This same principle of almost imperceptible nuance applies in instrumental music, and equal freedom and gracefulness is encountered in each instance.

While there exists some similarity between the agogic accent and *tempo rubato* yet the two are not identical. For the agogic affects individual notes even to so small a compass as the subdivision of a beat, while the rubato deals with the larger phrasal items. However the application of alternate acceleration and retardation in rubato phrase playing is but the outgrowth of the prolongation and diminution of the agogic idea applied to two adjacent single notes.

Agogic Accent on the Organ

WHILE THE organ is often designated as the "King of Instruments" and compared to the greatest accumulation of musical instruments the orchestra, yet there is one of the principal elements of music lacking in it, namely that is, dynamic accent such as can be produced by the voice, piano or violin. It seems logical, therefore that it should be this nightful heritage of the agogic accent.

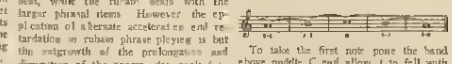
In order to show the great power and effect of this agogic principle of prolonging a note beyond its notational evaluation applied to the organ, play a few successive chords written in equal notes prolonging each the smallest fraction of a second and observe the expressive majestic grandeur of the effect. As Widor has tersely stated it "On a keyboard devoid of expressive, yielding touch, any mechanism and with all stops open, you may obtain a crescendo by the mere increase of duration given progressively to chords or detached notes. Playing the organ really means playing with chronometrical quantities."

Close observance and adherence to the manipulation of the chronometric quality of notes is the one method of playing that brings out the very best in the organ and displays its phrasal contents most intelligently. The organist can no doubt make an exciting forceful and valuable use of the agogic force in accentuation. The agogic art, like the rubato is somewhat intuitive and mystic and cannot be bound by hard and fast rules. In the hands of the unskilled performer it is apt to be overworked and degenerate into affectation. Curbed and held in restraint by an expert hand and finely developed rhythmic feeling it will prove a thing of phrasal delicacy and beauty.

Technical Preparation

THE SINGER is apt to possess the agogic principle unconsciously, as untrained congregations have been observed frequently to dwell upon certain important notes in their hymn-singing, many unaware of the fact. Likewise the violinist whose tones closely resemble the human voice renders it unsuspectingly. So it remains to educate the most difficult agogic the organists and pianists in its application. Note exercises are more important than the gendering the clinging touch essential to this slight prolongation of a tone than the three following exercises.

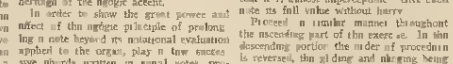
First comes the organ legato touch" designated by Wilhelm Middelschulte "Touch and Technique" as the "clinging legato." This touch may be secured in the following manner (example given for the right hand only).



To take the first note pour the hand above middle C and allow it to fall with relaxation pressing the key with the thumb, at the same time having the second finger curved above the second note, D. At the sound of the tone begin counting the measure beats slowly *1 2 3 4* with the first count of the second measure strike the D with the second finger and as soon as the keys are at their lowest depth quickly glide with the thumb upon the key D, thus releasing the key C and instantaneously raising and moving the second finger above the next key E. The changing of fingers should be performed so rapidly that it is almost imperceptible. Give each note its full value without hurry.

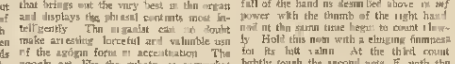
Proceed in similar manner throughout the descending part of this exercise. In the descending portion the order of procedure is reversed, the gliding and clinging being transferred to the second finger while the thumb sounds the tone. Continue likewise with the other fingers of each hand in group-combinations at two fingers.

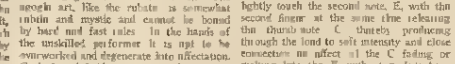
The second exercise emphasizes the flow pure "legato connection" which for agogic purposes may be studied from the following.



Take the first note with the downward fall of the hand as described above in *mf* power with the thumb of the right hand and on the same time begin to count *1 two-by* Hold this note with a clinging firmness for its full value. At the third count lightly touch the second note, E, with the second finger at the same time releasing the thumb note C thereby producing through the hand to soft intensity and close connection in effect of the C fading or melting into the E without a detecting intrusion just as one "moving" pitch finds its another. Proceed in like manner with the minor figure in each measure, using the fingers designated. Transfer the exercise to other positions in various keys.

The third exercise consists of an application of the agogic principle to different rhythms. These exercises may be practiced upon scale formations or select musical figures. In the following exercises

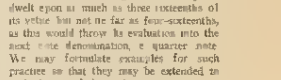




the clinging agogic touch is to be made on the notes marked with the > (*sforzando sign*), the other notes being performed evenly without accent. The time value of these *sforzando* notes should be prolonged a fraction. Thus an eighth note may be dwelt upon as much as three sixteenths of its value but not as far as four-sixteenths, as this would throw its evaluation into the next time denomination, a quarter note. We may formulate examples for such practice so that they may be extended to each degree of the scale.

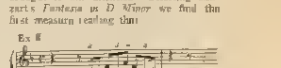
The more granted notes of expression marks do not indicate to any marked degree the subtlety and attractiveness of the innate musical feeling of the performer, and it is this inner feeling or temperament the agogic accent represents or expresses. Let the performer then think of such a note as a beloved keep-sake, linger over it, cling to it.

The use of the agogic accent upon notably important notes must now be brought to our attention. Selecting Mozart's *Fantasia in D Minor* we find this first measure leading thus:



Play this measure, using the pedal, with a mezzo-piano up to and including the first note of the third beat. From the change in the direction of the arpeggio run at this point begin a slight diminuendo in power placing an agogic accent on the highest note F (marked ==) by lingering upon it slightly. From this note add a retardation of speed. Note the charming oystercat effect as if the agogic notes were suspended and floating in space. Treat the following similar measures in like manner. However every alternate measure may be played more softly as if echoing the preceding one.

At measure 7 we observe a condensation of the prevailing triplet figuration, thus



Play this measure with the pedal as indicated yet holding notes exactly as written thus producing an effect of suspension. As the half notes are the most significant, play them with a firm full touch. Then finish in power towards the highest notes (A and G) which two notes are to receive the expressive agogic prolongation (as studied in "c," Ex. 4). In measure 10 give the two D-sharps the agogic accent thereby not only making the chords expressive but also emphasizing two similar figures once an octave lower than the other. Treat measures 9 10 and 11 as one continuous passage with the pedal.

(Continued on page 672)

BEETHOVEN AS A VIOLINIST

[From a Rare Etching by Blanchard Wolff]

The great symphonist appears most frequently in his pictures at the piano keyboard. However he was very familiar with the stringed instruments and played the violin and the viola excellently

THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK

The New York Philharmonic-Symphony Society

Its Origin and History

By FLORENCE LEONARD

The interest in the Great Orchestras of America has been wortly increased by the radio and Miss Leonard's Historical and Informative articles of which this is the first should be of very great practical value to teachers students supervisors and music lovers

IT was a black picture which startling Europeans painted of Art in America, about the middle of the nineteenth century. Probably the Puritans and other early settlers troubled their heads very little about Art in America, when they landed on these shores. And yet they would have been surprised, in all probability, if they had been told just how far in the futurity their children and grandchildren would recede, and how these pioneering ancestors would have to grow up during the nineteenth century.

Mrs. Pope wrote in her Domestic Manners of the Americans. Often where a liberal spirit exists, and a wish to patronize the fine arts is entertained, it is joined to a profundity of ignorance on the subject almost inconceivable. Joseph Gospel, a German musician, who brought his bride to America, and, on returning home, expressed his preference among Americans for the Engenuous "because he did not know them" describes a concert given by a pianist who accompanied himself (when playing a piece about a sleigh ride) with a string of sleigh bells attached to one leg while an assistant appeared cracking a whip. And this "music" created a furore of delight. "Circus-riders, rope-dancers, beast-tamers, giants, dwarfs and the like are so numerous that they may surely be reckoned as forming a large percentage of the population." This was in 1849.

Dickens' America

YET Of 1842, Mr. Villard has written "It was a dull, dark period in American history." (It was before the Mexican war and with regard to improvements one may note that it was the year that the Croton water was brought to New York.) It was a short, the very year that Charles Dickens ventured on a paddle-wheel cockleshell across the ocean to make those American Notes that stung so deeply the sensitiveness of his hosts. Upon his freehand canvas he painted New York as a city of three worth-while theaters, excellent hospitals and schools, literary institutes and libraries and churches of every kind."

"In this setting (simultaneously with the founding of the Vienna Philharmonic) the third and the greatest modern Symphony Orchestra, forerunner and parent of all American Orchestras was founded. (The old London Philharmonic founded in 1813 from which the Vienna Philharmonic probably borrowed its name, was the first.)

It is well in contrasting the conditions in America with those in Europe at the same period, to remember that music had just been "of the people" until the beginning of the nineteenth century. Until then the performers were all professionals who were actually in the service of emperors and princes, and were often subjected to gross humiliations even Haydn being no exception! It was only gradually that the cultivation of music was taken over by associations of amateurs at first for vocal music only then for instrumental music also. At last Otto Nicolai gave "the Philharmonic concerts stability and a name.

Early Opera Presentations

TO NEW YORK the Dutch had brought but small contributions to musical experience and their lives of pioneering left little time for cultivating skill in music. However "The Beggar's Opera" appeared in New York in 1750 and "Der Freischütz" was given in 1825 only four years after its first performance in Berlin.

Of the first decade of the nineteenth century, Krehbiel writes:

"The people of New York were exceedingly fond of amusements and generous in their reward to those who catered to their entertainment but this fact did not argue a refined appreciation of instrumental music by any means. It was the era of the virtuoso. The theatrical orchestras of the first quarter of the nineteenth century were doleful affairs. They seem still to have been largely recruited from England. Not only were the solo instruments essential to the performance of classical overtures and symphonies wanting but the distribution of instruments present in the band was subversive of all sense of euphony. The rude taste of a community that had to be cautioned not to stand on chairs at a reception, and was rebuked for its habit of resting its boots on the cushioned rails of the theater naturally found its chief delight in the flashing of trumpets and trombone and

The double double beat
Of the thundering drum."

Ensemble Limitations

OF THE various small orchestras which sprang up from the seats seen in theater and opera orchestras, little are preserved interesting facts about the players, the conductors, the programs.

The oboe was one of the instruments which was lacking from most orchestras. In fact there was a tradition that there was only one oboe player in North America and that he lived in Baltimore. This report however was gross exaggeration for there was a player named Graupner in Boston (and he, by the way was at the head of musical affairs in that town!) But at all events, oboes were very scarce in 1836 and clarinets played the oboe parts.

One of the best known orchestras was the Euterpean which seems to have come into existence about 1830, and has been described in the recollections of Mr. Thomas Goodwin one of the original members of the New York Philharmonic. He says "It had been well managed and owned a small library and several valuable instruments. In addition to the strings, he says, "Wiese played the flute. There was no bassoon, horns and trumpets were only four. William Plain, Neighbor Plain as he was familiarly called, played the trombone and William Wood the drum... The annual concert and supper were given at the ball room of the old City Hotel near Trinity Church. A few professionals were engaged for the occasion and the members with their wives and daughters and their numerous friends made up a large and appreciative audience. After the concert the meeting was transformed into a social gathering and ball. The program of January 27 1825 has the following notice. No gentleman will be permitted to wear his hat in the room during the evening or dance in his boots. Standing on the seat is strictly prohibited. New and young members were of course added from time to time and with the new element came discord where harmony had so long reigned, and this worthy old society went to pieces."

Two other organizations which doubtless had an influence in the forming of the Philharmonic Society were an earlier Philharmonic evidently an outgrowth of the English taste, and the "Concordia," a group of German musicians. Then as now the German musician was a strong supporter of music and musical projects.

A Musical Solemnity

THE FINAL impetus for the formation of the Society seems to have been given by a concert in honor of the memory of Daniel Schlesinger President of the Concordia, who had but recently died. This concert took place on June 25 1839, and was called a Musical Solemnity. There appeared a band of sixty performers "the largest and best band that had yet been got together in the city." Mr. Scharfenberg has related that it gave such a performance of the overture to Der Freischütz as was a revelation to the audience. For a moment there was absolute silence then the pent up feeling burst forth like a storm and crumbed until Mr. Hill felt constrained to repeat the overture."

Three years later the Philharmonic Society of New York was founded. Today

it is "the oldest orchestra in the United States, with a record of performances unbroken since 1842 the year in which it was founded." President U C Hill the U C standing for Ulrich Corelli was the leading spirit of the organization, and conducted the first concert, given in the long since forgotten Apollo rooms on Lower Broadway on December 7 1842. There were sixty three members in the organization, who, in accordance with the old custom stood during the entire performance. It is more significant, however, that the initial program included Beethoven's Fifth Symphony!

The Original Members

OF THE sixty-three members of this original Philharmonic there were not a few notable either as musicians or as striking characters.

First of all was Hill himself, whose very name is in the words of Hrtelier "a combination which recalls at once Poe and Italian musical history." He was "a passionate disciple of all that was noble in the classics." He was a Connecticut Yankee. As Krehbiel reconstructs him out of the past, he was probably without the great musical gifts. But "pluck, energy, shrewdness, enthusiasm, industry, practical brilliance endurance were all present in the composition of Hill's character. When he went to Cassel to study with Spohr he had already occupied a prominent position in the musical life of the city for some years. He was of the stuff of which pioneers are made, and filled with a restless energy. Hill, who never became a finished musician in the sense which Schlesinger and Timm were musicians, was a veritable powder magazine of musical zeal and enthusiasm. The smallest spark would fire him. His rate was a melancholy one. Though he could earn money, he could not keep it." After financial mishaps and his resignation from the orchestra at this age of seventy, he was no longer able to maintain himself, and in despair he committed suicide.

Apparently it was during Hill's studies with Spohr that his zeal for an orchestra reached the burning point and was able to communicate itself to other musical spirits. At the first election of officers at the meeting which he himself called Hill was made President Anthony Reiff Vice-President F W Rosier Secretary A Dodworth, Treasurer and W Wood, Librarian.

A Versatile Musician

ANTHONY REIFF a native of Mayence, was persuaded to come to America by his half brother named Hermann who had been for a long time the only efficient bassoon player in New York. Hermann wished a holiday from his theater engagements, and Reiff came to substitute for him at the Park Theater. Reiff proved to be a valuable acquisition. He sang tenor in St Patrick's Cathedral, he taught in the Institution for the Blind, he played the oboe and French Horn in addition to the bassoon, and, besides all this, he gave lessons on the piano. Wiegers a good violinist and clever conductor was yet more in demand as an arranger of music than as a performer and arranging was in those days a most important matter.

William Scharfenberg was a pupil of Hummel and Hummel was at one time a pupil of Mozart. It was Hill who persuaded him to come to America and at once he took a leading position as player and teacher. He was zealous in the interests of the Philharmonic Society and held, successively the offices of Secretary, Vice President, Treasurer, Assistant Director and President.

Mr D G Etienne, an old man when these projects of Hill's took shape had been famous as a pianist. He conducted at the first concert.

William Vincent Wallace who was one of the original members of the Society, though apparently not a performer had formerly conducted the London Philharmonic and was in America in search of health.

Dr Edward Hodges, a musician from one of the English cathedrals was a most valued member though seldom a performer.

Conqueror of Difficulties

S. MILLON was an enthusiastic French violist. He had been a junior officer in the army of Napoleon, and had suffered in the various campaigns. In the winter march from Russia, his left hand was so badly frozen that he had to lose portions of the fingers. Yet his devotion to his 'cello was so great that he invented a system of tuning and fingering whereby he could still play. He took two cellos with different tunings, into the orchestra so that the changes of key became possible for him.

Mr H C. Timm, who was another of these pioneers who influenced not only the Philharmonic but also the musical life of the whole city was most versatile in his gifts. He played the piano the French horn the trombone he was a thorough master an organist at St. Thomas's Church. He was besides a most skillful sight reader of scores as well as of piano music, and in this respect became highly useful to the Philharmonic. He himself said that for over twenty five years he had played accompaniments to all soloists both vocal and instrumental, at all the concerts given during that time. "I modestly may claim, he adds, "that this was my forte, rather than anything else." George Loder who played the double bass for five seasons was also a conductor and conducted thirteen concerts in twelve years, of which the most notable one took place in Castle Square Garden, in 1846, for the benefit of a fund for a Philharmonic Hall. Although the fund was not raised, yet the concert marks the first performance in the United States of Beethoven's "Ninth Symphony."

Recorder and Librarian

THOMAS GOODWIN played viola but his most signal services were rendered, not at the concerts themselves, nor yet in his duties as librarian, but in the records of people and things which he has handed down, through dictation, to his son-in law. To this volume we are indebted for many pictures of these early years.

S Knabel played violin, horn and cello, and composed not-over for both chorus and orchestra.

Allan Dodworth, the first Treasurer, was one of the famous family of band masters composers of popular music and books about brass bands and dancing.

The Remarkable Dodworths

SAYS Charles Edward Russell, of the founding of the Philharmonic "The immutable Dodworths were there, and among all those that those or starved in these inglorious days, I am for Dodworth. You never their trail at every turn they have been beneficently busy. Every one of the music makers a joyful noise upon some form of instrument, he had a pair of castanets. Allen Dodworth plays the violin Harvey B Dodworth plays the cornet C R. Dodworth plays the contrabass C. Dodworth plays the trombone, Thomas Jefferson Dodworth plays some thing else—I think it is the bellows blow.

"They have a silver cornet band and a promenade band and a serenade band and a full band and a band. They have a hall Dodworth a Hall, in Broadway next to Grace Church and let fly there much music on her silvery wings and on wings of music on her silvery wings and on wings of brass. The Mason Thomas Quartette seeks its hospitable shelter Artemus Ward speaks there. Harvey B Dodworth has orchestras in assorted sizes from three to thirteen which he furnishes for public balls and private dancing parties. When Dartmouth College at a commencement wishes to distinguish itself in music it resorts to New York and Dodworth's silver cornet band responds arousing great enthusiasm as it marches to the station in its gorgeous new uniforms of red and yellow.

The Dodworths started the first magazine in New York which was devoted exclusively to the arts. They had a store for hundred and three Broadway where they sold music—and much of the music they themselves composed. Such favorites as *Cully Polka, Devil's Hoof Quickstep, Dodworth's Very Best Polka, Yankee Barbelor's March*, and many more are on the list composed by one Dodworth or another.

In the Philharmonic, besides Allen (or Allan) there were Harvey B Dodworth violin T Dodworth trombone and C Dodworth, piccolo. According to Mr Russell "In 1879 one of them was playing in a band at Madison Square Garden. As late as 1887 Harvey B was still in the New York Directory as a "musician the stout old boy. Then the tribe vanishes and leaves no trace."

When Versatility Was a Necessity

OF SUCH unvarying elements of enthusiasm no matter what were the varying elements of skill was the first Philharmonic composed. "It is a lovely illustration" says Krehbiel "of the willingness of all these men to make themselves useful in the early days that they used to be called on to play the instruments of percussion whenever the score demanded something beyond the ordinary apparatus. That the majority of them were also occasionally invited to conduct either the whole or part of a concert was a portion of their reward."

Certain of the customs of the early orchestra though they may be regarded in these days as archaic had nevertheless an influence upon the mind of the audience, and put them into a receptive state at least highly anticipatory state of mind. To quote Mr Krehbiel again, "The demeanour of the performers before running upon the stage, as well as in the presence of the public, was of the most circumspect and dignified character. Gathered in the anteroom with their instruments in hand the players waited until the conductor or president politely requested the oboe player to sound his instrument for the others to tune by—"Will the oboe please give us his A?" This highly necessary preliminary disposed of the band would wait until a word of command was given, and then walk without confusion into the presence of the audience.

In playing all the performers except the violoncello players stood as is still the custom in the Gewandhaus concerts in Leipzig. It must leave to the imagination how the opening figure of the C minor Symphony may have compelled under such unique circumstances! The custom of standing during the playing has long since been dispensed with in this country but it is not so long ago that all timing was done before the players appeared on the stage.

A Bill for Gloves

ANOTHER early custom which seems decidedly ridiculous, because it bordered too nearly on the absurd was the manner in which the audience was received, "by several members of the orchestra, selected by the Government because of their appearance and address." These unlucky were white gloves paid for out of the Society's exchequer and carried long and slender rods of wood painted white as wands of office." In the Fourth Annual Report it was recorded that the Society had reduced the cost of gloves by $4.75!

It must not be supposed that a public which had been entertained with the miscellaneous performers and horrid instrument which had for so long been favorites would turn its attention and affection immediately to symphonies and other serious forms of music. The first program announced plainly the intentions and ideals of the Society yet even in this program the directors had recourse to vocal music as a resistance to popularizing their conservers. "The achievement of the Society in the first and last decades of its existence" says Krehbiel in his "Musical," "differ more in respect of financial success than artistic aim." This fact is "a most eloquent tribute to the beauty and remarkable of the exertions which marked the beginning of the Society. For "even many of those who were enthusiastic in their desire to advance the art had only the faintest notion of the music they were to cultivate."

(Continued in October Etude)

Report Card Form

By Howard H Edgerton

A rough of report card which has proved highly satisfactory in the writer's work is the following

TEL. LEXINGTON 1384

STUDIO OF
EDGAR L. HOWARD
48 SLOCUM ROAD — NOISE BOARD

MONTHLY REPORT of

Pupil

Interest	Originality
Harmony	Ear
Composition	Eye
Effect	Rhythm
Promptness	Memory
Technic	Analysis
Theory	Concentration
History	Stability
Counterpoint	Result

REMARKS

KEY

A—excellent
B—very good.
C—good. (satisfactory)
D—fair
E—unsatisfactory
F—poor.
G—very poor (no grade)
+ more — less.

The date is stamped in the upper right-hand corner. Parents are informed that C is considered normal and that the plus sign and the minus sign are given for purposes of more exact classification. "Stability" refers to an even continuity of progress.

The Chord Family

By G B Thornton

1. Dominant the father
2. Tonic, the mother
3. Sub-Dominant, the elder son.
4. Sub-Mediant, the younger son.
5. Super-Tonic, the elder daughter
6. Mediant, the younger daughter

The Practical and Profitable Piano Recital

By Louise Christine Rebe

A SUCCESSFUL piano recital is the result of very definite planning and careful, earnest work on the part of the teacher. It is most certainly not a matter of chance. There are many things which contribute to the success of a recital—some things rather subtle and indefinable. But, on the whole most of the elements of success can be taken hold of.

Let us consider for a moment the reasons for giving a recital. Three of these are outstanding.

1. To advertise the work of the teacher. The recital gives the public first hand information as to the quality of the teacher's work. No other form of advertising is nearly so effective.

2. To give the pupils an opportunity for public appearance. The preparation of pupils for public performance is an important part of a teacher's duty. The ability to play the piano does not necessarily imply an ability to play before others. This is a phase of teaching the piano that needs to be emphasized.

3. A piano recital is also a fine stimulus to the pupils work. There is nothing that will make a pupil so to sense carefully than a knowledge that he will get a chance to demonstrate his ability in public. Incidentally it is unfortunately true that some parents give their children piano lessons with a not very noble aim in mind, that of having their child show off at the recital. Therefore they will choose for their child the teacher who gives to certain.

To carry out the above aims successfully the teacher must keep one thought in mind. *The audience must be entertained.* It must be kept in a happy frame of mind throughout the performance and at the home wishing the recital had been longer. It is manifestly impossible to keep an audience in a happy frame of mind if the pupils are ill prepared and listless or "get stuck" in their pieces or play very long compositions of more or less the same type—in other words if no attention is given to program building, or if the recital is one of those eternal affairs that begins at 8 P. M. and is over about 11.30 P. M. It is because of such flaws that the piano recital is often a kind of relay race, at which small groups come in just in time to hear the children they are interested in performed and then depart at the end of those numbers.

The wise and sensible teacher realizes that there must be a reason for this state of things. A bored audience is no advertisement for her work. Besides, for an amateur performer to be expected to play before a bored or restless audience is a tremendous handicap. If this state of things exists it can undoubtedly be traced to some fault in the preparation or planning of the recital.

Let us consider some of the things that must be thought of in the planning and preparation of the recital which are usually in the form of an annual concert given toward the end of the teaching season and usually presented in a hall or church auditorium.

Selection of Material

THE PIECE selected for each pupil should be of such character that it will fit that pupil not only in his physical attributes but mentally and emotionally as well. Some time ago at a certain recital one of the best pupils on the program, a girl about sixteen years of age played Rachmaninoff's *Prelude in G Minor* played it with rare with adequate technic beautiful tone quality and musicianship. Her performance, however left the audience cold for she was not the proper type to be playing that number. She was a gentle rather awkward looking very gentle little girl. The piece, with its rough Cossacks like character, demanded robust playing with power and fire. None of these qualities did she possess. To a Mozart fantasie or sonata her gentleness would have been allowed full play in her very lovely tone quality, and her delicacy of feeling would have had a chance for expression.

All teachers have that type of boy between nine and twelve years of age who is just "plain boy" much more than musician. He should be given the chance to play something that allows him to express his boy nature. Such a pupil for instance, will endeavor himself to the audience with a good strong rendition of *Chase the Clouds Away* or *Soldiers of the Colors* of Anthony. He thoroughly enjoys himself—and so does the audience.

There there is the pupil who has very little musical personality or who has not been studying long enough to develop such a personality. In this case it is rather difficult to make a choice of the right piece. Here is where the showy arpeggio type of piece like *On the Ice* or *Sir Bear* by Caroline Crawford, comes into its own. This kind requires little personality for adequate performance, yet always makes an impression on the audience, if the runs are played smoothly and in an unbroken line.

To select the proper piece for the Fifteen or sixteen year old pupil who has a big hand and is slow physically and mentally with little or no finger consciousness is another difficult problem. Very often the more piece with a sonorous chords, like the *Warrior's Song* of Heller or *Crescendo* of Per Lasson, will be found very suitable for the boy of this type. For the girl *At Evening* or one of the preludes of N Louise Wright will do very well.

That the piece chosen should fit the temperament of the player is a precept which applies to the recital piece only. Throughout the season each pupil should of course have many types of pieces in order to develop all styles of playing. At the yearly concert, however it is certainly wise to let a pupil play his piece that best suits his personality.

Preparation

GOOD PREPARATION for the recital is of course, the chief means toward its success and necessarily involves hard work and patience on the part of both teacher and pupil. Each pupil must know the notes and mechanics of his piece so well that all his attention may be given to getting over to the audience the composer's thought. Otherwise justice cannot be done to the idea back of the composition.

With many pupils it is wise to select from the program outline handed during the season the one which the child likes and plays best. Two months or so before the recital may be spent in polishing the composition and making it a part of the pupil. In most cases this does not mean that there must be constant and unceasing work on it. Other pieces may be given, and the regular work of the pupil be carried on during this time. A few minutes at each lesson or a short period at alternate lessons can be spent in criticizing and helping the child with his piece. Two weeks before the recital, the child should play it as nearly perfect as it can be played by that child. All hard practicing on the piece is over. The two weeks before the recital are spent in calmly reviewing what he has mastered.

With more advanced compositions the teacher may plan as far as a year ahead. Such pieces may be studied, laid aside for a month, so that the pupils may digest them. All teachers, have that type of boy between nine and twelve years of age who is just "plain boy" much more than musician. He should be given the chance to play something that allows him to express his boy nature. Such a pupil for instance, will endeavor himself to the audience with a good strong rendition of *Chase the Clouds Away* or *Soldiers of the Colors* of Anthony. He thoroughly enjoys himself—and so does the audience.

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With more advanced compositions the teacher may plan as far as a year ahead. Such pieces may be studied, laid aside for a month, so that the pupils may digest them. If necessary to adequate public performance, it is good to have the pupils play often for one another. One way of making this possible is to have two clubs one for the younger children and one for the older. Both clubs may meet once a month or once every two months at the teacher's studio and have their members play for each other.

Stage Etiquette

IT IS not such meetings that the proper stage manner and attitude should be installed in the pupil's mind. A few rules to be observed at the club meetings may enable the pupils to get used to the proper stage deportment by the time of the recital. The pupil should walk quietly and easily to the piano and bow politely before and after his number. He should make himself comfortable before beginning, adjusting the piano stool to the right height. Then he should sit still a few seconds to wait for the audience to settle and to give himself a chance to think about his piece before beginning.

Having decided just which octave and which set of keys he is to begin on so that there will be no hand start, he is ready to play. He should never begin to play while taking his seat, nor start to rise before he has fully sounded the last note.

Good stage manners command the attention of any audience and, at the club meetings these ideals of performance should be emphasized. The pupils may even be allowed to criticize one another's performance, as is done in the real English classes in the public schools provided that the teacher is careful to see that all criticisms are given in a kind and helpful spirit.

It is surprising to note how critical even children become of what constitutes good piano playing as a result of such practice. Insist that the pupils give constructive as well as adverse criticisms. They must find something good about each performance. Every child must be taught to look for certain things in the player or the playing. The following items may direct their criticism.

1 Bearing or manner (Did the player seem pleased to be playing?)
2 Performance. (Was it smooth or halting? Did the player know his piece?)
3 Tone quality
4 Rhythm
5 Pedal
6 Style (Was the playing in character

(Continued on page 670)

America's Giant Strides in Music for Youth

By Joseph E Maddy

Director of the National High School Band and Orchestra Camp

The illustration at the bottom of this page shows the immense student orchestra at the National High School Band and Orchestra Camp Interlochen, Michigan on the occasion of a visit by Lt. Comm. John Philip Sousa

"THE AMATEUR," writes Daniel Gregory Mason in a recent issue of Harper's, does not do things so well technically as the professional but from his irresponsible and joyous doing of them arises a unique set of values.

A recognition of these values on the part of educators has led to the inception and growth of the most widespread amateur movement America has ever known—the school orchestra and band movement, reaching every nook and corner of the United States and her possessions.

Fifteen years ago perhaps a thousand school children throughout the land were taking the joys of musical self-expression as members of a skeleton school orchestra. But years later this number had increased to about ten thousand. Today our schools contain well over a million and a half enthusiastic amateurs, between the ages of eight and eighteen, glorifying not educational program with that highest form of art—symphonic music. And the movement has only started!

Inspiration in Participation

THE ALL-POWERFUL incentive behind this transformation is the supreme joy of musical participation. The motivating force is the desire for self expression supplemented by courage of the same brand that led to the establishment of our colonial settlements the taming of the wilderness and the building of railroads and skyscrapers. The movement is truly and wholesomely American and one which could not thrive in any European country at the present time.

Quite naturally such a musical awakening is being watched by the professional musician trained and steeped in European traditions, with mingled feelings of joy and fear—joy to see the youths of America taking to the arts as wholeheartedly as they take to baseball or the movies and fear to see them discarding European traditions which have heretofore governed all things musical in America.

The slow dreary European road to musical accomplishment—via scales, exercises and Bach—is no longer acceptable to the American amateur to the horror of the professional who sees only ruin in this youthful declaration of musical independence.

Skyscraper Tactics

AN AMERICAN charm is this economic efficiency. Bigger and Better is the slogan which permeates even our educational institutions. The European plan of teaching music only through private lessons did not fit into the American educational scheme of things. The mystery which has hitherto enshrouded music study was a challenge to American educators and school officials. Why cannot music be taught in classes like all other subjects and thereby become applicable to American educational methods?

But music has never been taught that way except in rare instances and the influence of European traditions held for a time, retarding this growth of American adolescents until, at last, attempts were made to teach instrumental music in classes in the form of bands and orchestras. The movement dates from these experiments, the first efforts to throw off European domination over American music.

Proof of the Pudding

WHEN it was proved that a good music teacher could instruct as many band or orchestra students at one time as could a good mathematics teacher music was at once acceptable as a regular subject in our schools. The professional musician stood aloof and cried, "It can't be done!" But it was done and is being done all over America with increasing effectiveness as more of the European shackles are broken. The Americanization of Music Education effected through the adoption of tutors in place of exercises, melodies in place of scales and classes in place of private lessons has made musical participation an extremely popular medium of youthful self expression.

School officials discovering that instrumental music could be taught as economically as mathematics, geography or languages and more economically than science or manual training were quick to take band and orchestra included in the curriculum and taught by regularly employed teachers and from school funds. Thus music instruction was brought within reach of every student who could afford to buy an instrument.

The Basses on the Boom

BUT THE progress did not stop here. It was soon evident that individual students could not be induced to purchase such unwieldy instruments as string basses, tubas or bassoons which, though necessary to complete the balance of a symphony orchestra are quite expensive and are not popular solo instruments as are the cornet, violin and saxophone. Here was another real problem. Without these instruments no orchestra could perform symphonic music—and nothing short of symphonic music would satisfy our ambitious musical amateurs. Would it be fine if the school could be induced to purchase these instruments? thought an energetic music supervisor in the West. Next day he asked his school board for $10,000 worth of these unpopular instruments, *and the request was granted.*

Another victory had been won, another precedent established. In a remarkably short time it became customary throughout the country for schools boards to furnish the larger instruments for their school orchestras and bands. If a student could not afford to buy an instrument he was granted the use of a school owned one and the orchestras everywhere quickly assumed symphonic proportions.

But symphony orchestras rehearsed every day while the school orchestras rehearsed but once or twice a week, after school. "Why not do like the great symphonies?" asked an alert music school orchestra leader of his superintendent and his orchestra, at Parsons, Kansas, became a daily class in school time with school credit. This was in 1921. The following year thousands of school orchestras and bands became daily classes with school credits. High school boys and girls flocked to join and many schools were forced to divide their organizations into first and second orchestras and first and second bands.

When it became apparent that students beginning the study of music after reaching high school were less proficient than those who started earlier class organizations were pushed down into the lower grades so that pupils entering high school would be prepared to enter the orchestras and bands as soon as almost (Maestro Ricci) for instance, orchestras transplanted to Italy and nursed by Italian conductors. Youthful musicians should be trained in Bach, Mozart and Haydn. No person under twenty should be permitted to play Beethoven, they claimed. But when they were glad to accept a nine year old violinist (Maestro Ricci) for instance, orchestras soon reached the dividing point. Large school orchestras neared symphonic proportions.

Further Incentives

THEN CAME the Contest. Starting in Kansas and spreading to nearly every state in the Union the school music contest—for bands, orchestras, choruses, glee clubs, ensembles and soloists—quickly became the criterion of the musical progress of our youth. Seven bands entered the Illinois State Contest in 1924 and hundred and twenty five bands competed in 1930! National school band and orchestra contests grew out of the state contests sponsored by the National Bureau for the Advancement of Music and the Music Supervisors National Conference.

Poor musicianship on the part of some of the school orchestra and band directors, much decried by the public and who was quick to criticize let hinder the helping hand soon began to mend. Summer schools of music were opened and with ambitious school orchestra and band leaders studying conducting and music literature. Heretofore classes in conducting were practically unknown in America but now they began to rank with the most popular of music classes in all universities and colleges offering summer courses in music.

So rapid has the growth been that American publishers have failed to keep pace by providing suitable editions of desirable music for these amateurs. A conference of the publishers and school orchestra directors resulted almost immediately in an abundance of excellent material edited especially for school use. Then the professional critics called again. It was sacrilege for school orchestras to invade the literary precincts of professional symphony orchestras—that an orchestra transplanted to Italy and nursed by Italian conductors. Youthful musicians should be trained in Bach, Mozart and Haydn. No person under twenty should be permitted to play Beethoven, they claimed. But when they were glad to accept a nine year old violinist (Maestro Ricci) for instance, orchestras soon reached the dividing point. Large school orchestras neared symphonic proportions.

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THEN CAME the Contest. Starting in Kansas and spreading to nearly every state in the Union the school music contest—for bands, orchestras, choruses, glee clubs, ensembles and soloists—quickly became the criterion of the musical progress of our youth. Seven bands entered the Illinois State Contest in 1924 and hundred and twenty five bands competed in 1930! National school band and orchestra contests grew out of the state contests sponsored by the National Bureau for the Advancement of Music and the Music Supervisors National Conference.

Poor musicianship on the part of some of the school orchestra and band directors, much decried by the public and who was quick to criticize let hinder the helping hand soon began to mend. Summer schools of music were opened and with ambitious school orchestra and band leaders studying conducting and music literature. Heretofore classes in conducting were practically unknown in America but now they began to rank with the most popular of music classes in all universities and colleges offering summer courses in music.

So rapid has the growth been that American publishers have failed to keep pace by providing suitable editions of desirable music for these amateurs. A conference of the publishers and school orchestra directors resulted almost immediately in an abundance of excellent material edited especially for school use. Then the professional critics called again. It was sacrilege for school orchestras to invade the literary precincts of professional symphony orchestras—that an orchestra transplanted to Italy and nursed by Italian conductors. Youthful musicians should be trained in Bach, Mozart and Haydn. No person under twenty should be permitted to play Beethoven, they claimed. But when they were glad to accept a nine year old violinist (Maestro Ricci) for instance, orchestras soon reached the dividing point. Large school orchestras neared symphonic proportions.

Guides for the Way

THE AMBITIOUS boys and girls of America were not to be discouraged by the scorn of the professional. They went to work on Beethoven, Wagner, Tchaikovsky and even Brahms without regard for complexities or admonitions. Strange to say they found these magnificent masterpieces both interesting and delightful.

The surest way to get American boys and girls to do a particular thing is to tell them it is impossible. They are not in the habit of doing the trivial or easy things. They like the seemingly impossible things. To them the word "impossible" is a challenge to be ignored.

While the professionals were disparaging the efforts of the school orchestras and bands and calling their leaders, these boys and girls—hundreds of thousands of them—were busily having up to Mr. Mason's idea of the amateur, irresponsibly and joyously, revelling in the sense of the amateur, a short technical perfection but with that unique set of values.

Early Mr. Mason

Hitherto an all-city high school band was formed, comprising the most musical school musicians, from all of the high schools of the city, carefully selected for instrumental balance. Then the music supervisors of Indiana instituted the first all state high school orchestra using similar rules. Both were startingly successful, for the individual players honored by being chosen for membership, appeared for rehearsals with their music memorized. Some thirty-five states have followed Indiana in this project and each year witnesses more all state orchestras bands and choruses.

In 1926 came the National High School Orchestra, comprising a careful selection of the best young musicians of the nation. Three hundred strong the National High School Orchestra has assembled on five occasions, in winter for several days of intensive training under prominent educators, culminating in concerts given, under the baton of leading symphony orchestra conductors in conventions of music supervisors or school superintendents. At Dallas the Conventions of School Superintendents after hearing the National High School Orchestra, passed a resolution recognizing music as one of the fundamental educational subjects and recommending that every school in America place music instruction on a basis of equality with the other fundamentals—an objective for which music teachers had been striving for a half century or more.

The Strength of Numbers

WHY AN orchestra of three hundred when the European standard symphony orchestra numbers but ninety? ask the professional. The chief reason for such a large orchestra is the impossibility of ascertaining the number and ability of the players who actually appear after installing full membership. In one instance it became necessary to replace sixty members in the two weeks previous to the assembling of the National High School Orchestra because of epidemics in certain sections of the country. The maximum. There is safety in numbers in particularly applicable to the National High School Orchestra and to state groups of similar nature.

With twelve first violins [illegible] may fail to appear two may be [illegible] to play in tune four may be late [illegible] and four may tire so soft [illegible] that they need all the plurality attained [illegible] of devotion in music, support [illegible] a certain number of idealists or experts. Three or four good flutists [illegible] Only twenty keep it [illegible] the "solo chairs" [illegible] them selves. All others play only in half passages where their errors are covered by the mass ensemble. This is the educator's method.

The professional considering only the musical effect, would select the twenty best players and send the other home—back to Arizona, Georgia, Maine and Oregon. Then, because their services are necessary he would overlook improper conduct on the part of the remaining players. Obviously on this basis there would never be a second assembling of the National High School Orchestra. The professional method would produce better music—at a single occasion. The educational method provides the greatest benefits to the most people a democratic principle.

They Demand More Music

THESE BOYS and girls who met and played in Detroit, Dallas, Chicago and Atlantic City demanded a longer period than a week in which to enjoy such inspiring experiences. Their demand was met in the establishment of the National High School Orchestra and Band Camp at Interlochen, Michigan, where these hundred outstanding young musicians of both sexes assemble each summer for eight weeks of intensive musical training combined with healthy recreation. This musical and physical needs are administered by a staff of thirty symphony orchestra musicians and forty music supervisors with weekly visits of world famous conductors and composers who wield the baton at the weekly concerts and absorb the spirit of young America as recompense for their services.

Each summer these boys and girls exalt their musical [illegible] spiritual [illegible] time of Beethoven [illegible] Brahms and Wagner [illegible] with present day living [illegible] and inflections of international [illegible] The favorite compositions are Tchaikovsky's Pathetique Symphony, Brahms' First Symphony" and Liszt's Les Preludes. Last summer's musical diet included likewise Beethoven's "Third" and "Fifth" Symphonies, Brahms' First and Fourth, Dvorak's "New World Symphony" Hanson's "Nordic Symphony" Stillman Kelley's "Ecclesia" Symphony, Schubert's "Unfinished Symphony" Tchaikovsky's Fifth and Sixth Symphonies and a generous variety of musical works.

The adolescent is an emotional creature, and adolescents exalt in emotional music—the music of Tchaikovsky and Schubert, the romantic music of Beethoven and Brahms the most human of all composers. Then care little for the mathematics of Bach or the pure beauty of Mozart they are lures to be acquired with later maturity.

True happiness emanating from seeing and hearing from doing, loving and being conquering. These boys and girls are extremely happy in accomplishing what professionals declare to be impossible. Nor are they all satisfied merely to express themselves through the medium of the works of others. Many of them create original musical compositions of sufficient merit to excite the admiration of world famous composers who visit the Camp. One such composition has been published and is also performed by professionals who would deny it a passing glance if they knew its origin.

Learning Through Doing

THE "THOROUGH theoretical foundation" demanded by the professional, as a pre-requisite to attempts at musical composition, is in direct contradiction to that ideal of American education, namely,

(Continued on page 667)

Music of the Months

By ALETHA M BONNER

SEPTEMBER

Hurry Forward Thirty days hath *September* [illegible] old rhyme declares this being an allotted number of days brought forward from the primitive calendar of the Roman republic. As its Latin derivation, *Septem* [illegible] September was early made the seventh month but in the Julian revision, though the Latin name and number of days were retained, yet it was given ninth position in the final make-up of months.

Being a period of transition between summer and autumn September partakes somewhat of the nature of both seasons with a predominating trend toward the latter as shown in the maturity of plant life and the waning flame of summer's heat though a formal announcement of the first day of autumn is not made until the latter part of the month or the 21st.

A legal holiday of American origin occurs usually on the first Monday in September. This is known as Labor Day and is observed in honor of, in the interests of workingmen as a class.

In the calendar of Charlemagne September bore the name of "Harvest Month"—a name befitting this the reaping season of the [illegible] But with the establishment of the [illegible] public school system and the [illegible] of September as the first month [illegible] it is now closely [illegible] with the educational program [illegible] and is better characterized as [illegible] "Opening-of-School Month." [illegible] September according to Hood [illegible]

[illegible]

[illegible] boy and girl in this month the Book of Knowledge openeth [illegible] page.

Program for September

1 [illegible]
a—[illegible] Song [illegible] Moritz Vogel
b—[illegible] Song [illegible]
Edmund [illegible]
[illegible] Chorus from [illegible] Verdi
Arranged by H. Engelmann
b—March of the Legion [illegible]
[illegible] Knight
—Overture to "The Barber of Seville" (5) G. Rossini
2 [illegible]
a—School Day Jane (4) Wilhelm Kronb[illegible]
Children's Quadrille (3) Geza Horvath
3 [illegible]
[illegible] Birthday [illegible] Mildred [illegible]
4 Piano (1st and 2nd Grades)
a—School Days F. Dixon
b—A School Dance Louise N. Wright
c—[illegible] Theodora Dutton
d—History March H. Engelmann
e—[illegible] Galop W. Bertold
5 Piano (3rd and 4th Grades)
a—Public School March Daniel Rowe
b—The Grade School March George N. Schuler
c—High School March M. W. Gebhardt
d—In September F. R. Webb
6 Violin and Piano
School March (On G String) M. Greenwald
7 Choruses
a—High School Cheer Song (Unison) Alice L. Wood[illegible]
b—Tackle It (Boys Chorus, 4-Pt) Ira B. Wilson
c—Happy Days (School Chorus 2 Pt) Adam Geibel
8 Two Violins and Piano
a—[illegible] Galop (2) H. Necke
b—Our Boy Scouts (2) M. Greenwald
c—A B C Blocks (2) A. L. King
9 Children's Songs
a—September (Sapphire) George L. Spaulding
b—The Whistling School Boy Daniel Rowe
c—Alphabet Song Paul Lawson
d—Home from School Gertrude M. Robert
e—Rise Little Owl (Action Song) Edward Holst
f—Laughing Boys and Girls (Action) Julia Watson
10 *A Bell Tableau*
a—I Can't Do This Sum (from Babes in Toyland) Victor Herbert
b—[illegible] Music from *The Mikado* Gilbert and Sullivan
c—In Sweet September Hope Temple
d A B C (From Nursery Tunes) [illegible]
11 *Four Little and Five* [illegible] *Childhood Days* [illegible]
12 a—Operetta *For Children* Day Before Yesterday [illegible]
(The stage-setting [illegible] 50 minutes)
b—Operetta *For College Students* The Peasant H. J. Lohr
Time, 2 Hours

To Judge the Pupil's Progress

By W. L. CLARK

Note the pupil's

—accuracy in reading notes
—facility in memorizing
—confidence in playing before an audience
—ability to "hold his own" in ensemble work
—interest in musical history and musical happenings of the day

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"Talent is but an instinctive attraction for the things we are doing."—PACIFIC COAST MUSICIAN

From a Painting by [illegible]

A MUSIC LESSON IN THE TYROL

MASTER DISCS

By PETER HUGH REED

THE [illegible] perhaps [illegible] the [illegible] regarded [illegible] told [illegible] and though [illegible] through the [illegible] period previous to the Christmas [illegible] a curious two-fold [illegible] the advent of the drama and [illegible] It would be almost incomprehensible [illegible] of any great operatic repertoire [illegible] day without Gounod's "Faust" and Rossini's "The Barber of Seville." Both are [illegible] in their own categories.

These popular operas have long been admired for their melodic treasures, their musical spontaneity and their effective treatment of the story under hand. Furthermore each being a foremost work their universal popularity is more than justified.

Strange to say until recently neither of these operas has been available in a complete recording. However the omission of both having been simultaneously taken care of by two different companies [illegible] to speak of the intrinsic value of these sets.

Columbia [illegible] complete [illegible] albums. *The* [illegible] Mercedes [illegible] as [illegible] Stracciari as [illegible] as *Don Basilio* [illegible] wrote his [illegible] than Beaumarchais [illegible] The Barber [illegible] of thirteen [illegible] would seem [illegible] incorrigible [illegible] by [illegible] the truth of his indolence [illegible] fact. Such [illegible] are all too rare [illegible] being never again [illegible] after.

The Columbia recording is a distinguished one [illegible] interpretive artist [illegible] has long been famous [illegible] *Pedro* and [illegible] lyric tenors [illegible] Coast.

An Ancient Legend

THE RELIGIOUS legend tour [illegible] his dramatic poem [illegible] antiquity and its legend [illegible] is older than Christianity [illegible] however which [illegible] took was entirely [illegible] and first became [illegible] appropriate subject [illegible] lished the story [illegible] 1891 that [illegible] [illegible] soon became [illegible] singers and public [illegible] has done that [illegible] [illegible] *Manon* [illegible] [illegible] Massenet [illegible] *Thaïs* [illegible] [illegible] the perfect [illegible] [illegible] the trying ballet [illegible]

[illegible] excellent singing [illegible] from operas [illegible] singing of [illegible] [illegible] and Verdi's "Otello" [illegible] and Mario Basiola's [illegible] *Ein Adam Heid* and Wagner's "Die Meistersinger" [illegible] wick disc 90171.

The Cyclic Sonata

CÉSAR FRANCK'S sonata for violin and piano has long been a favorite on the concert [illegible] tionably one of the most [illegible]

(Continued on page 670)

Twenty September Business Hints for Practical Teachers of Music

By MARTIN FORD COMMER

I Confidence

BUSINESS [illegible] spring while veiled by [illegible] the attention of many by apparent [illegible] emergency really revealed stories [illegible] in the plans of many of the leading industries thus pointing to a larger movement of merchandise this fall and winter and in all probability "good business conditions." [illegible] approach your fall business with confidence.

II Modernity

THIS is the time for more progressive methods instruments [illegible] If you want success in music teaching, you simply must keep in step with the times and let others know it.

III Service

MAKE your studio a center of musical interest for the community [illegible] people in the way of coming there not [illegible] music alone but for worth while social and intellectual diversion as well. From time to time if you have a friend who has an amateur movie apparatus give an exhibition. If you have a friend who can talk [illegible] give an evening. If you have a friend who can discuss intelligently the [illegible] book have a literature evening [illegible] all these within the [illegible] Never let a week go by without [illegible] upon public attention. Take [illegible] of the Prince of Wales *Ich dien* (I serve).

IV Advertisement

DO NOT make the ludicrous mistake of thinking that your calling is too dignified for advertising. Dignified advertising has never yet hurt a teacher. One teacher we know gave all of her pupils large stiff envelopes in which to place their music for preservation at home. Printed on the envelope she had printed the top of her letter paper in this fashion:

> *Studio of*
> *Mary Chandler Gowns*
> *Instruction in Pianoforte Playing*
> *Based upon Approved Modern Methods*
> *3374 Watson Boulevard*

Everywhere that envelope went it was an advertisement.

V Independence

IF YOU are a private teacher do not be afraid of the bugbear of the big conservatory. Every conservatory was started in the mind of one man or one woman. You may be one someday yourself. If you are good enough in every way pupils will come to you. The cities with the biggest conservatories have the most successful individual teachers.

VI Abuses

DO NOT "break down" or demanding advance payment. All schools and colleges demand this and there is no reason why the music teacher should not. It is the only successful way ever found to avoid possibly bad credit and the missed lesson evil. If it does not exist in your community get the teachers banded together and institute it. You will be bothered to death till you do.

VII Solution

DO NOT countenance the missed lesson abuse. If you do not already use them write to the publisher of this paper and secure the missed lesson slips issued by the Philadelphia Music Teachers Association, to attach to bills and correspondence. These are sold at the nominal rate of one hundred for twenty cents.

VIII Promptness

BE BUSINESSLIKE. Ninety-nine per cent of your patrons have fathers who are business men. You cannot possibly lose their respect more quickly than by being careless in your business habits. Think how promptly you get the telephone bill and the light bill once a month. Let your own bills go out with the same promptness and insist that they are invariably correct. If payment does not come in ten days get after it at once. Regular people expect to pay their bills promptly and will not think any less of you because you are attending to your business.

IX Personality

YOU ARE being watched by everyone with whom you come in contact and in a sense they are estimating the value of your work by the effect that it has upon you. If you are slovenly in appearance, [illegible] if your [illegible] if your [illegible] down, if you are careless in your habits and [illegible] your language they will [illegible] Will a music can [illegible] better than that [illegible] should [illegible] bother with it? We know of far more teachers who have failed because their personality betrayed them than by their poor qualities than we do of those who have lost by lack of musical ability. It is always a tragic thing to see a teacher with excellent personality and cultural habits but with fine talent and experience taking a place below [illegible] individual of less talent and preparation but with a [illegible] manner style or what the public calls "class." Yet the world is full of such [illegible] who are always blaming [illegible] bad luck.

X Criticism

ABOVE all things do not waste your time criticizing or gossiping about your competitors. Why [illegible] so many teachers take their time? If you are [illegible] that you [illegible] your [illegible] in the [illegible] If you were to ask any of the business men in the community what [illegible] would [illegible] probably make he would probably tell you [illegible] running down a rival. Form the gentle habit of keeping your mouth shut when anyone discusses the teacher on the next block.

XI Publicity

WHAT about your publicity? Are you looking for immediate returns? You will probably be fooled. Publicity does not come about in that way. All good publicity is cumulative. It grows like a snow ball. The advertisement you present to-day may not bring fruit for a month. In music publicity of some kind is imperative. Not to have it is to court extinction. All publicity is not printer's ink not by any means. The best is always results that is the successful playing of your pupils but we have yet to meet the teacher who can get along without printer's ink. If you are in a quandary as to how to shape your advertisements, you will find sensible practical suggestions in "Business Manual for Music Teachers" by Bender ($1.25) and "Teaching Music and Making it Pay" by Ashton ($1.50).

XII Propagation

WHERE do pupils come from? Where did you come from when you went to your first teacher? Ten to one you did not go there of your own accord. You were led there gently by the hand by some loving or determined parent interested who had your best interests at heart. Therefore does it not seem that the first rational step for the teacher is to prepare continually the soil from which pupils grow? Very few teachers think of this.

The parents must be convinced that music is a very desirable and profitable investment for any child. The writer has been noting with pleasure how this magazine has literally been saturated with facts and articles fostering this idea. Any home that has such a magazine going regularly is prepared [illegible] It would cost the teacher a fabulous sum to secure and plant this sentiment in any other way. The writer time and again, has sent the parents of his pupils subscriptions to musical magazines because he was convinced that there could not possibly be any better business insurance. Business houses employ such means with great success. Newspaper clippings are also valuable. If you see a good article in your local daily buy fifty copies cut out the article and mail it to your patrons. To put life into business you must be alive yourself. Do not forget that America is a very young and growing country. New social strata are constantly coming to the top. If you want the children to be interested in culture you must get the parents to understand that there are more important things in life than golf balls playing cards and gasoline.

XIII Radio

"THE RADIO is going to put me out of business!" [illegible] How many times do we hear that wail. Of course it will put you out of business if you do not realize that it is in many ways one of the greatest aids you can possibly have. No one should watch the radio programs more closely than you. When you see any work in which any of your patrons should be interested run to the telephone. "Is this Mrs. Roberts? Well I called you to say that to-night over WLQ [illegible] pianist in Chicago is playing the *Laughing Music Box* which I have been teaching Peter recently. Oh you like it do you? I am so glad. It is written in exquisite taste and I actually think that such beautiful things have an effect upon the taste of the player."

Or "Hello Mr. Crane have you seen the program that is coming over KDZY at 10.30? It has some of the most artistic music of the day. Of course you are not likely to enjoy it, but I just thought you would be interested. They will have the Chicago Opera Company singing 'Martha.' Oh you do like the old D[illegible] arrangement I am giving Willis? Yes yes. Melody that's the idea. That is just why I gave it to him. Don't worry I will have him playing Bach when I get him started through melody."

XIV Simplicity

TALK plain words that people understand. The time is past when physicians spoke only in Latin terms. People want to know the facts. When you speak to a prospective pupil do not try to bewilder him with words he does not understand. Such words do not make him think any more of you. Be a mixer. Do not act like an alien speaking a strange tongue.

XV Leisure

ONE OF the music teacher's best business arguments now is the profitable employment of leisure time. Everybody knows that our working hours are growing shorter with the multiplication of machines. What good is the machine unless it administers to give us leisure? What good is leisure if we set out with all possible energy to dissipate it? Point out to your patrons that it is apparently a part of the divine scheme to provide music, an enormous playground for a world that otherwise would grind itself to death with machinery. Point out to them that the strain upon the human individual is one hundred times that which his grandfather sustained. Grandfather may have "worked his head off" in the field, in the store, in the office, in the mine or at the forge, but he went home to honest rest and the company of his family and simple, refreshing amusements.

He was not whisked to his door through a hurrying sewer like the subway. He was not harassed by sound pictures showing wholesale murder. He was not catapulted through the air. He in other words lived like a human being at work and at play. His diversions were those which expanded his mind and rejuvenated his body. The result was that he lived longer as we shall all live longer if we meet the problem of modern living conditions by investing our leisure sensibly instead of burning it up like dead leaves in the fall.

XVI Fees

BE CAREFUL how you fix your fee. Your fee should be just right. If it is higher than your community can stand, you cannot hope for success. It should not be extravagant, but it should not be paltry. The writer recently heard of a teacher who had a pupil whose father was a druggist. The father objected to a fee of two dollars a lesson. The teacher said "Mr. Blank how much do you charge for an ounce bottle of Coty's perfume?"

The parent saw the point at once and withdrew his objections.

No one can study the fee problem at yourself. In many communities the fee for the well trained teacher parallels that of the doctor. Remember that in many cases the music teacher's education has been quite as expensive as that of the doctor and the doctor can treat ten or five patients while the teacher gives one lesson. There is justice in all things see that you get it. If there have been systematic wage reductions in your community better run to cover by reducing your own fee rather than obstinately sticking out for high prices. When wages go up again go up with them. Your own dollar buys much more to-day than it did a year ago.

XVII Extra

AN OCCASIONAL extra lesson is often possible. People like something for nothing; it is human nature in its first stages. Make these lessons as [illegible] as you very best, and use them as [illegible] When your time permits they [illegible] very fine advertising.

XVIII Local

INVITE business criticism. The quickest way to get the interest of a prospective pupil's parent is to get him interested in your work by an hour's discussion and show on your business methods. He knows about business and likes to talk about it and you may get some very valuable hints that hit local conditions.

XIX Opportunity

WHEN possible, work well with local societies, the churches, the schools, the newspapers, the theaters. Be your own contact man. The writer an ex-[illegible] of Ohio who actually had on salary two solicitors who went about the country developing business as "contact men." Just like an ordinary business house. How horrible!—you say. Not at all! This man was [illegible]

Leipzig [illegible]

[illegible]

XX [illegible]

MOST all [illegible] of all the [illegible]

[illegible]

Recital [illegible]

[illegible]

Make your [illegible]

[illegible]

[illegible]

[illegible]

A Critical Digest of Music and the Masters of Music

By ANTON RUBINSTEIN

Translated from the German by Dr. Clarence Ohlendorf

PART X

THE PERIOD of today is not a transition period. If something will come out of it, time will tell. I will not live to see it, and I cry till the waters of Babylon arise and for me the harp is mute. I have tasted from the tree of knowledge and lose thereby the Paradise of enjoyment. With me remains but the remembrance. Of course no one can speak of the future. I speak of today. Whether something beautiful and great shall come we cannot tell.

As regards the living—such as Brahms, Dvorak, Grieg, Goldmark, Massenet, Saint-Saens, Verdi, Gounod, and Tchaikovsky in composition and Joachim, Sarasate, Du[illegible], Albert, Stockhausen, Faure and Parts in virtuosity—*De gustibus nihil est disputandum* (Of the living nothing not good?) Most of them are children of an earlier epoch. I speak of *silhouettes*.

Making Music Popular

THERE IS too much music written today. I have written much. I have been asked for my opinion whether or not I am for general education in music. I could never finally decide. It indeed to be wished that the masses could know the master works of art, hear them and get a musical understanding. Thereby a is hoped much music shall be composed and played by garden fellows concerts, in music schools at symphony concerts. But on the other hand, music demands a feeling, a culture and that only musical ones can have. It demands the exquisite for the exquisite—seemingly something mysterious—which on both sides is right. I would not like to hear the "Ninth Symphony" in one of the last string quartets or one of the last sonatas of Beethoven in a garden or at a folk concert—not until it is by being understood but lay fear that they might be understood. (Another one of my paradoxes.) I am not certain of the great value of the art museums. I believe that the musical art is bounded by other cultural aids for the general public than are the plastic arts. I am of the earnest opinion that, from hearing much and writing much, it is hard for the musician of today to concentrate (a necessary condition for work) for he is concerned about hearing the compositions of other composers. After a strenuous winter season, and always one music festivals lasting until June I must wonder at the abnormal love of the people for music. They must be music sick. Given they leave three times a day to a concert. If the concert were varied with dances, folk-songs and military marches it would be different but no it is always "Tannhauser" The Magic Fire Mozart and Weber.

With the Editors

THE QUESTION ARISES What are the best edit out of the masters? The *Capellmeister* and virtuosi take pleasure in a changing works of the classicist. Wagner and Liszt are largely to blame. There are constantly temporary changes, intermediates, stringendos, crescendos which the composer did not write. There are editions with effects of their own. Liszt added to the piano solo edit one that place two melodies into one piece of instrumentation of a Chopin piano concerto (Liszt) and even, terrible to say, the addition of instruments to Beethoven's "Ninth Symphony" (Wagner) the omitting of repeat signs, and many other things. The last point is not worthy. In Haydn, Mozart and Beethoven especially the repeat signs are integral parts of the composition. They are of psychological necessity—not mere traditional custom. Perhaps only in the *Adagio* of the Jupiter Symphony of Mozart and in the repeat of the trio of the *Scherzo* of the Ninth Symphony are the repeats of doubtful minute. In Schubert, with the exception of the *scherzo* they are generally used. But for example, in the first movement of the trio D major and in the string quartets or symphonies of Beethoven, the omission is a crime. Also cuts was (especially in the case of Schubert) become nothing less than destruction. What should one say about these changes? The *Capellmeister* always says it is for the best interests of the composer and composition which reminds me of the quotation, when the people were hurned to save their souls. A few works have become popular through changes.

The Subjective in Music

IN MUSIC everything [illegible] every performance except [illegible] machine. Objective [illegible] makes the same that [illegible] and is not dependent on [illegible] the performance. Therefore subjective and how is it that [illegible] these two persons [illegible] and [illegible] same [illegible] opinion? Why is it [illegible] taking the piano [illegible] plays a [illegible] the rendition were [illegible] will be but one right rendition [illegible] all have [illegible] that one. Not all is subjectivity turns on [illegible] tempo [illegible] be called [illegible] music [illegible] only one way to play "[illegible]"?

The younger Rubinstein [illegible] music is the humbug [illegible] and Liszt and the [illegible] Schumann [illegible] hide their [illegible] the [illegible] will [illegible] I believe this [illegible] and rhythm of the Russian [illegible] become [illegible] especially in Russia [illegible] ment [illegible] of the new [illegible] talent.

Women as Composers

THE ADDITION of a [illegible] of women in the musical art [illegible] except song [illegible] I hold this to be a [illegible] Two things [illegible] practice and composition—subjects in and [illegible]

They cannot get past the mastery stage

(Continued on page 673)

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Looking Forward with the Instrumental Director

NOW THAT another school year has begun it is well for the instrumental director or supervisor to take inventory for the purpose of discarding any shopworn ideas and methods which may not have been fruitful in results and also for the purpose of introducing new methods which are more likely to attain desired results.

If the organization has failed to gain the measure of public acclaim and approval that he wished for, or has failed to receive the rating to any contest in which it may be entered, it is high time that he search out the reasons that lie with a view to changing his method of procedure.

The one great purpose of public school music is the widespread appreciation of fine music. Those who have the musical work in the schools in hand must ask themselves: Are we intensively interested in developing an understanding in our community of some of the finer things in musical literature? Are we earnestly endeavoring to impart to our pupils a true understanding of music?"

Not unfortunately, do not accept their share of responsibility. On the contrary they often assume that the sole function of the school band or orchestra is to provide some entertainment—not "pep"—at commencements, school plays, games, student rallies and so forth.

If the instrumental music program were intended to serve no higher end than this, the common thought would be required of such an overtent. But since the chief function of the school band and orchestra is the development of a more general community interest in good music, then it behooves all to take thought for the development of greater musicianship within these organizations—it being impossible to present good music intermingled and artistically except through the medium of well trained organizations.

Elements of Musicianship

THE ENSEMBLE is dependent upon the individual members and it is essential that we strive to develop real musicianship first within the organization. A performer may be an asset to the ensemble only when he has attained a fair knowledge of rudiments, a reasonable technical facility through the proper study of scales, chords and technical exercises, a thorough knowledge of rhythm, a sure rhythmical feeling in pleasing quality of tone, a knowledge of artistic phrasing, and a sensitive feeling of expression.

The general public may have but slight knowledge of tone quality, tone color, dynamics, phrasing, precision, tonal balance and tempo but it can readily recognize a vast difference between a fine organization and a mediocre one. The public may not be able to analyze the good or bad points as exemplified in the performance of an organization but it will immediately know that the ensemble that plays well in tune sounds far more pleasing to the ear than the one which plays out of tune, and that the one which performs in an expressive and dramatic manner affords far more pleasure and thrills than the one which plays in an expressionless and unfeeling manner. It may not know why the organization that phrases correctly and expressively sounds so much more pleasing than the one which persistently ignores the important matter of phrasing, but it readily recognizes that there is an immense difference.

These things being true, the wise director will begin now to remedy such defects as may exist in his organization and set a new standard of achievement for the new year.

Tone Comes First

THE FIRST requirement is the development of a pure, pleasing and flexible quality of tone. Consideration should be given in correct bowing and embouchure but these alone will not make a pure tone. There is nothing so effective for the development of good tone quality as the proper practice of long tones—and this applies equally to flute, violin, cornet, clarinet, tuba and all string and wind instruments.

Since but few players are instructed correctly in this practice by private teachers it should be done in class. Scales or portions of scales, can be utilized for this purpose. The director should begin first by playing each tone of a scale *forte* about six slow counts in duration with an interval of several counts between tones. He should open each rehearsal with five to ten minutes of this work. After a few rehearsals he may begin to vary the procedure by playing *mf p fp* a long drawn-out *crescendo* from *pp* to *ff* a *swell* and so forth.

By doing this work in unison the players will learn to listen to the tones of the other players and to accommodate their tone to that of the ensemble. They will soon learn to adjust the pitch of their instrument so as to be in tune with the others with the result that good intonation will begin to be realized. In all this practice great care should be taken to guard against the tendency to play sharp on a crescendo and to play flat on a diminuendo. *Only a good band or orchestra can play in tune while playing a pianissimo passage.*

Many directors merely neglect this unusual long tone study but, if it is found helpful by Kreutzer and Casale it is good enough to engage the attention of our amateur orchestras. If such performers of wind instruments as Georges Barrere, Langenus, Mimna and Cimera find it an essential daily practice it is surely necessary for our amateur bands. It is the best method of developing a rich quality of tone and surety of pitch.

The Technical Foundation

FACILITY of technic consists of several integral parts such as correct bowing or tonguing, fingering and knowledge of scales, broken chords and so forth. In considering technic we must understand that scales and scale elements, and chords and chord elements constitute the entire fabric of music, and consequently are the basis of all technic. How can we then hope to develop a thorough technical foundation while ignoring the study and practice of scales?

Franz Liszt taught his pupils to play their exercises and studies in all twelve keys. This he did not only to develop the ability to transpose readily but he felt that this method would serve to develop an ample technic in much less time than by the older methods which had employed a great mass of purely technical studies.

Carl Czerny once said to a pupil, "I wish to know how good a player you may become? Then tell me how much you practice the scales."

Many pupils learn three or four scales and wholly neglect the remaining ones, while study of the chromatic scales is entirely neglected. The impression has been general that a band can not play well in sharp keys and that an orchestra can play only in sharp keys. Pure technicism! The only reason is that many bandsmen have been too lazy to learn all the scales and keys. It was probably true that players were at one time handicapped by the crude instruments in use, but with the perfected wind instruments of today this theory needs to be discarded. The time is coming when band arrangements will be as often in sharp as in flat keys. Many band arrangements would be easier of performance if placed in sharp keys.

Where Violinists are Made

JOSEF LHEVINNE said that during the first five years the backbone of all daily work in the Russian music schools is scales and arpeggios. The pupil who attempted complicated pieces without this preliminary preparation would be laughed at." Think of the great number of famous pianists and violinists Russia has produced! Artists all agree on this point. Can you imagine Horowitz, Elman, Kreisler, Casals, or Paderewski neglecting daily practice of scales and broken chords?

In addition this unusual scale work also develops all the principles of true ensemble playing—precision in attack and release, tonal balance, rhythmic and dynamic flexibility, musical expression and the rudiments of correct phrasing. That is, these things will result if the work is done intelligently, carefully and consistently. And this work, if done at all, should be done with the same meticulous care as would be exercised in the rehearsing of an overture.

A detailed outline of this method of practice is set forth in the October 1930, issue of THE ETUDE and a review of this discussion together with the many examples given would be salutary.

The ability to read well at sight consists largely in the ability to analyze readily all manner of rhythmical combinations. We have all known performers who could play difficult solo or ensemble numbers quite brilliantly after having learned them by a slow and arduous course of practice—yet were unable to play a simple melody at sight. A band's rating in the sight reading contest last year is a good gauge of its ability in this direction. The art ele on "Rehearsal Routine," page 23, in the January 1931, issue of THE ETUDE gives a detailed system of teaching rhythmic feeling and sight reading.

Grammar and Punctuation

IN THE study of any other language we are first required to learn the grammar of that language. In the study of music the grammar of the language is often entirely ignored. Many teachers are evidently entirely ignorant concerning its very existence. But music does have a grammar! It has clauses (motifs) phrases, sentences, paragraphs. It also has a corresponding punctuation including periods, commas, exclamation points, question marks and so forth. And these require the same attention of voice as would be accorded the spoken language.

Without going into the subject as fully as it deserves we may say that the most primary requirement for correct phrasing is that of correct breath taking—that is, breathing only at the close of each phrase. Phrases generally consist of two, four or eight measures—being dependent upon the number of beats in a measure and the speed of the movement. In a two-fourth *andante* or *moderato* two measures would generally constitute a phrase while eight measures would more often constitute a phrase in a military march or any two-beat allegro movement. Phrases are often of irregular formation (not so clearly defined as in a Stephen Foster ballad) and it is often necessary that the director carefully mark such phrases so that they will not be broken by some of the players.

How often have you heard a clearly defined melody so disfigured by a careless or ignorant player that it was scarcely recognizable? Something similar to the following for instance is often assayed. *In the*

(Continued on page 663)

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

Recognition Which Colleges Should Give to High School Music Study

By F. EDNA DAVIS

SPECIAL ASSISTANT, DIVISION OF MUSIC EDUCATION, PHILADELPHIA

IS MUSIC study education? Is it a contribution of producing the same degree of mental development that the study of the [illegible] subjects produce? Is it essential in culture? Is it sufficiently capable of standardization that there may be established a reliable basis for its evaluation? Is the teaching of music in the high schools of such caliber that it ranks with the other subjects in the high school curriculum?

These questions, if asked of the [illegible] leaders and authorities twenty years ago, would have brought most unhesitating responses. Few colleges recognized music as an accredited [illegible] Colleges had glee clubs [illegible] of musical ensembles [illegible] high. The type of [illegible] these glee clubs and orchestras [illegible] of standard grade. The [illegible] symphony [illegible] music [illegible] conditions was mere pastime.

A Federal Survey

TWENTY years ago a study called "Present Status of Music Instruction in Colleges and High Schools" was made under the direction of the United States Bureau of Education. A questionnaire was sent to all the colleges and universities in the United States. Returns were received from four hundred and seventeen out of five hundred and eighty-five institutions addressed. Most of the important institutions had replied. Among the replies it those institutions which failed to reply it is safe to assume that no music credits were given for special subjects being applied music such as mechanical arts polytechnics, textile engineering and so forth. According to tradition of the institutional school, music would be more or less out of place.

In the questionnaire sent to the colleges, information was asked concerning (a) the extent to which credit granted for work done in music in colleges and high schools (b) information regarding college credit to count toward a degree, granted for work done in music in the college.

At that time (1919) it was found that "seven colleges accepted music for entrance credit, three did not accept it. That is, one hundred and ninety-four institutions (forty-six and three-tenths percent) allowed credit for some form of music study. Only two hundred and twenty-five institutions (fifty-three and five-tenths percent) did not allow entrance credit in any form of music. However even at that time some colleges offered courses in music for credit than otherwise. Two hundred and thirty-two colleges (fifty-five and three-tenths percent) offered music courses. One hundred and eighty-seven colleges (forty-four and five-tenths percent) had no such courses.

It was felt by the Bureau of Education that the findings of the questionnaire established the following conclusions: that the universities and colleges of the country were showing a wholesome and increasing interest in music as an educational, social, cultural, professional and vocational subject, that the inspection of music as part of a high school and college curriculum was growing, that there was evidence of a change that music would find its place in the educational structure.

Art Publication Survey

A QUESTIONNAIRE similar to although less lengthy than that of the Bureau of Education was sent out in 1918 by the statistical department of the Art Publication Society of St. Louis. The results of this questionnaire showed that there was a very tight increase in the percentage of colleges granting musical credit. Only fifty percent of the colleges sufficiently recognized the educational value of music to grant entrance credit for it. All are sending the same questionnaire four years later, a considerable increase in the number of institutions allowing entrance credit was indicated. It was the thought of the Art Publication Society to offer help to private teachers and to schools in so standardizing and improving the methods of teaching music that the colleges would recognize this profession and acknowledge music study as an integral part of education.

Nation Wide Returns

IN 1930 the National Bureau for the Advancement of Music published the findings of an extensive survey of the college music question. The survey was made by the Research Council of the Music Supervisors National Conference in co-operation with the National Bureau. Information from almost sixty institutions representing the entire country has been obtained and presented in the aforementioned publication.

Again a questionnaire under the headings of entrance credit and credit bearing courses within the college was distributed. To this questionnaire five hundred and ninety-four colleges replied. Of these six hundred and ninety four institutions, three hundred and fifty two (twenty-six per cent) accept music for entrance.

In considering the amount of credit accepted, it must be based on the custom requiring fifteen units on credits for entrance into college. A "unit" or "credit" is usually understood to mean "a course covering an academic year that shall include in the aggregate not less than the equivalent of one hundred and twenty sixty minute periods of class room work, two periods of shop or laboratory work being equivalent to one period of preparation or class room work."

The amount of entrance credit accepted varies from one half of one unit to seven credits. One or two credits seem to be those most frequently found. Most institutions allow two units in arts (two hundred and twenty-one) than allow less than two units (one hundred and eighty-six). In most cases (three hundred and eighty three) the college requires such a notification from a recognized high school in thirty two cases a minimum is recognized and, in [illegible] cases [illegible] credit in applied music. In colleges but a few accepted credit only in the music or fine arts department in which a few other units granted credit in the above mentioned departments.

It is interesting to note that the number of colleges accepting such theoretical music (theory, harmony, history and so forth) for entrance credit has decreased. Only eighty-one of four hundred and forty-six institutions still allow harmony. At the present time most of the colleges permit the use of two points of credit granted for entrance requirements to be distributed among the various types of musical education.

College Courses Offered

OVER three-fourths of the five hundred and ninety four colleges represented offer instruction in music all but one of these requiring the credit toward a degree. Three hundred and ninety-one institutions count credits in music toward a Bachelor of Arts degree one hundred and seventy toward a Bachelor of Science degree and one hundred and forty-one toward a Bachelor of Music degree. A small number of institutions grant music credit toward Bachelor of Music Education, Bachelor of Sacred Music, Bachelor of Education, Bachelor of Philosophy. Thirty three institutions accept music as part of their requirements for master's degrees, seven from institutions need music toward a Doctor of Philosophy.

Besides the music courses offered during the regular school year most of the institutions that have summer sessions allow music in their curricula. Music of the music courses offered are generally given by the music supervisors. Then too many conservatories are giving courses of so high a standard that the conservatories are authorized to grant degrees, such degrees being recognized by the [illegible] certificates.

All of the above is most encouraging. It would appear that there are still some colleges and universities that neither [illegible] music as an entrance requirement nor [illegible] any single course in their institution.

Special Study of Fifty Private Institutions

THE RESEARCH Council made a special study of fifty of the most important private institutions of the most important institutions. Of the fifty private institutions, three do not accept some music for college credit. The other fifteen accept music for entrance credit. Thirty four allow no part of the entrance credit to be in music. Of the fifteen institutions accepting music for entrance credit, three allow no credit in applied music, two allow credit in applied music in colleges but a few accepted credit only in the fine arts department, six in which a few other units granted credit in the above mentioned departments.

It is interesting to note that the number of colleges accepting such theoretical music (theory, harmony, history and so forth) for entrance credit has decreased. Only eighty-one of four hundred and forty-six institutions still allow harmony. At the present time most of the colleges permit the use of two points of credit granted for entrance requirements to be distributed among the various types of musical education.

Special Study of State Supported Institutions

THE SPECIAL study of the fifty most important land grant or state supported institutions presented a more favorable view of the situation for music than that of the private institutions. Only six of the state colleges no minimum (twelve percent) recognize music for entrance credit as compared with fifteen (thirty percent) of the private institutions. Then too the average amount of credit accepted by the institutions is two units as compared with one and a half units by private institutions. Eighty three percent of the state institutions accepting music for credit recognize any form of music theoretical or applied, against seventy four percent of the private places.

In most instances, music is accepted in

(Continued on page 674)

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

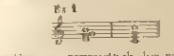
PROFESSOR OF PIANOFORTE PLAYING WHITEFLEY COLLEGE

Consonant and Dissonant Chords

I see explain in a very simple [illegible] consonant and dissonant [illegible]

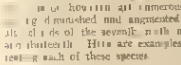
[illegible] and leads am chords which are [illegible] in themselves and do not demand other chords to complete their [illegible] Dissonant chords on the other [illegible] intervals which are not pleasant [illegible] and which therefore must [illegible] resolved by other chords [illegible] following tun chords for instance [illegible] dominant be must [illegible] contains [illegible] of fifteen interval F C which is [illegible] tone in the second chord [illegible]

Ex 1



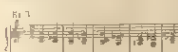
[illegible] are nonpartisan [illegible] [illegible] a bet only the major and minor [illegible] in their various positions. Dissonances however are numerous, containing diminished and augmented triads [illegible] of the seventh, ninth, eleventh and thirteenth. Here are examples representing each of these species.

Ex 2



Evidently these chords are of various degrees of dissonance, some of them very [illegible] others so harsh that they must be [illegible] gently introduced and led out of by the composer. Inasmuch, however as a [illegible] not always [illegible] upon the [illegible] which immediately follows a series of such dissonant chords may continually [illegible] (two intervals) in what is normally [illegible] a pleasing detective story leads from [illegible] to another, up to the ending. [illegible] in the case of a chord progression [illegible] a consonant chord. Here follows

Ex 3



such a sequence of dissonances with its happy conclusion.

Hand Positions

What is the correct position of the hands

(a) When beginning a piece?

(b) When observing rests?

(c) When stopping staccato notes?

Should the hand ever take the position attributed by Kullak in book four in the world?—L. M. C.

(a) For the normal position of the hand let the wrist of the hand and the upper side of the forearm be nearly level, with the wrist perhaps slightly raised. The knuckles are kept a little above the fingers which rest on the keys, moderately curved, a curvature which may be increased for very crisp or non legato touch. This should always be the position at the beginning of a piece.

(b) When a short rest occurs, no perceptible alteration of the normal position [illegible] A well-[illegible] raising of a finger [illegible] a new position after a rest, the position should instantly be assumed, since much energy is taken wasted by holding the hand up in the air or pulling it into the lap during a rest. Let the hand move as a straight line from the position before the rest to the one which follows it.

(c) As a rule keep the hand in a normal position when playing staccato, with the fingers resting on the keys, except in playing rapid successions of chords or octaves when the hand may bound slightly upward between successive strokes.

As to your last query it is seldom or never necessary to pull the hand up from the wrist. Let the hand as a rule be raised as in the preceding illustration, or let it be raised in a straight line from the knuckles.

Studying Without a Teacher

I am trying to continue my musical education without a teacher since I am financially unable to procure one.

What musical studies and songs should I take up? Help me to be able to play third grade music fairly well.

Would it be of any use to me to study to become a teacher if I could justify myself in my lessons with a teacher? I am 17. I am nineteen years of age. Could I open a music [illegible] institution with my limited knowledge of music?—H. V. R.

I suggest that you take up the Standard Graded Course of Studies" by W. S. S. Mathews, beginning with Grade III. Systematize your practice, giving a regular period to it each day. Also on a certain day each week, go over what you have done the week before, just as though you were performing for a teacher and mentally criticize every passage which you play in technique, rhythm, melodic expression and the like. Finally assign yourself a definite lesson for the following week, two or three pages of new material, besides review studies and pieces.

If in addition, you read the articles about such matters as touch and expression which appear each month in THE ETUDE, you ought to train yourself according to modern approved methods.

In this way you can keep on as long as you like with successive books of the Mathews Course. This course provides sufficient material for your study which may however, be occasionally supplemented by an outside part. By careful work you should make continual progress so that you will be prepared to pursue your study with a private teacher on a more intensive scale whenever the opportunity presents itself. Most such institutions give students of any grade, assigning them the proper studies and teachers which they require.

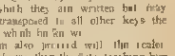
By careful and thorough practice final by supplemented by good instruction you ought to prepare yourself to give piano instruction with success.

Elementary Piano Work

Please send me a list of what should be taught between the first and second grades. I have a pupil who has already had some training and is thus not exactly a beginner.

Also I would like a list of some pieces by the best composers which may be taught in Grade 1½.—E. B.

In starting a pupil such as you mention make sure that he is well grounded in the fundamentals, such as notation, fingering and the simple [illegible] leads him a course of simple finger exercises such as the following



These may not only be practiced in the key in which they are written but may also be transposed to all other keys the scales of which he has [illegible]

Let him also practice well the scales first the sharps then the flats teaching him to play each with the hands separately, through one to two octaves at first, very slowly then at moderate speed. All these scales may be learned first in the major after which the simpler minor scales may be taken up.

For studies you might try Keyboard Adventures Ten Study Pieces," by A. Louis Scharwenka. Another excellent collection is little easier is "Two and Twenty Little Studies on Essential Points in First Grade Piano Teaching" by Helen L. Cramm. Either of these could be supplemented by Playtime Pieces for Children," by F. Flaxington Harker a collection of clever little sketches illustrated by poems and pictures.

In Grade 1½ grade I suggest the following pieces

Beethoven *Allegretto* from Seventh Symphony"

Haydn *Andante* from "Surprise Symphony"

Schumann *Soldier's March Op 68 No 2*

Oestrin *May Flowers, Op 81*

Tchaikovsky *Dolls Funeral Op 39 No 6*

Practical Problems

(1) I have a careless pupil who plays the notes aimlessly. How should I correct him. How should I go about making his read the notes correctly before playing them?

(2) What should I do with a pupil who has ability but will not practice? Her mother has tried giving her a reward for each half hour she practices but that doesn't help matters much.—[illegible]

(1) The pupil needs to be drilled on methods of practice. Spend a considerable part of the lesson period on such drill having her read every new assignment under your direct supervision. One way in which you may control such reading is to play the part for one hand yourself while she plays the part for the other hand. In this manner you may keep the tempo as slow as you like having her count aloud and stopping whenever an error occurs or some explanation is necessary.

In her home work, require her to practice the part for each hand separately until notes and time are thoroughly learned;

(Continued on page 668)

Ease in Pianoforte Playing

By Eric Whiteside

Mr Whiteside an experienced English Teacher is a Licentiate of both the Royal Academy of Music and the Trinity College of Music of London

ERIC WHITESIDE

EASE IN playing is the aim of every student of the piano—ease in obtaining a beautiful tone and correct interpretation and in overcoming difficulties in technic. This is on the numerous studies which were written by Czerny alone not to mention Burgmuller Clementi Tausig and many others who also wrote these exercises Why? To gain ease in the various problems of technic To make arms hands and fingers supple.

It will be seen one cannot have ease without being supple and it is impossible to be supple unless one has freedom in arms from shoulders to finger tips. It is here that the so-called modern methods differ greatly from the methods of the older teachers

The reason I have written "so-called" is because when one sees the phrase, "modern methods" one assumes that one plays the piano differently from, shall we say Liszt Thin however is not the case The difference is that one arrives at the same conclusions by different ways the older ways by grinding at exercises positions and so forth, the other way by analyzing the conditions of the muscles used in pianoforte playing and putting this analysis to logical use.

Every pianist wishes to be able to "sing" on the piano.

To sing on the piano we have to let the weight of the whole arm hang from the shoulder the amount of tone is dependent on the quantity of weight so appended. If the whole weight of the arm is loosely hung from the shoulder an *ff* amount of tone is obtained. If some weight is controlled at the shoulder there is an *mf* amount of tone.

Exercises for the Loose Arm

TO ACCUSTOM the arm to this the following exercise will be found beneficial Raise both arms upwards from the shoulder until the finger tips are pointing to the ceiling Keep them in that position until they feel tired then let them drop But see they do drop There must be no pulling down or giving them a start in large but is essential If this is done correctly the arm will swing in the shoulder two or three times

When this dropping exercise has been correctly mastered try it at the piano with the finger tips held, for a short, about two inches above the keyboard, and gradually reduce the distance until the finger tips are in contact with the keys. The feeling is that the key finger the hand and the arm are all in one piece Note also that the finger is not bent but is rather flat Use this touch for melodies such as the nocturnes of Chopin. Listen carefully so that enough weight is being released for the air vol of tone required.

To Make the Forearm "Let Go"

THE FOREARM next comes under consideration It can be raised and lowered by muscular action alone or it can be raised by muscular action and then lowered by simply allowing it to drop by its own weight owing to the relaxing of the muscles which raised it. This condition of the muscles is to be recommended when using the forearm.

A good exercise is to sit at a table with the elbows resting on it and raise the forearm in the air (the finger tips will be about six inches above the table surface) Hold them in this position and then let go and fall See that the forearm really does fall. Repeat this many times

Returning to the piano put the fingers on say the common chord of C (C, F G) Raise the forearm and let drop carrying these three keys down until the sound is heard, and no further Start from about six inches above the keys and gradually lessen the distance until the drop can be made from the key surface

It will also be noted that the forearm can be rolled over on it when the forearm moving on the elbow joint This is, of course, let arm rotation In playing broken octaves and notes this rotation is valuable by a lifting motion of the hand towards the little finger when it is playing and towards the thumb when that member is playing But the most important thing about this rotation is that we can apply this energy of force (which comes when we lift the hand) invisibly to every finger we wish if necessary This is known as rotary adjustment and more or less energy is required for every finger we use It is because this invisible energy is not used that the fourth and fifth fingers seem weak

A Tilt for Each Finger

WHEN practicing this branch of technic it is best to show the actual tilt or roll of the forearm and hand to raise the finger being used. Please note that when showing this "tilting" the hand must have a "tilt" for each finger not a continuous tilt.

For example, the tilting movement may be shown in a five finger exercise using the right hand The thumb is played then there is a tilt towards the first finger which is next played It is here that continuous tilts arise The first finger having been used the tilt is not further increased towards the second finger No, the forearm is tilted back towards the thumb using the first finger as a pivot. Having rolled back so far it tilts towards the second which note is played. There is a tilt made again towards the thumb followed by a tilt towards the third finger That note is played and so forth

This is the visible sign of rotary adjustment. Actually the movements are so slight as to be invisible except when the finger moves downwards with the key

Confused Directions

THE HAND comes in a sixth consideration

The hand is used for single notes chords and octaves.

It is in the hand (sometimes termed "wrist action") that a number of writers go wrong

Let us consider octaves. The following are a few examples of the many directions given to students

1 The hand should hit the keys and spring back at once.

The hand should not hit the keys but should roll the weight of the hand through falling will sound thumpy

3 The arm should be shaken towards the keyboard as the notes for octaves were being shaken out of the air.

4 The hand should be thrown at the keys by the arm

5 The thumb and little finger should be used extra

6 The thumb and little finger should be pushed so as to ease the [illegible] being extended

It is amusing that students are confused when practically every [illegible] given to them is contradictory? Take No 1 It is an [illegible] anything so natural [illegible] the sudden change of making the thing aimed at, especially when it happens to be so small an object as a piano key. [illegible] the very idea of hitting on not calculates so stiffen in order to give full power to the blow [illegible] we have to think of two no one [illegible] down and hit and a sudden spring back.

Regarding No (? [illegible] the hand is not sufficient to depress the key Can you imagine [illegible] *ff* octave passages at *pp* or [illegible] with a drooping hand?

Where the Shake Begins

NUMBERS 13 and 14 are another and may be taken together. The mistake so often made when teaching is that we judge from outward appearances too much. It has been [illegible] with the wrist and forearm shaking or thrown in the arms

Here is an experiment Hold the arm out in front of the body keeping all joints loose now shake the hand as when using salt or pepper pot It will be seen that the arm especially the elbow is virtually with the movement of the hand [illegible] the shoulder [illegible] as though the arm were shaking the hand. Does [illegible] the error occurs of mistaking the shaking arms for the muscular [illegible] of the hand

At the keyboard when the hand is [illegible] the joints must be just [illegible] shoulder to hand so that a stiffness can occur and the arm can vibrate

The Contracting Little Finger

NOS 5 and 6 may also be taken together If the stretch of the hand is small it is advisable to allow the thumb and little finger to contract [illegible] stretch being made for each octave Of course it will lessen the speed so neither but the ease will be greater The thumb and little finger must not be moved towards each other by a muscular movement. In the proper cases stretching or using the muscles which stretch the thumb and finger apart the hand will tend to close itself and resume its normal condition

In hand touches then, we must use the hand downwards not at the keys but with them. We must actually "get hold of each key we propose to use In other words we must imagine the key to be an [illegible] the hand and make the key [illegible] part of the hand. This is most [illegible] as it is the speed of the key [illegible] is a quantity not a quality

The quicker the descent the louder the [illegible] the slower the tone The more *p* or *pp* the descent the more [illegible] the quality

If one plays *f* octaves the tone one wants is a tone free from harshness Then one does not hit the keys On [illegible] them and moves them *gently* accelerating to the speed desired obtain the quantity of tone which [illegible] be of good quality owing to contracting the movement of the keys gradually

On the other hand for a brilliant tone which is of little carrying power the keys must move suddenly but [illegible] plays *f* quantity with this sudden hit [illegible] run a great risk of getting a very harsh tone and also the danger [illegible] endeavors to move the keys suddenly

Bewildered Fingers

WE SHALL now [illegible] user action. Here too the student will find [illegible] as many bewildering directions as for the hand action such as "hit the keys" "press the keys," let the fingers feel lightly," "imagine the finger tips to be full of lead" "press the keys well to the bottom," "practice loudly with well raised fingers" "touch each key" and "press each key before depressing

Here again where are we? Which is correct

To open a door do we hit the handle before turning?

If we let fingers fall onto the knobs? Or when mounting the stairs do we let our feet fall lightly unless for some reason we want to make a noisy ascent? Do we imagine the feet to be full of lead when trying to run? Do we even raise the legs in the air and stamp hard when walking or running? No never

However do we prepare our feet on the ground before transferring the weight of the body? Yes we do this unconsciously

If one is engaged in pressing the keys in any of the four ways mentioned, one automatically "prepares" the fingers more or less so that instead of moving the keys suddenly to the speed required There fore we press the keys ceasing the pres-

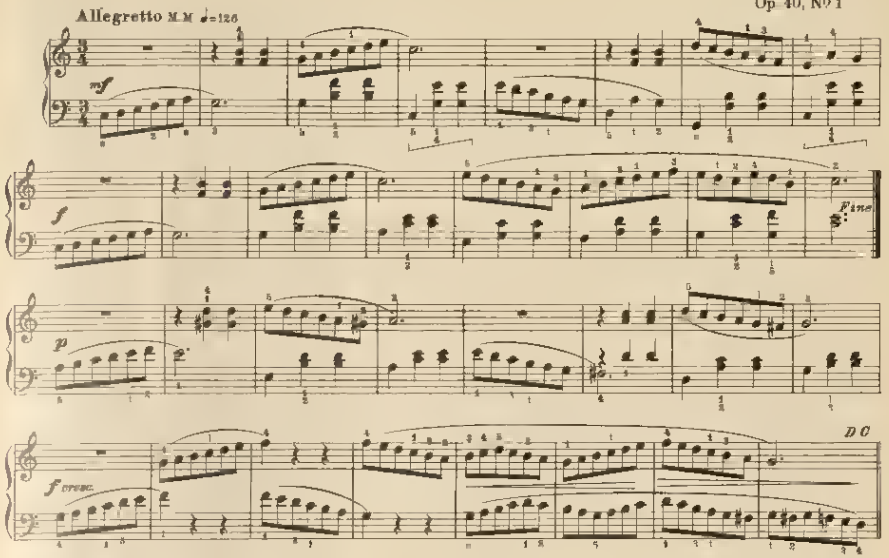
(Continued on page 671)

FASCINATING PIECES FOR THE MUSICAL HOME

DIALOGUE

HELEN L CRAMM, Op 40, No 1

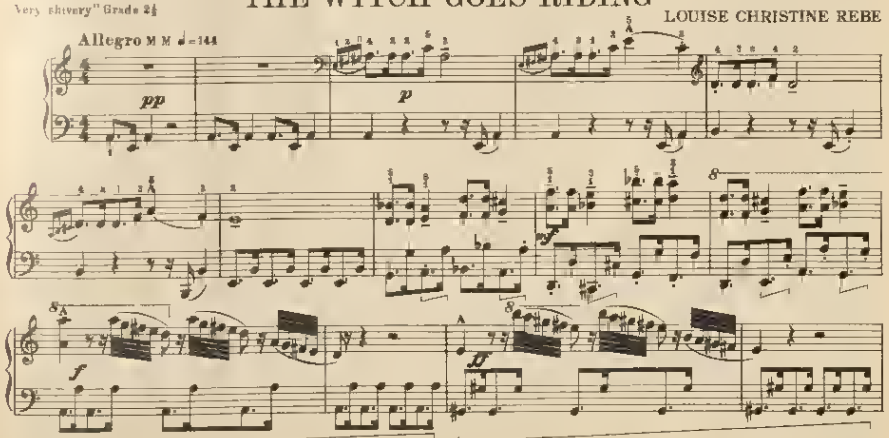
The "Dialogue" consists of the answering of scales in either hand Grade 2½

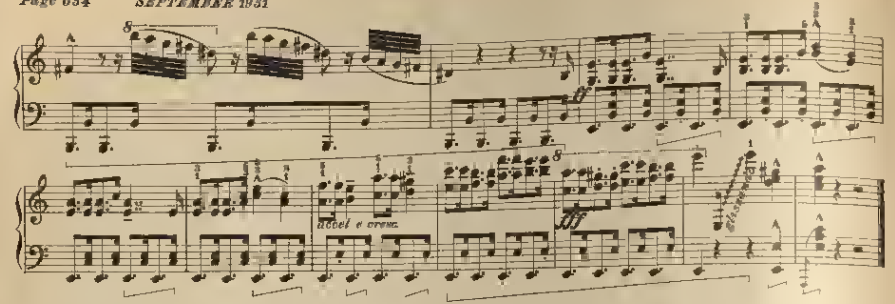


THE WITCH GOES RIDING

LOUISE CHRISTINE REBE

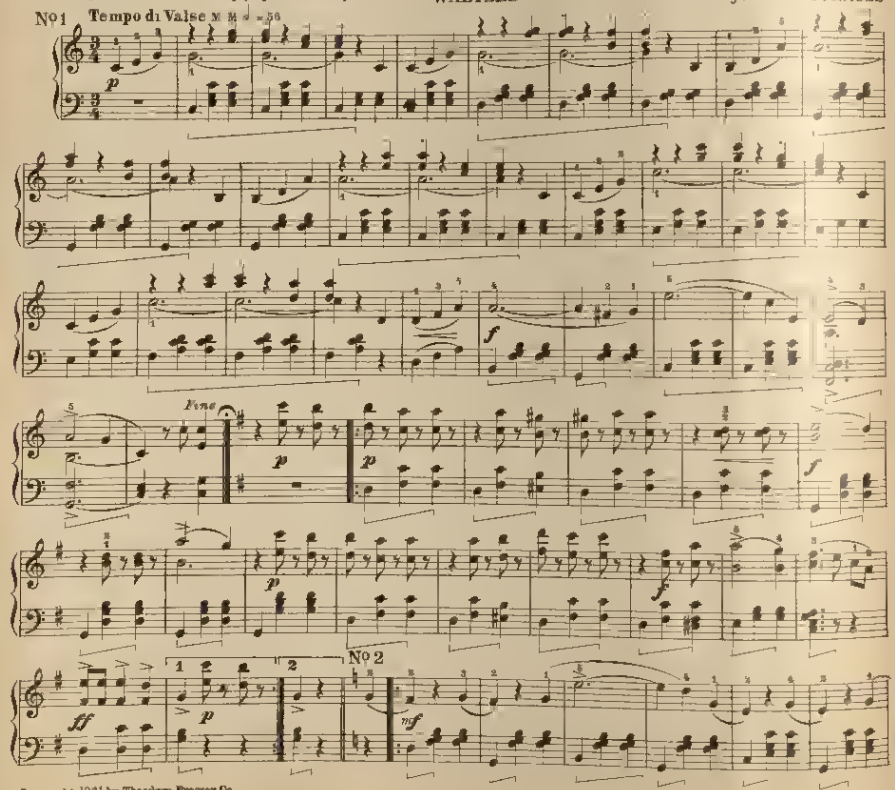
Very shivery" Grade 2½

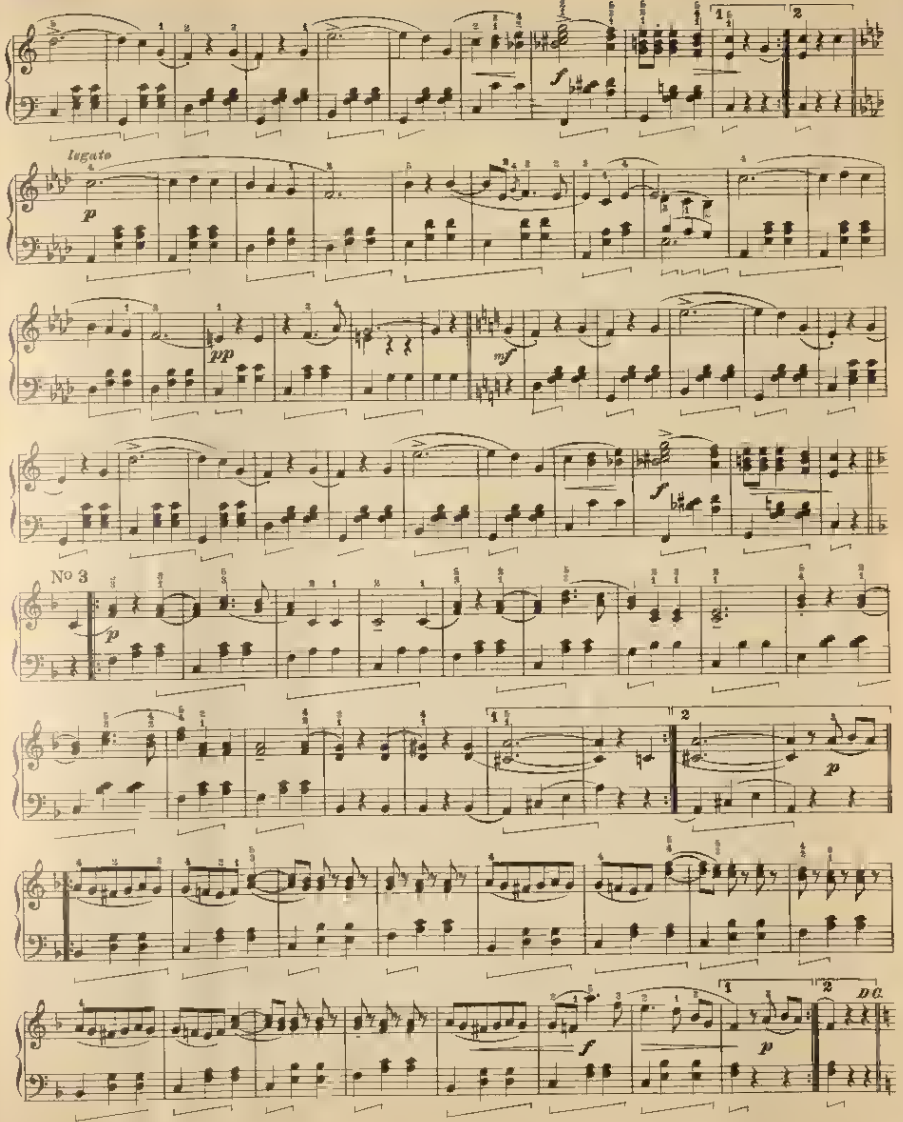




ON THE BEAUTIFUL BLUE DANUBE

One of the greatest waltzes in a very playable transcription Grade 3 WALTZES JOHANN STRAUSS



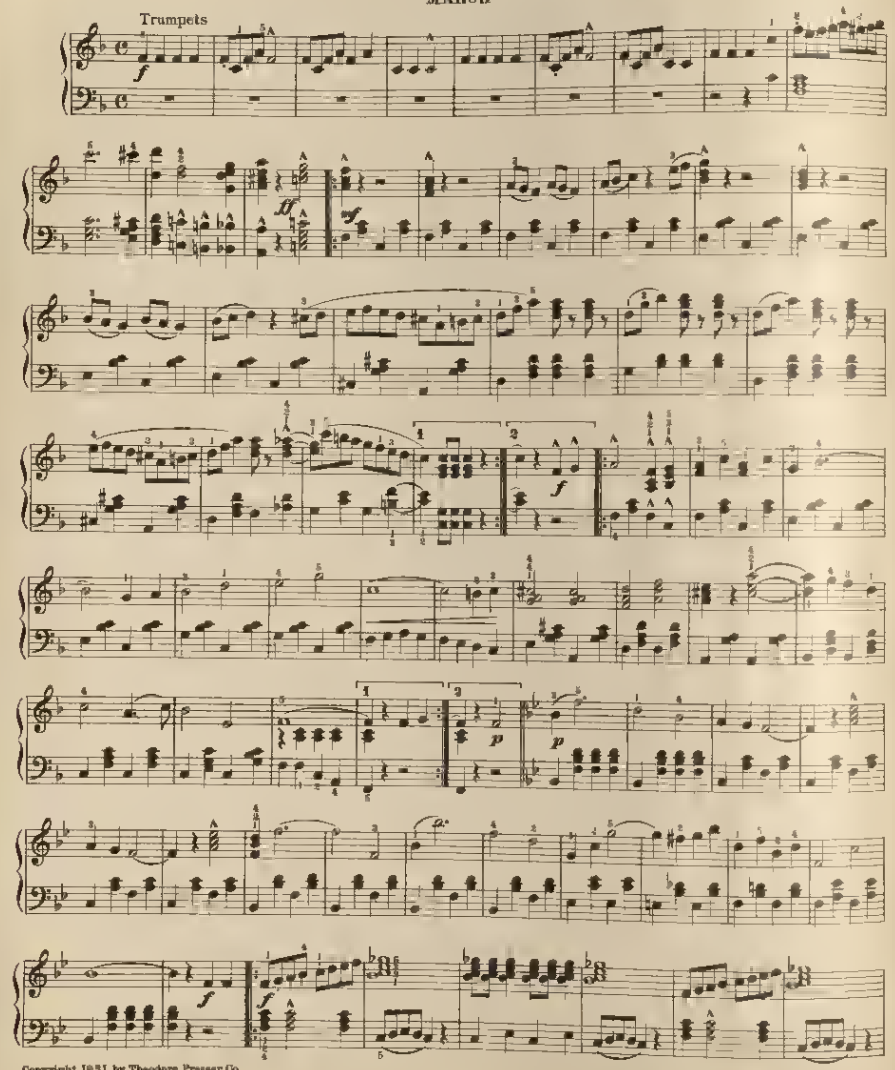


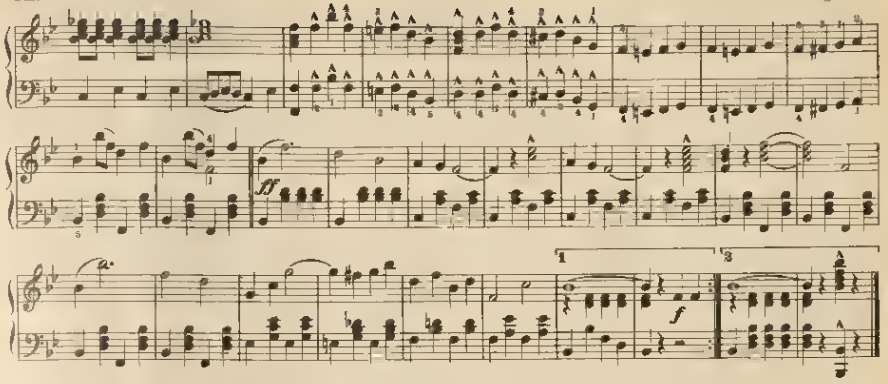
To Rear Admiral Wm A Moffett
Chief of the Bureau of Aeronautics U S N

THE AVIATORS
MARCH

JOHN PHILIP SOUSA

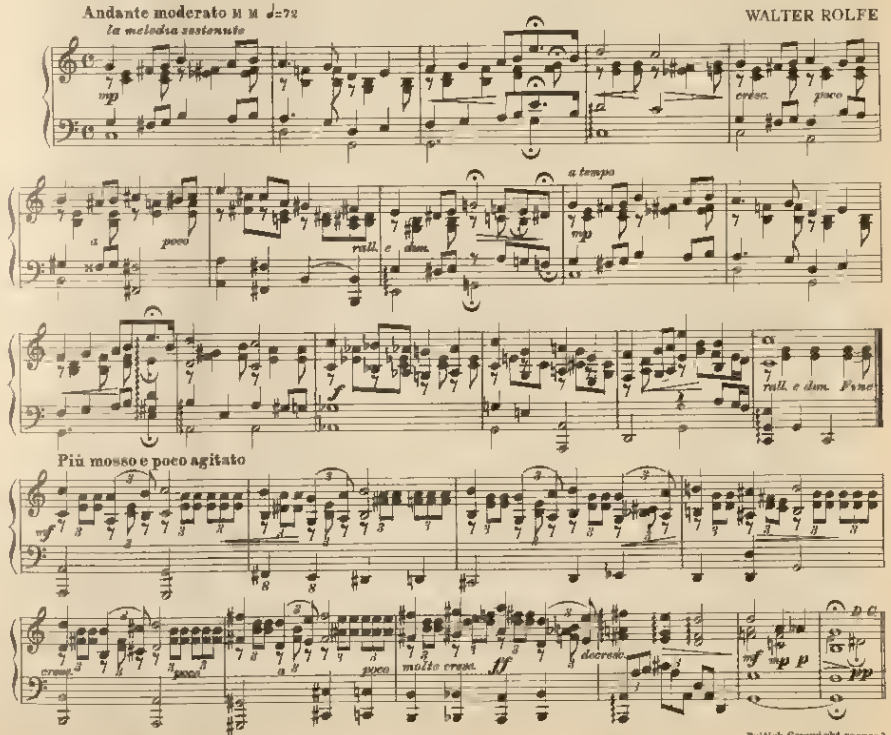
Trumpets





PRAIRIE SUNSET

WALTER ROLFE



Grade 4

ALOHA-OE
FAREWELL TO THEE

Arranged by
HENRY EDMOND EARLE

Intro
Andante

Theme

Moderato

Andante

Grandioso

ff

allargando

Very characteristic. Grade 3

HAWAIIAN NIGHTS

Tempo di Valse M M ♩=160

FRANK H GREY

mp

mf

p

Fine

D C.

CLASSIC AND CONTEMPORARY GEMS

A lively concert piece Grade 5

BADINAGE

ALEXANDER MAC FADYEN

Allegro vivace

p

f

molto rit. e dim.

mf

poco a poco

cresc.

ff

allarg.

poco rall.

a tempo

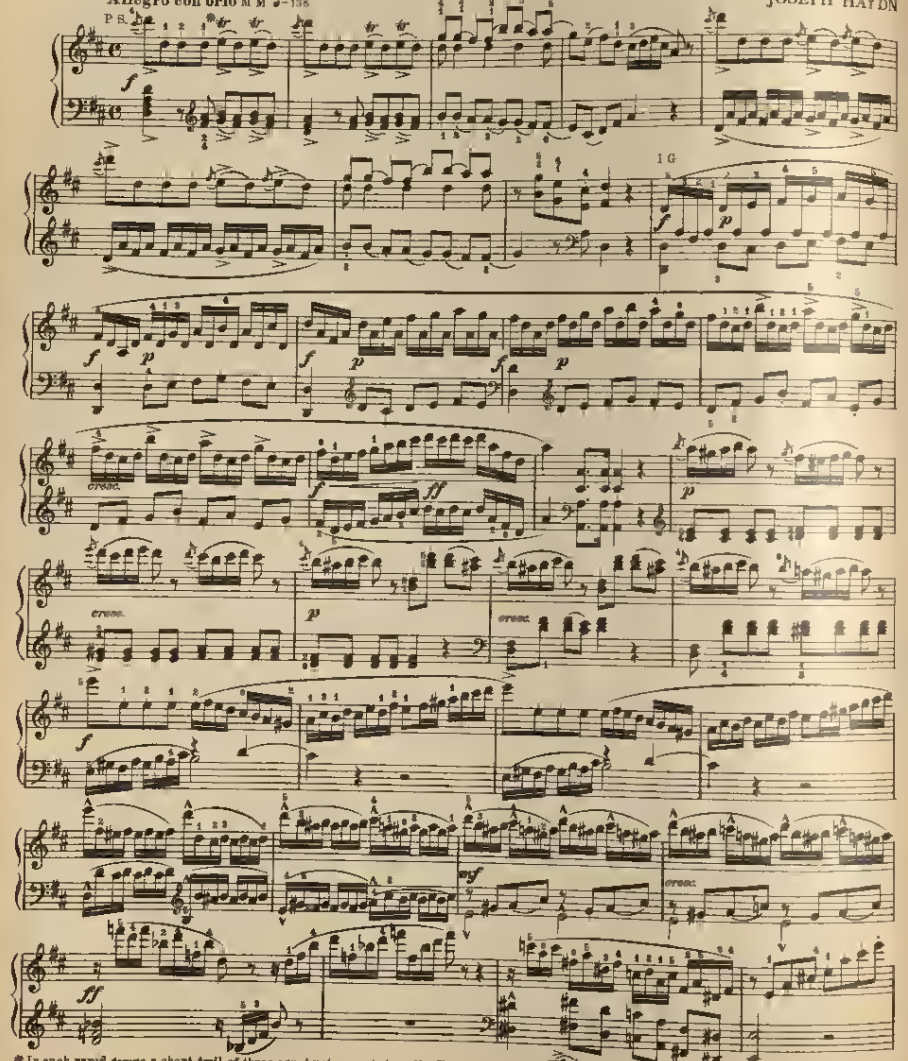
molto rit. a tempo strong

FIRST MOVEMENT FROM SONATA IN D

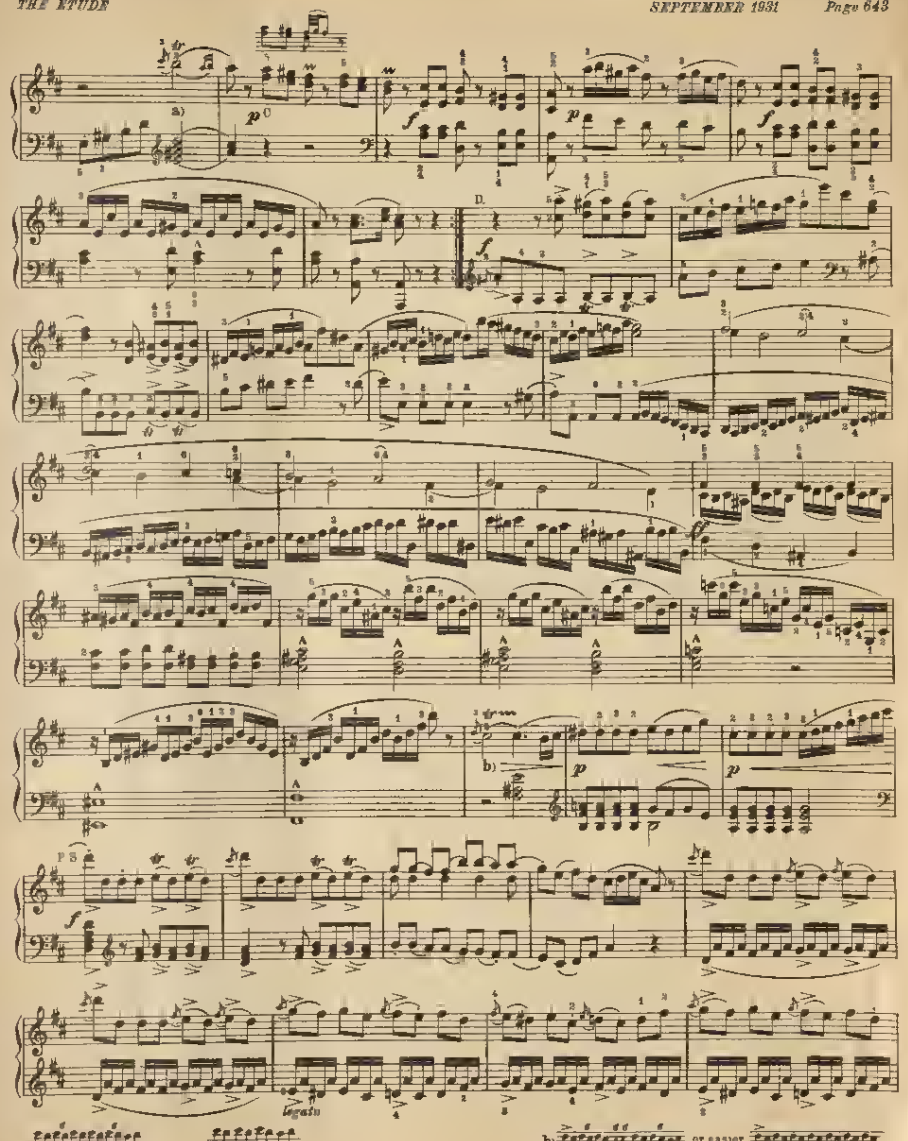
Abbreviations: P S signifies Principal Subject, I G, Intermediate Group (*Bridge*) S S, Second Subject, C, Coda, D, Development, M S, Middle Section, R, Return, T, Transition. Grade 5

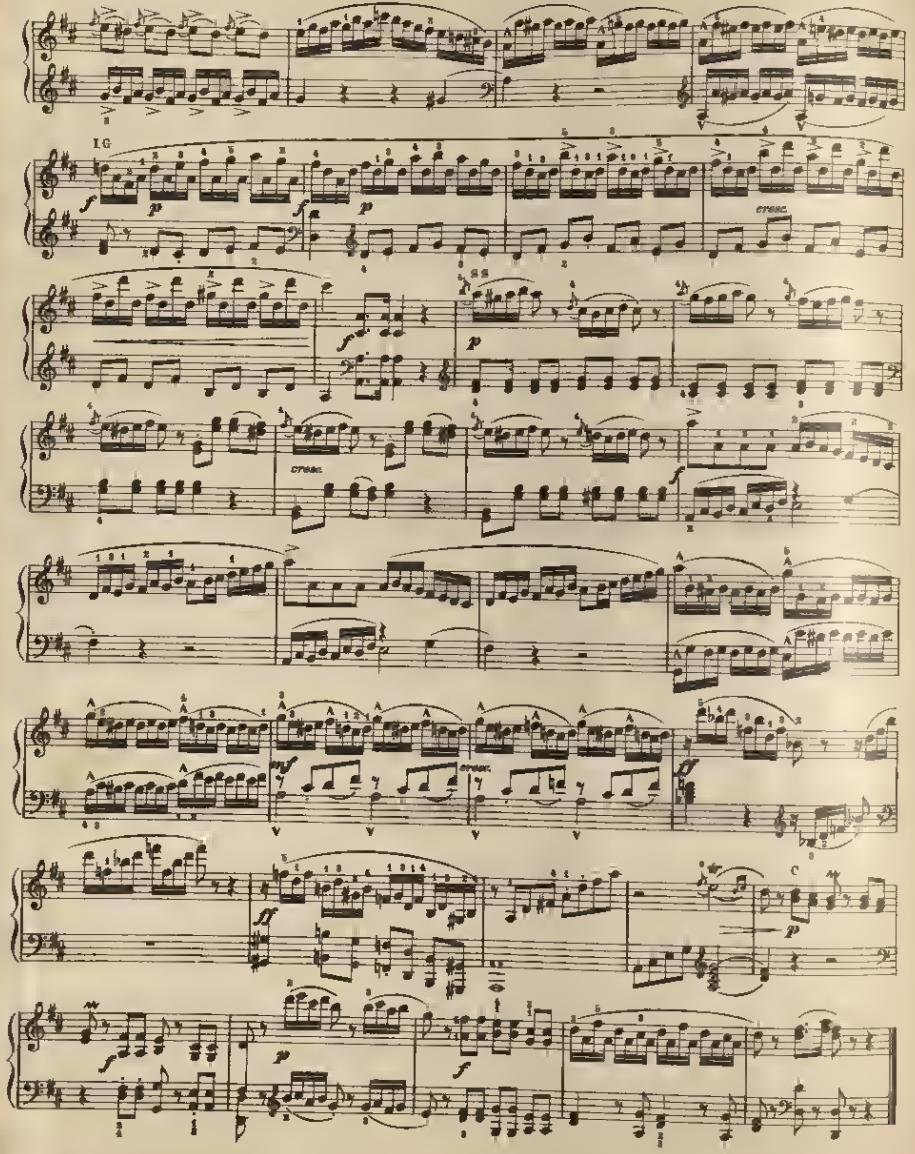
Allegro con brio M M ♩=138

JOSEPH HAYDN



* In such rapid *tempo* a short trill of three equal notes, accenting the first, will answer





OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

MEETING

LILY STRICKLAND

Andante con espress.

1 I met you not so long a - go, Now I know,
2 I looked in to your eyes so blue, Then I know,

now I know Why I have wan-dered all these years in lone-li - ness, in lone - li - ness and tears,
then I know No oth - er eyes could shine for me, No oth - er lips could speak so ten der ly;

Why you came, I can not say, Why fate gives to take a way, I on ly know that
Now you're gone for ev'er from me, Life has left but mem o ry! But thoughts of you, to

since it had to be, All life has changed for-ev er more for me! I on ly know that since it had to be,
car - ry thro' the years, Will mute the pain of all my bit ter tears! But thoughts of you, to car ry thro' the years,

All life has changed for-ev er more for me!
Will mute the pain of all my bit ter tears!

NEARER, MY GOD, TO THEE

SARAH F. ADAMS

SUMNER SALTER

Moderato, non troppo lento

p mf poco rit

Ped. Mes.

mp p a tempo

Near - er my God, to Thee, near - er to Thee, E'en tho' it be a cross that rais - eth me

poco cresc. risoluto espress.

Still all my song shall be, near - er, my God, to Thee, Near - er to Thee,

poco cresc.

Ped.

molto cresc. ten.

Near - er to Thee.

p molto cresc. pp cresc.

Mes. Ped.

mp

Tho' like a wan - der - er, The sun gone down, Dark - ness be o - ver me My rest a

p

ten. mf cresc. dim. e rit.

stone, Yet in my dreams I'd be Near - er, my God, to Thee, Near er to

cresc. mf cresc. dim. e rit.

p espress. p

Thee, Near - er to Thee, There let the

p dim. al. pp (Tune "Bethany") Vox Humana or Voix Celeste

way op - pear, steps up - to heav'n, All that Thou send - est me, In mer cy giv e-

mf cresc. molto ten. rall. molto

An - gels to beck - on me Near - er, my God, to Thee, Near er to Thee, Near - er to Thee

cresc. colla voce rall. molto pp

mf poco più animato

Then with my wak - ing thoughts, Bright with Thy

mf p mf

cresc. poco allarg. decrec.

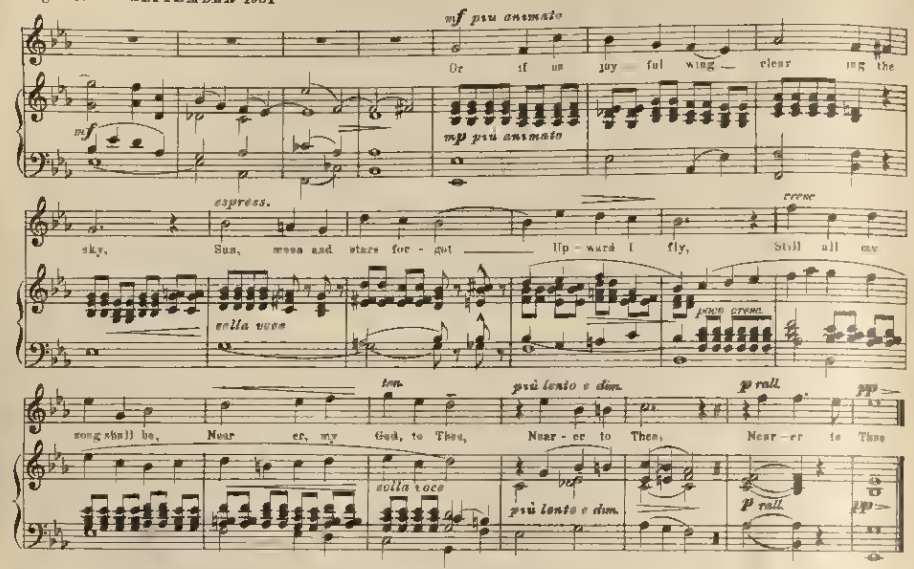
praise, Out of my sto - ny griefs, Beth - el I'll raise. So by my woes to be,

colla voce colla voce

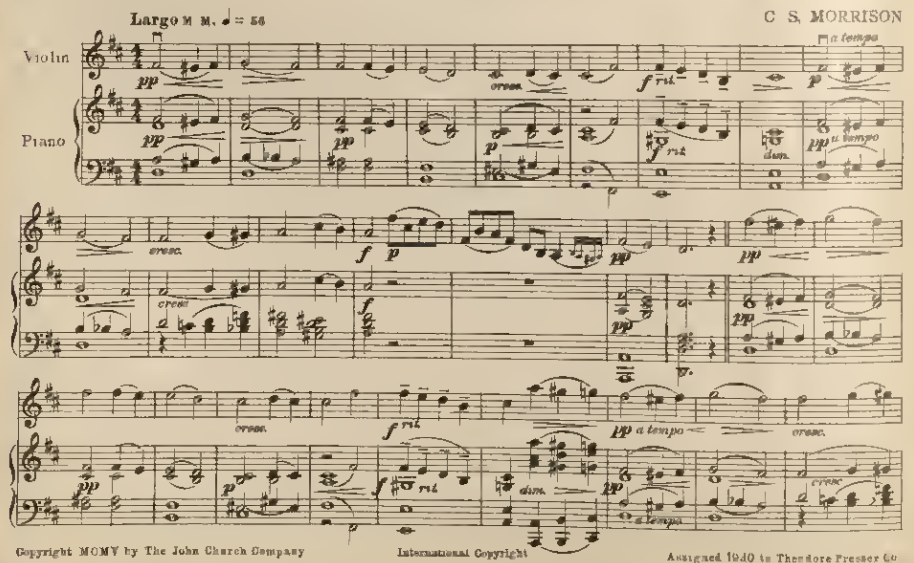
rit. più lento rall. p

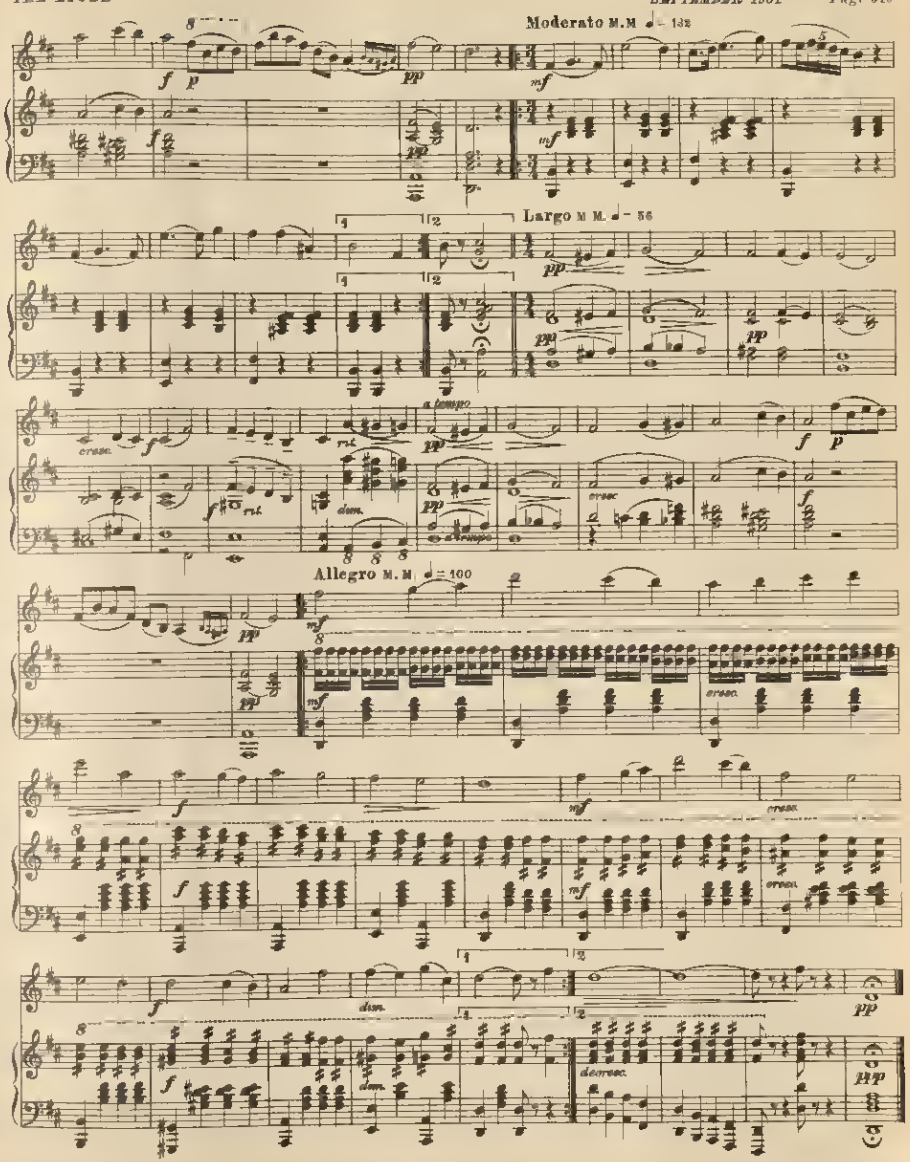
Near er, my God, to Thee, Near - er to Thee, Near - er to Thee

rit. più lento rall. p mf a tempo



MEDITATION





WITH CARELESS EASE

SECONDO

R. S. MORRISON

Moderato M M ♩=108

mf

f

Fine

TRIO

ff

Fine of Trio (D.C.)

D.C. Trio *

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

WITH CARELESS EASE

Moderato M M ♩=108

PRIMO

R. S. MORRISON

mf

f

Fine

TRIO

ff

Fine of Trio (D.C.)

D.C. Trio *

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

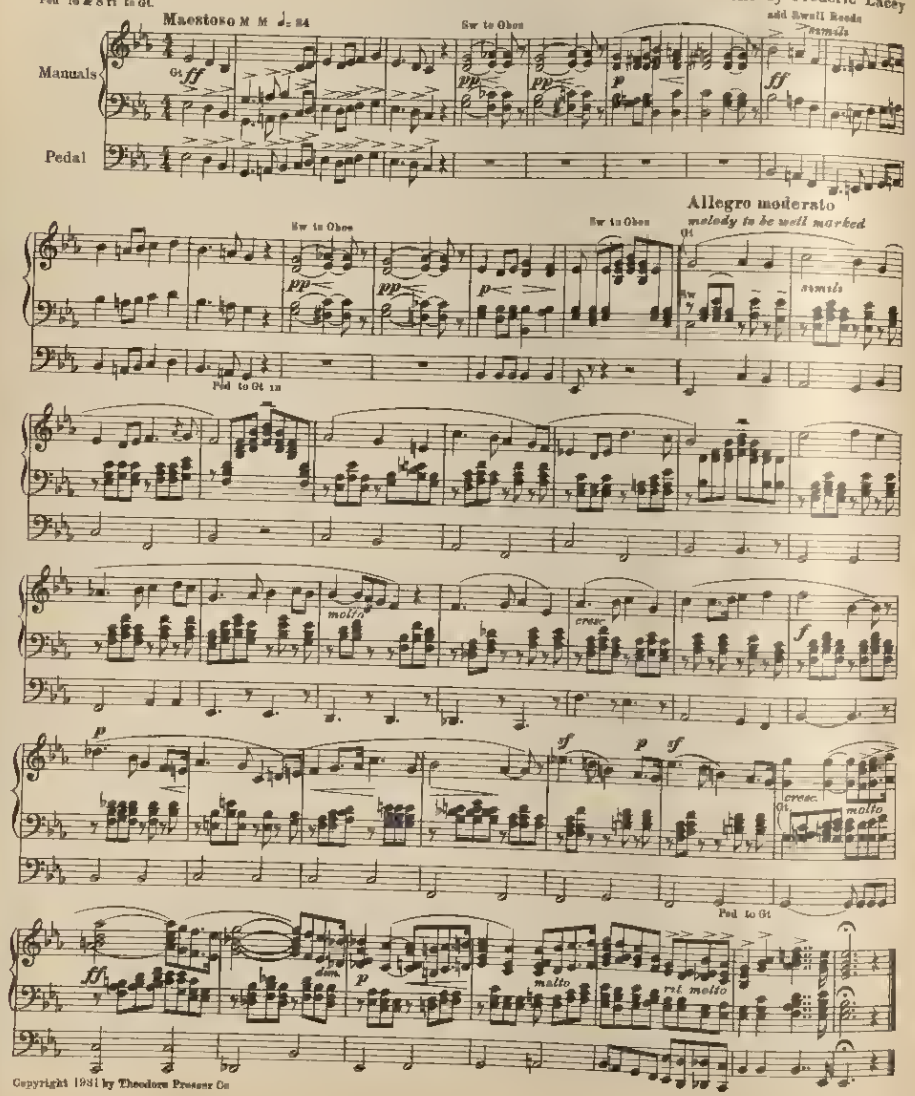
A lovely melody, well arranged
Gt 8 ft
Sw 8 ft. & 8 ft Reeds (Sw to Gt.)
Ch 8 ft & Clar (Ch to Gt.)
Ped 16 & 8 ft to Gt.

INTERMEZZO

AGNUS DEI

FROM "L'ARLÉSIENNE"

GEORGES BIZET
Arr by Frederic Lacey



DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

GRANDMA'S BLUEBIRD

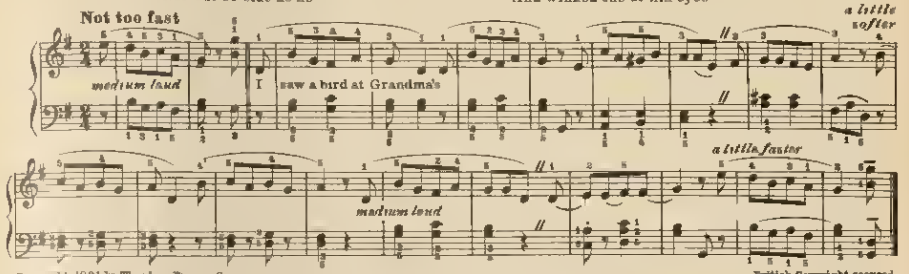
Verse by
MARY POLLARD TYNES

MATHILDE BILBRO

Grade 1

I saw a bird at Grandma's
As blue as blue could be
I never saw a gayer bird,
Nor one so blue as he!

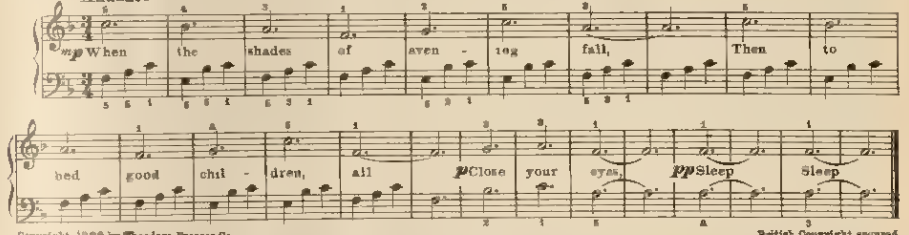
And while I sat and watched him,
He turned his head sideways,
Then looked at me, and shook his tail,
And winked one of his eyes!



A BEDTIME SONG

Very expressive Grade 1

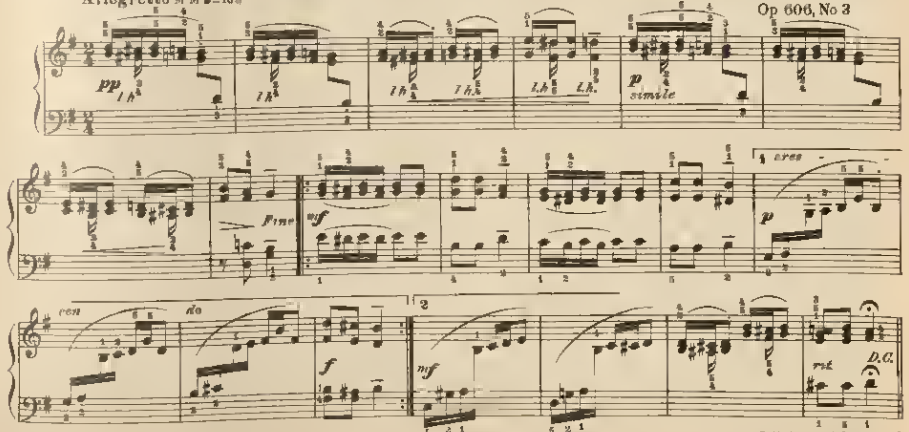
ELLA KETTERER



RIGHT AND LEFT

Hands in alternatus Grade 2½

CARL WILHELM KERN
Op 606, No 3



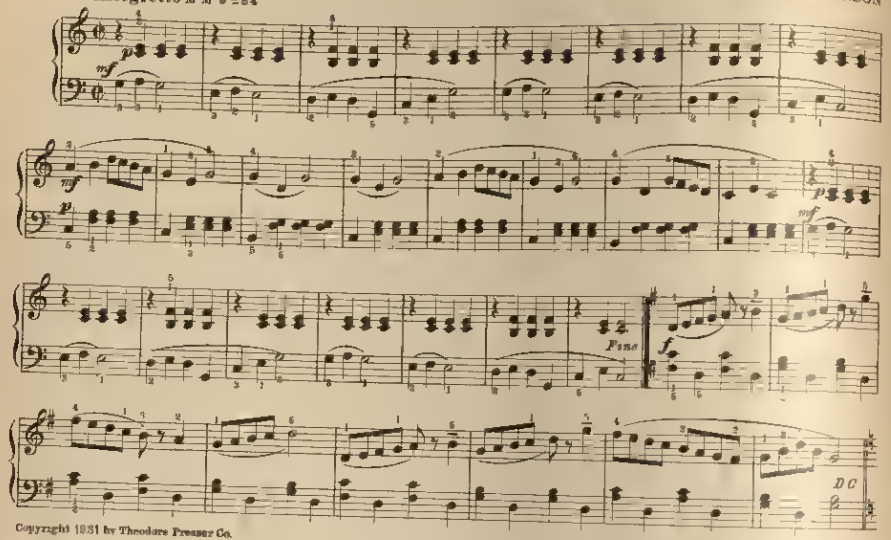
For Educational Study Notes see Junior Etude Department

OFF TO SCHOOL

Lively and characteristic Grade 1½

Allegretto M M ♩=84

G. N. BENSON



TOMMY'S NEW DRUM

MARCH

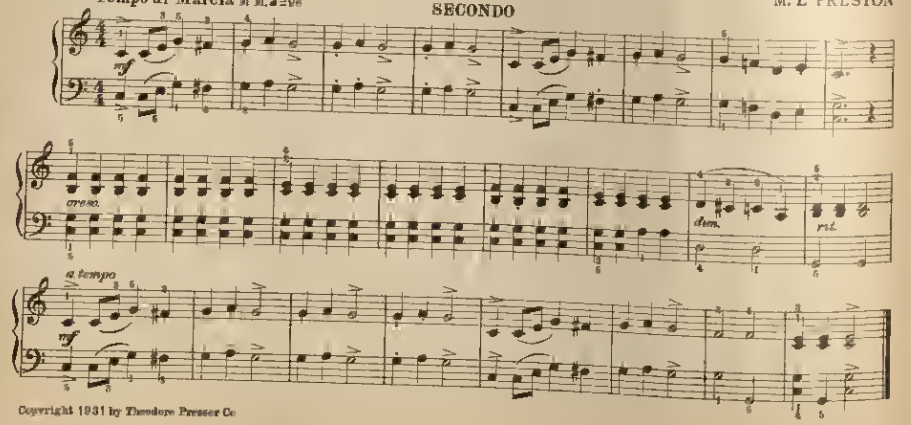
Tommy has a big new drum,
The neighbors think it quite a fright,
He loves to play it, thrum, thrum, thrum,
From morning until night.

Grade 1

Tempo di Marcia M M. ♩=96

SECONDO

M. L. PRESTON



Adapted by Henry S. Sawyer

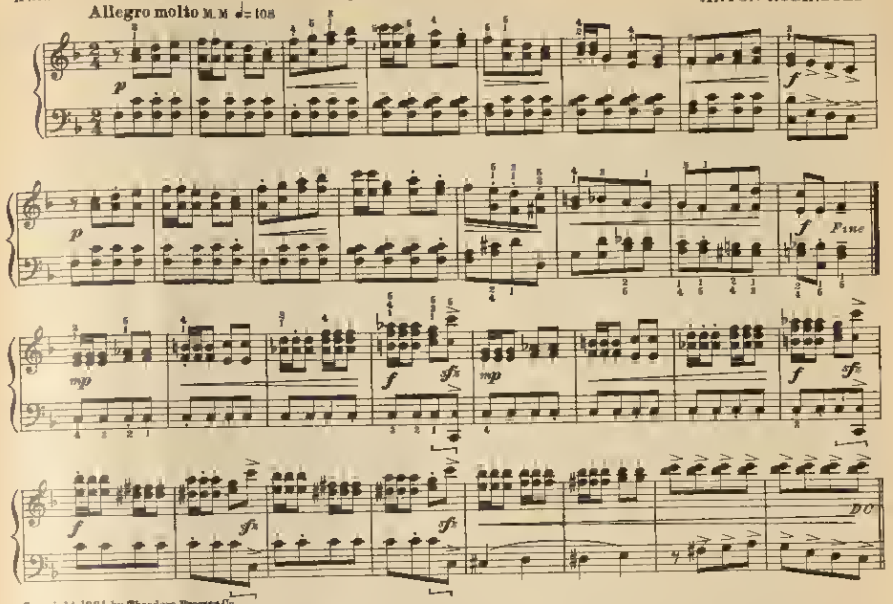
A little classic Grade 3

CAVALRY TROT

MORCEAU DE SALON

ANTON RUBINSTEIN

Allegro molto M. M ♩= 108



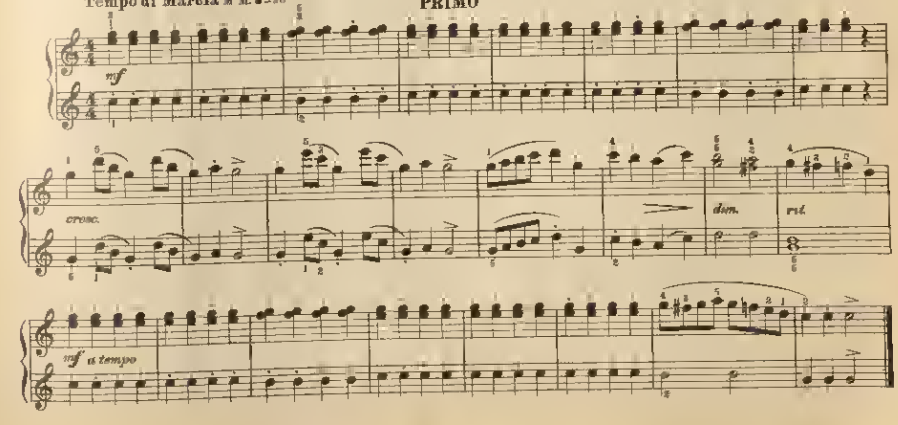
TOMMY'S NEW DRUM

MARCH

Tempo di Marcia M M. ♩=96

PRIMO

M. L. PRESTON



THE BUGLE CALL

For Rhythmic Orchestra

A LOUIS SCARMOLIN

Allegro moderato

Triangle
Tambourine
Castanets
Sand Blocks
Cymbals
Drum

Allegro moderato

EDUCATIONAL NOTES on The Etude Music BY EDGAR ALDEN BARRELL

Dialogue, by Helen L. Cramer

[illegible]

The Witch Goes Riding, by Louise Christine Rebe

[illegible]

On the Beautiful Blue Danube, by Johann Strauss

[illegible]

The Aviator, by John Philip Sousa

[illegible]

Prairie Sunset, by Walter Rolfe

[illegible]

Hawaiian Nights, by Frank H. Grey

[illegible]

Sadinage, by Alexander MacFadyen

[illegible]

Sonata in D, First Movement, by Joseph Haydn

[illegible]

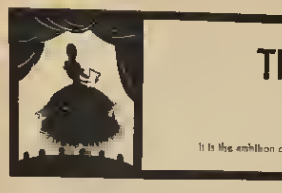
Meeting by Lily Strickland

[illegible]

Nearer My God, to Thee by Sumner Salter

[illegible]

(Continued on page 684)



THE SINGER'S ETUDE

Edited for September by

FREDERICK W. WODELL

It is the ambition of THE ETUDE to make this Singer's Department A Singer's Etude complete in itself

How Listening Helps Intonation

THERE ARE those who believe eyes see not, and hearing hears not. Experience proves it was shown that of about eighteen hundred school children of an Eastern system less than seventy-five per cent had "normal" hearing. Is it too reasonable to assume that this percentage is at least high enough for a similar number of adults?

Physical defects in the auditory apparatus of students of singing should have immediate attention. Pathological conditions which interfere with normal hearing must be cleared up. Irving Wilson Voorhees ("Hygiene of the Voice") in his chapter on "The Importance of Good Hearing," remarks that there is no doubt but that many singers have defective ears." And again, "It is not always simply a question of removing a little wax and letting it go at that. The idea of pitch may be quite different in the two ears owing to middle ear diseases, or it may be of congenital (birth) origin. A thorough examination of the singer's vocal powers must include hearing tests and tone judgments.

Presupposing a physical hearing apparatus in good condition we come to the question of the mental attitude of the pupil toward the whole question of "listening" while taking a lesson or what is of equal importance while practicing.

Good teachers well know that until a pupil has learned to listen with the mind as well as with the physical ear, there can be no satisfactory progress in learning to sing. Scarcely a student of singing but needs help in learning how to hear" and "what to listen for."

Much of listening by pupils is at first merely perfunctory. Interest has not been aroused, and the exercise of the will in holding the mind closely to a definite point is not present. Old habits of speech and song was against a correct concept of what to listen for. The pupil will sometimes declare that he has listened carefully and reproduced the sound requested when he has perhaps unwittingly allowed a local prejudice against the new type of vowel to sway his judgment as to what he has really uttered.

Exercise Required

AS TO CORRECT intonation—singing on the pitch—an approximation is an abomination and the nearer the pupil is correct by precept and example that such is the fact, the better. Scooping and sliding to the pitch upon a vowel to say nothing of actually missing and sustaining the vowel above, or below correct pitch are barred from artistic singing. The pupil must be led to listen to every tone mentally before attempting to sound it to hold the mental concept of pitch firmly in mind as something to be realized in the voice.

Vocal pitch is far more a mental than a physical matter. This is true, notwithstanding the common belief among students of reading and acting as though rising pitches require additional and oftentimes abnormal physical effort.

If these students can be brought to know through precept, example and personal experience, that the use of the light, conversational speaking voice, on familiar and easily pronounced syllables will enable them to "talk" upon what they think of as their "high" pitches without any apparent physical effort, the next step is one easy one. They can then be enabled personally to realize that the "talked" word on the so-called high" pitch can be thought of as one which, for the moment they have decided not to change, either in pitch or as a word whereupon they find themselves "singing" (sustaining tone) at that pitch with exactly the same ease experienced when they had "talked" therewith. Herein lies the key to the correct, easy production of tones upon the upper range of the voice.

Sharpening the Ears

STUDENTS react to change of pitch with varying degrees of accuracy but practically every student can be led to concentrate upon vocal pitch until a variation of a quarter tone can be detected. Working on this direction a device which has been helpful is to ask the pupil to strike a tone upon a good piano somewhere about the G above Middle C." He should hold down the key emitting the use of the "damper pedal" place the ear close to the wires, and listen to the sound of the instrument, which is heard to obtain seven or four times seconds the sound can be heard. This exercise repeated at different pitches in the middle range will sharpen the hearing. So also will the device of asking the pupil to listen to the "Middle C" followed by C# the two several times repeated then to sing the two pitches clearly on one vowel unaccompanied, and then to endeavor to sound a pitch *between* the C and the C#. Other pitches may be used in a similar manner. The idea is to cause the student to concentrate upon fine and yet fine divisions of the interval.

Changing conditions of the physical auditory apparatus sometimes prevent correct hearing of pitch as sung. Ear specialists relate instances of disease altering the singer's hearing of the pitch of his own voice at new this and again another point in the vocal scale. Light high sopranos sometimes develop a habit of "sharping" upon one or more tones of their upper range. This may be physiological or pathological in origin, or may be a development of a faulty method which causes rigidity of the tuning vocal apparatus when those high pitches are attempted. Nervousness also contributes to singing off the pitch. The writer wishes to go upon record that in his opinion singing cannot be really "beautiful" when it is above or below the pitch, and that in competitions whether for solo voices or ensembles, the penalty for singing off the pitch should be severe and always justly administered. There is a tendency on the part of some critics and judges, to overlook or minimize this fault especially where the voice is a particularly good one or the style dramatic and thrilling.

The Beautiful Voice

THERE ARE differences of opinion among musicians, as well as among laymen, in regard to what is an "agreeable" or beautiful vocal tone-quality. However, there is no doubt that a jury of leading vocal teachers and professional newspaper music critics would come to a general agreement upon the quality of the voices of prominent singers such as Ponselle, Gigli, Melba, Tetrazzini, Reiberg, Claire Dux, Ethyl Hayden and many others who could be named. Voices may be "beautiful" yet show individual differences of tone-quality. Individuality of voice and style are to be highly regarded and preserved, where they tend to artistic results.

Professional "boy choir" trainers show considerable differences of taste in regard to the "tone of their trebles. Some in close to the "ah" tone, velvety sweet but rather colorless, and with but partial distinctness in the form of the other vowels. Others build the tone of their choir trebles upon an "ah" which is dark and rich but limited in color and there is a lack of differentiation of vowel. Yet others get a free, sweet tone with that enunciation of the vowels for the most part but in *forte* passages especially upon high pitches abandon the lovely quality for the sake of force of sound.

Undoubtedly among the professional critics and the cultivated musical public there is a general agreement that that person is a great artist who can create in word and tone-color the illusion of fidelity to the meaning and the emotional content of the verbal and musical text and yet continue to emit musical sounds (rather than cries, at times, more or less harsh noises) and to exhibit a *legato* and *legato* style of singing wherever and whenever such a style can be appropriately shown. For the true "vocal" music of the old masters and certain arias such as *a cantabile* and *legato* emission and delivery is imperative. In the modern dramatic declamatory music of a Mozart, Haydn or Handel and his vocal shortcomings at once become apparent. In order to arrive at such a mastery of the emission and skillful use of beautiful tone for expressive purposes the student must have been trained so to hear with keen concentration as to tone-effects in his own voice and in the voices of others.

Tone Color

MANY vocal students on beginning study have no concept of what is meant by vocal "tone-color." Such need to be trained to listen to the teacher, to tone sounds to the tones of orchestral instruments, especially the strings, in the flute and clarinet to the French horn, and to the various stops of a good pipe organ with the strength of how each sound is and of itself and in contrast with some other type of tone. Next they should listen to the sound of their own voices as to pitch quality, steadiness, and tone and "color."

The student may get assistance in this regard by listening to the natural colors of the principal vowels in English, as the brightness of E is "feet" as compared with the dark tonal shade of the oo in "feed." In the practice room the pupil should always think the pitch, voice vowel-shape and color in its entirety before emitting any sound, and the tone scale and chord exercises as well as vocalises. Holding the tonal concept firmly in mind and willing to realize it in sound is the self-drill which greatly facilitates the process of every pupil. He takes the tone-color as to exert him off. He compares the sound emitted with his previously formed concept and, if it is not all that he wishes it for him to analyze his problem and determine in what particular he prevents his body from being free enough to realize his tone in least in a considerable degree. This good concept. He he repeats the process, this time taking care to feel the necessary conditions of co-ordinating of body particularly of the tongue jaw and lips, throughout the process.

Little by little good "listening and correct doing will build up a vocal technique by and through which without conscious doing anything directly with the vocal instrument as such the artist singer is able to give himself up to the expression of those ideas and feelings which have come to him through an intelligent and sympathetic study of the words and music, and (in opera) of the character he represents and the circumstances in which he finds himself.

"What Is It All About?"

To discover exactly what the pupil is thinking about while instruction is being given is one of the most difficult problems confronting the vocal teacher. Naturally the instructor believes that he has put his proposition in terms so clear that no one of ordinary intelligence could fail to understand it and be able to act upon it within five minutes. Yet often the audible result of the pupil's effort is not satisfactory and careful analysis reveals that because of lack of mental preparation or consideration of the point and consideration upon the ideas which are at variance with those taught the pupils mind did not [illegible] the mind of the instructor.

Fair [illegible] course the pupil needs to be led to [illegible] and that, when taking his [illegible] lesson he becomes a little child" [illegible] will in his mind, one of the [illegible] of [illegible] courses [illegible] to [illegible] pupil under discussion [illegible] done to get [illegible] and how to [illegible] the present in [illegible] knowledge he [illegible] results.

[illegible] teacher knew [illegible] differ daily in mental [illegible] as well as what [illegible] vocal [illegible] for every exercise every [illegible] which will show [illegible] distributed the [illegible] exercise [illegible]

[illegible] that the pupil has [illegible] the teacher's words [illegible] has done so in [illegible] grasp but a part of [illegible]

[illegible] make by get [illegible] a sort of [illegible] limiting [illegible] in what [illegible] Illustration. With [illegible] will with other [illegible] It is [illegible] to have fresh [illegible] the pupil [illegible] always think the pitch, voice vowel-shape and color in its entirety before emitting any sound, and the tone scale and chord exercises as well as vocalises. Holding the tonal concept firmly in mind and willing to realize it in sound is the self-drill which greatly facilitates the process of every pupil. He takes the tone-color as to exert him off. He compares the sound emitted with his previously formed concept and, if it is not all that he wishes it for him to analyze his problem and determine in what particular he prevents his body from being free enough to realize his tone in least in a considerable degree. This good concept. He he repeats the process, this time taking care to feel the necessary conditions of co-ordinating of body particularly of the tongue jaw and lips, throughout the process.

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The Daily Speech Habit

[illegible] suppose the use of a Chinese [illegible] language [illegible] speech [illegible] from whom she receives the [illegible] of [illegible] speaking [illegible] a daughter of [illegible] This girl when grown will speak in Chinese language as used by her parents [illegible] their immediate circle with great fluency than any other language she may have studied. But had she been taken to Germany to England and been brought up there with English parents she would have spoken with the same fluency the English language as used by those with whom she was essentially environed.

Few seem to realize fully the influence of daily speech habits upon the singing voice. The teacher sees the pupil say twice a week for a thirty minute session. The pupil practices voice (whatever that may mean to him or her) two hours a day. This daily practice period is often divided between the items of tone production singing upon various musical figures, study of the music of *vocalises* and songs, learning the words of "texts" and working upon "interpretation." Subtract the time spent upon learning the music for the voice and the accompaniments for [illegible] and [illegible] and there [illegible] left for gaining knowledge of and facility in the correct use of English [illegible] sonnets.

So against the comparatively short period given to the practice of vowel and consonantal formation [illegible] we have daily several hours of the speaking of English more or less incorrectly. The voice speech. That which is heard in the short lesson and practice periods [illegible] two often largely undone by wrong use of the tongue in daily conversation.

The correct use of the English language regarding pronunciation can be taught through consultation of the dictionary and the hearing of correct models.

The vowel is the "voice" and the voice is the vowel. No vowel no voice; poor vowel poor voice. Weak ineffective articulation of the consonants makes it difficult to sense the singer's meaning. The vowels appeal to the hearer's feelings the consonants to his intellect.

I recently considered the singing voice an extension of the speaking voice. How is the importance of beginning the study of

(Continued on page 680)

THE ORGANIST'S ETUDE

Edited for September by

EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

A Page from Organ History

By JEANETTE KIRIJAN

MY [illegible] organ lesson. Never shall I [illegible] my dazed wonder at the [illegible]plication of so many [illegible] mechanisms and bewildering [illegible]. Nor shall I forget my amusement when in my early hours of practice I [illegible] recently used the crescendo pedal [illegible] the swell pedal! How I wished that I might have learned to play when organs were simple things and that I might have been promoted to more advanced [illegible] as my technic improved. But, since I could not do this in fact, I did it in fancy. I asked the Muse to take me back to the simplest organ.

"But we didn't call it an organ then," said the Muse. "We called it hydraulus because water pressure was the motive power. Ctesibius of Alexandria was the first one to discover this principle, back about 300-250 B.C. His pupil Hero [illegible] it in arranging a row of pipes in the order of the scale. This merely had slides corresponding to modern day stops to produce the tone. Not until a century and a half later was there a keyboard, and even then you would not have [illegible] playing an instrument with so [illegible] a tone. It had great popularity and was used at feasts, public games and [illegible] especially at Rome, since the people of that day liked its blaring [illegible]."

"[illegible]," continued the Muse, "I am [illegible] you would have been physically unequal to playing the pneumatic type of organ which originated at Constantinople about 300 A.D. It was played with clenched fists or elbows. The keys were [illegible] inches broad and required great force [illegible] part of the striker of the organ. [illegible] the fact that organs were very [illegible] and unwieldy with noise being [illegible] characteristic, they were introduced into the church by Vitalian in [illegible] A.D. Since the secret of stops had been lost (and was not rediscovered [illegible] the Middle Ages) all the pipes spoke at once. Thus the only way to [illegible] the sound was by silencing various pipes [illegible] the fingers or hands.

Needless to say, such a noisy instrument could not have been used by the Christians until their religion had received state recognition and their worshipping could have more freedom than was possible in the cramped quarters of the catacombs and other hiding places. The function of the organ when first introduced was to thump out the plain song before the congregation sang or to give the priest the tone for chanting. Sometimes the organ was played merely as a curiosity [illegible] attract the congregation. This type of [illegible], however clumsy it was, affected [illegible] harmony in that the possibility [illegible] sounding two or three notes gave rise to a combination of melodies called, [illegible] the instrument which suggested it, [illegible]. Organ, therefore, calls the organ the cradle of harmony.

Inventiveness Encouraged

"THE NEXT period also is eliminated as your starting point," said the Muse, "since from the ninth century down through the Middle Ages the organ player was the organ builder. While this caused considerable variety in building so that a stranger could scarcely play an organ, it gave rise to numerous improvements due to the combination of builder and player in one man. Up until about the twelfth century the compass had been very limited but we find the monks and priests (who were mostly the builders and players) increasing the compass, using two manuals, making a start towards pedals and even putting in a manual to be played with the knees. Now there was the possibility of a four note chord—one note with each fist, one with the knee and one with the foot. Stops were rediscovered so that the wind could be cut off from any row of pipes at will. In 1499 Cranz made the keys smaller so that the octave was broader only by one key than the present day octave. There was also an increase in the number of pipes so that there was greater variety in registration.

"Then miniature organs called a 'positive' because it was placed in a certain position to be played, could be moved to wherever it was needed. This positive was later incorporated into the organ proper and became known as the 'choir' organ. Often the keyboard for the choir organ was in back of the player so that it was most unhandy. Are you contortionist enough to play one of these?" asked the Muse.

I agreed that we had better look further for my starting point.

"Early organists had so little part in the church service that they made their reputations as musicians by means of house organs and clavichords. The earliest organist of any fame was Francesco Landino, an Italian, born 1325. Church music by this time was beginning to have some prestige. Landino was crowned by the Doge because of his success in a contest with Pesaro, organist of St. Mark's Cathedral, Venice. It is probably fortunate for Landino that he did not compete with any of the later masters of St. Mark's—that is, Willaert, the Gabrielis, Merulo and others, as he might not have been so successful.

Specialized Forms

"ORGAN was the first instrument to develop a special style of composition. In many countries during the sixteenth century this style influenced composition both for secular and sacred purposes. This was when the Netherlanders came to Italy bringing with them their style of fugue and counterpoint, which they used in every conceivable way, *ricercata* being their favorite form. This form has been handed down to the present day, the latest example being J. S. Bach's Musical Offering.

During this same period of improvement in style essential improvements were made in the most costly part of the organ—namely, the bellows. Hans Lobsinger of Nuremberg invented frames which not only saved wear and tear on the bellows but made a steadier wind pressure. When the further improvement of lead weights for wind pressure were used instead of the variable weights of human beings, as formerly were used, they thought they had a splendid organ indeed.

By this time I had about decided that my plan was not as practical as I had hoped for, since I would not have cared to have played any of the crude instruments up to sixteen hundred, and after that they were about as complicated as ours, with the disadvantage of inferior mechanical features. But the Muse would not be stopped.

"Organs were assuming an important position," she continued, "for with the invention of stops and improvements in bellows, came all kinds of accessories. The tremulant was one which, though it was intended as an improvement, was at first a detriment since it was so noisy. The coupler and super coupler, which you simply take for granted today, were a big leap ahead so that they gave fresh variety to performances. Still most of the congregational singing was unaccompanied except on festival days. The trained singers were accompanied on the positive type of organ. However, the art of playing kept pace with the improvement of the instrument.

Antagonism Toward the Organ

"DO NOT think that the organ was universally looked on with favor. Many were the councils that regulated the use of organs in the churches. Some forbade it to be played at masses, some forbade that the playing of the organ should take the place of singing the words of the Creed or Gloria. Church music, on the whole, had become so [illegible] that the Council of Trent, in 1562, would have abolished all church music, so tradition says, had not Palestrina's masses been models of purity of music. Hence he is called the 'Saviour of Church Music.'

"When people in those days objected, they did it very vigorously. Under Cromwell's edicts, in England, many famous organs were entirely demolished by troops of soldiers. Some of them even marched [illegible] while the people were worshipping and started tearing down the [illegible].

Luther was another leader who, while he favored music, objected to the use of the organ, saying, 'You seek [illegible] work in organs, singers and [illegible].'

"But, in spite of all opposition, organs were more improved and became an essential part in church worship, as they are today. Pneumatic action in the bellows was invented by Barker in England. Failing to obtain support there, he took his invention to Paris where its merits were appreciated and used in 1841. As early as 1850 Doctor Gauntlett applied electricity to the key action. This was very slowly perfected and is now almost universally used.

"So," concluded the Muse, "instead of complaining about complications and intricacies of our present almost mechanically perfect instruments you might better feel as Praetorius did as far back as 1618. He said, 'We cannot sufficiently thank Almighty God that He has vouchsafed to reveal a gift to man, and that He enables us to control with hands and feet such a structure so that it sounds His praise, adorns His service and moves mankind to Christian contemplation.'"

REGAL OR PORTATIVE ORGAN, USED IN PROCESSIONS IN THE EARLIER STAGES OF THE EVOLUTION OF THE ORGAN

Supervised Congregational Hymn-Singing

By HANS HOERLEIN

INDIFFERENT hymn-singing may often be improved only by group practice and instruction in essential fundamentals. For if the congregation is rooted in [illegible] pedantically manner of singing, the organist director (however eager for improvement) cannot provide adequately from his leading at the organ. Class instruction to the congregation, carried on at such gatherings as will allow some timely explanations and group singing practice, may disclose to advantage the rhythmic movement and emotional potentiality of hymns.

Let us look first to the words of a hymn and note how mood, meter and inflection [illegible] indicate approximate tempo and rhythmic pulse, how movement from word to word and line to line is rhythmically unwavering, and how the meter and inflection [illegible] a [illegible] buoyancy. Then let us [illegible] the comparison between such [illegible] the idling, halting, dragged [illegible] inflicted by congregations [illegible] the same lines. In reading a verse [illegible] deliberate over and stress [illegible] and drawl out the last syllable [illegible]. But in hymn singing [illegible]. Plainly any semblance to [illegible] movement of verse is denied [illegible] singing is of the traditionally [illegible].

[illegible] pulse of music structure [illegible] interpreted. Aside from a [illegible] standing of time the average [illegible] knows nothing about the rhythm [illegible] hidden away within the beats of [illegible] score. In the slow moving [illegible] accented and unaccented [illegible] frequently stressed alike, each syllable [illegible] out and phrase points made [illegible] and playground for individual [illegible]. Therefore it behooves the [illegible] to learn to follow the approximate tempo disclosed by the natural movement of the verse as read and to synchronize the musical pulse and the metrical pulse.

Then a knowledge of what constitutes correct phrasing is vital to maintaining rhythm and momentum. Usually there is much interruption of tempo at phrase points and too often a display on the part of certain members of pet habits, for instance, the tendency to be the last to let go. Music structure provides for breathing adequately, because correct phrasing will stop the voice where it should come off just as the last beat of the phrase is entered. The breath may be caught in time to resume singing, as the music indicates, without interruption. Granted there be some concession to breathing and to holds where indicated, such pause should still be judicious compared to the flagrant abuses usually indulged in.

There should be no emotional letout at the close of a phrase nor does the last syllable have metrical stress. Such syllables slip off the tongue easily and should be cut off as promptly. Sharp phrasing is the proper phrasing. There is no conformance to musical structure nor artistry in the dillydallying so often observed.

Lastly there is the emotional content of the hymn to be considered. Analyze the hymn and note that besides the mood of the verse the music itself evidences certain characteristics of emotion. At what place and how often the voice ranges to a high point indicates the intensity of mood. The hymn most expressive of joy and exaltation may begin with the voice pitched at the top of its range, or quickly reaching it, the ideal the voice ebbing to a lower range only to rise again and again. A hymn may begin with the voice at normal range, successively rising and falling but always leading to a point in the hymn where the range is the highest and where the greatest intensity is felt.

There is in every hymn this wide range of tone. And somewhere is evident the point of emotional intensity which is easily stressed by the congregation. The organist meanwhile leads the expression in dynamics and lifts his congregation along through the points of stress and to the high spot by supporting organ crescendos. So any hymn giving evidence of real inspiration will be improved in the singing by such analysis and the congregation will find the solace and joy which only full participation can give.

Three Important Notes

E. A. B.

MUCH of the success of pedaling appears to be dependent upon the manner in which the three notes B, C and D near the center of the pedal-board, are treated. The use of the heels on these notes whenever possible—favored in Europe and especially in France, famed for its excellent organists—is a practice worthy of wider adoption.

Here is an exercise pedaled in two ways. The first shows the predominant use of the toe; the second, and better method illustrates how smoothly things go when the heels are frequently employed.

Experiment constantly in your pedal study. Pedal the same passage or study or measure in as many ways as you can devise.

"When Pan produced those melodious tones from his beloved reed, no doubt in envy the other gods and mortals hied themselves to the river bank and then applied to Pan for lessons. Thus the syrinx, that early ancestor of the organ, became popular. For the sake of durability pipes of metal, bone, ivory and wood were soon substituted for the reeds."

—HELEN W. ROSS

Choirmaster's Guide

FOR THE MONTH OF NOVEMBER, 1931

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

Date	MORNING SERVICE	EVENING SERVICE
FIRST	**PRELUDE** Organ: At the Monastery Gate — [illegible] Piano: Romance — Tschaikowsky **ANTHEMS** (a) Ye Shall Dwell in the Land — Stainer (b) I Love that [illegible] — [illegible] **OFFERTORY** Give Me a Heart of Calm Repose — Shelley (Tenor Solo) **POSTLUDE** Organ: Marche Triomphale — Becker Piano: Minuet in G — Beethoven	**PRELUDE** Organ: The Vesper [illegible] — [illegible] Piano: Sweet Dreaming — Aletter **ANTHEMS** (a) Let the People Praise Thee — [illegible] (b) Hear Us, Gracious Lord — Mendelssohn **OFFERTORY** Be Glad, Ye Righteous — Marks (Duet) **POSTLUDE** Organ: Postlude in D — [illegible] Piano: Romance d'Amour — [illegible]
EIGHTH	**PRELUDE** Organ: Love Song — [illegible] Piano: Impromptu, Op. 142, No. 2 — Schubert **ANTHEMS** (a) We Praise Thee — [illegible] (b) [illegible] His Praise — Pike **OFFERTORY** Crown Him Lord of All — Parker (Alto solo) **POSTLUDE** Organ: [illegible] — Read Piano: Triumphal March — [illegible]	**PRELUDE** Organ: Andante Pastorale — Galbraith Piano: Intermezzo — Beck-Slinn **ANTHEMS** (a) We Shall Go Out with Joy — Barnes (b) On Our Way Rejoicing — Stults **OFFERTORY** Thy Will be Done — Speaks (Soprano solo) **POSTLUDE** Organ: Finale in [illegible] — [illegible] Piano: Berceuse — Spaulding
FIFTEENTH	**PRELUDE** Organ: [illegible] — [illegible] Piano: Daybreak — [illegible] **ANTHEMS** (a) [illegible] — [illegible] (b) [illegible] — [illegible] **OFFERTORY** Love Divine, All Love Excelling — [illegible] (Duet) **POSTLUDE** Organ: [illegible] — [illegible] Piano: Serenade — [illegible]	**PRELUDE** Organ: Offertory in G Major — [illegible] Piano: Prelude in G Minor — deKoven **ANTHEMS** (a) I Will Extol Thee — Costa (b) Praise the Lord, O My Soul — [illegible] **OFFERTORY** Just as I Am — [illegible] (Tenor solo) **POSTLUDE** Organ: [illegible] — Read Piano: [illegible] — [illegible]
TWENTY-SECOND	**PRELUDE** Organ: Marche Militaire — Saint-Saëns Piano: Pilgrims' Chorus — Wagner **ANTHEMS** (a) O Lord, How Manifold — [illegible] (b) Lord of the Harvest, Thee We Hail — Brackett **OFFERTORY** [illegible] — [illegible] **POSTLUDE** Organ: [illegible] — [illegible] Piano: [illegible] — [illegible]	**PRELUDE** [illegible] Song of the Angels — Williams [illegible] — [illegible] **ANTHEMS** (a) Prayer of Thanksgiving — Netherlands (b) [illegible] Thanks — Ashford **OFFERTORY** [illegible] — Pease **POSTLUDE** [illegible] — [illegible]
TWENTY-NINTH	**PRELUDE** [illegible] — [illegible] [illegible] — [illegible] **ANTHEMS** (a) [illegible] — [illegible] (b) [illegible] — [illegible] **OFFERTORY** [illegible] Thanks — [illegible] (Alto solo) **POSTLUDE** Organ: Allegretto in F flat — [illegible] Piano: [illegible] — [illegible]	**PRELUDE** [illegible] — [illegible] [illegible] and Piano — [illegible] **ANTHEMS** (a) [illegible] — [illegible] (b) [illegible] — Colborn **OFFERTORY** [illegible] — [illegible] **POSTLUDE** Organ: Hymn of the Nuns — Wely Piano: [illegible] Spinning Song — Wagner

Anyone interested may have any of these works sent for examination upon request.

ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, MUS. DOC.

[illegible]

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

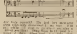
Q. I am [illegible] type of organ [illegible] Organ. I have also [illegible] Unusual Accompaniments of [illegible]—H. R. W.

A. [illegible] Tonawanda, New York [illegible]

Q. I am planning to take up the study of [illegible]—M. S. B.

A. We [illegible] pedal [illegible] reed organ [illegible]

Q. I [illegible] first movement Cathedral [illegible] the following [illegible]



Are they correct? The last two measures seem especially discordant to my ear. Will you [illegible]

A. We [illegible] played the movement from [illegible]

Q. Will you tell me where I [illegible] The principal difference between reed and pipe organs is the tone quality. In pipe [illegible] by wind blown [illegible]

Q. Our church has [illegible] about eighteen [illegible]

A. We [illegible] know the contents [illegible] $3100 [illegible] satisfactory [illegible]

Q. [illegible] in THE ETUDE [illegible]

A. A unit organ [illegible] instrument in which a [illegible] As an illustration [illegible]

Bourdon	[illegible]
Stopped Flute	8
Flute d'Amour	4
Nazard Flute	2 2/3
Piccolo	2

all being derived from the [illegible] set of pipes, the different pitches being [illegible]

For [illegible] the following books: [illegible] tury American Organ, Barnes; The Modern Organ, Skinner; "Modern Organ Stops," [illegible] Registration, Audsley. All of these may be secured from the publishers of THE ETUDE.

Q. For years I have [illegible]—A. W.

A. [illegible]

BAND AND ORCHESTRA DEPARTMENT

(Continued from page 629)

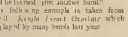
[illegible] (dusky)—when the—lights [illegible] dim and low and—the quiet shadows [illegible] softly come and soft—ly go

Breathing and Bowing Correctly

TOO MANY players are permitted to play until out of breath and then to breathe without regard to the musical design. A dozen violins all bowing differently or a dozen clarinets each breathing at a different place can absolutely distort a phrase causing it to lose all semblance of form and beauty of outline. Long [illegible] practice will enable the players to sustain each phrase properly. With the added attention given by marking the breathing places wherever any uncertainty might exist or by indicating the phrases clearly in conducting this important problem might readily be solved.

Correct breathing is absolutely essential yet it constitutes but a single phase of artistic phrasing. Giving to each phrase the proper crescendo or diminuendo (depending upon whether it is an ascending or descending phrase) rounding off each phrase of a slow movement generally with a ritardando, beginning a phrase (in a slow movement) which commences on an up beat (or fraction of a beat) with a lingering effect [illegible] of rubato. These mark the difference between the well trained artistic organization and what might be termed "just another band."

The following example is taken from O'Neill's "Knight Errant" Overture which was played by many bands last year:



Here we find four simple rules of phrasing exemplified in the markings shown:

1. Begin a phrase (in a slow movement) [illegible] on an up beat lingeringly [illegible]
2. Play an ascending phrase (unless otherwise indicated) with a crescendo.
3. Make the longest note the climax of the phrase.
4. Round out such a phrase with a slight ritardando and diminuendo.

Though the writer heard a great many organizations play this overture in various state contests he heard but few give these phrases any semblance of the beauty which they possess. Composers cannot fill their pages with numerous minute indications regarding the proper performance of their music. They expect something more than technical facility from those who may undertake to perform their music. It would also be almost impossible for the engraver to find space for the many indications the composer might wish to set down on the score, should he undertake to set forth a detailed interpretation of his music.

The Final Touch

WHEN WE say that an organization plays "with expression" we mean that it plays with emotion, good style, finesse. Merely getting all the notes in their proper rhythmic relationship does not constitute a good musical performance. I have heard an organization play an intricate tone poem with meticulous exactitude in regard to metrical rhythm and the proper evaluation of each note, yet the performance was entirely lacking in sentiment and vitality—in short in musical expression. No emotion or sentiment had been breathed into it and it became merely a technical study. Instead of being thrilled the audience was left cold.

The school bands and orchestras can be no better than their directors, for they display the strength and weakness of their directors. The best that the director can give is therefore none too good, considering that his responsibility is the creating of an ever larger and more intelligent musical public through the agency of the school band and orchestra.

Tone Color

By KARL W. GEHRKENS

SOME persons evidently think of good tone in much the same way that children often think of good manners. On all ordinary occasions the manners are atrocious, but when there is company we say "Please" and "Excuse me" and "No, thank you!"

So in many schoolrooms the tone quality is ordinarily harsh and nasal, the intonation terrible when syllables are being sung or any kind of drill engaged in, but when some particular song is being sung, and especially when it is to be given in public, a special kind of tone is demanded by the teacher. Often under such conditions it is as difficult to secure as are "company manners" in the average home.

A violinist, like Heifetz or Kreisler, is always thinking about beautiful tone, no matter what he is playing. It is a delight merely to hear a great artist tune his violin, for even in tuning he is consciously producing beautiful tone. This ought to be the case in every schoolroom in the country when singing lessons are given. Not only during the song singing but also while engaged in sight-singing practice or in any kind of drill the [illegible] ought to be producing tone that is always beautiful and in tune. And there is no reason why this should not be so. It depends almost entirely on whether or not the pupils are trained to listen to their own singing. *Nothing is so important in singing as good tone and correct intonation, and both of them depend upon listening.* No patent method is required nor is [illegible] trained in any special vocal procedure but simply a consistent and [illegible] insistence that music is no good unless it is beautiful and that the way to tell whether one is producing beautiful tone or not is to listen, listen, LISTEN!

—*School Music*

I am no prophet, but had I a prophesying gift I think I would risk a safe word about music. I would say that if you can bring music into the streets, into courtyards, into museums, into railway stations, into every place where crowds go and pass from, you can again and again rout despotism, drunkenness and ill-health. You can get a long way toward solving half your troublesome modern problems."—GORDON CRAIG.

THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself

Second Fiddle

PHRASES, slogans and proverbs used often enough, have been known to wreck empires. A simple saying constantly used sometimes has tremendous results in every line of human endeavor.

The slang phrase "playing second fiddle" has done a lot of mischief in violin education [illegible] for the last [illegible] and many a promising young violin student from reaching his full musical stature. Every teacher or [illegible] of a pupil orchestra, ensemble or [illegible] knows how difficult it is to get an [illegible] to play the second violin [illegible] as a part of the great [illegible]

It [illegible] amateurs [illegible] comes from two [illegible] the first place the [illegible] playing "second [illegible]" It causes [illegible] the pay [illegible] that he does not [illegible] it is only second [illegible] first class. And [illegible] which we Americans [illegible] "first class" in anything, [illegible] in a township, a nation [illegible]

[illegible] in this connection is [illegible] instruments rarely [illegible] playing the second [illegible] wind instruments for [illegible] playing second [illegible] second clarinet, [illegible] to playing second [illegible]

[illegible] It is the pariah of [illegible] Nobody wants it. So much [illegible] "second fiddle" hated that, in making up programs for amateur and [illegible] the directors quite frequently [illegible] the students participating [illegible] and do not divide them [illegible] In professional orchestras [illegible] are properly classified [illegible] first violins and [illegible] have an aversion to second parts [illegible] students and [illegible]

The Tempting Tune

THE SECOND reason why almost all students prefer to play first violin is that it is more interesting and enjoyable. Everybody likes to play the "tune" part. The first violin is playing the melody the greater part of the time and it is this which gives the young [illegible] thrill. He is willing to admit that the second violins are necessary to the orchestra just as a [illegible] is necessary to a [illegible] but he much prefers to be the rider. So he does everything he can to get out of playing in the second violin section and very often succeeds. But it is to his everlasting loss in musical training and development that he does this, for he loses thereby an immense amount of the finest musical knowledge and [illegible]

A great composer once said, "If all would play first violin, we would have no orchestra." The violin student should consider it a rare privilege to play the second violin part for a year or two, or even longer, in an orchestra or ensemble which plays music of a good class. Playing second will help his tone and give him steadiness and rhythm. It will make him musical and help his [illegible]. Second violin parts [illegible] double stops and broken chords also considerable passage work. The student therefore gets much practice in this important branch of technic. Schumann, in his "Rules for Young Musicians," says, "Singing the inner parts in a chorus makes one musical." Playing second violin parts does the same thing for the young violinist.

For Acquiring Musical Acumen

THE FIRST violin part is, as a rule, the easier to comprehend, if not to play, for the melody part of any composition is naturally the most obvious. It is the "tune part." Playing the second violin part in music of any difficulty requires exact musical knowledge. There are rests to be counted, double stops to be played in tune and passages and rhythms which cannot be superficially guessed at by ear.

My own personal experience in doing much second violin playing in my boyhood student days taught me the great value of the second part. At the time I was not aware what it was doing for me, but later I came to realize of what great service it was in giving me a broad and sure foundation in music. When I was a boy violin student, my teacher organized a string quartet, and gave me the opportunity of playing the second violin part. We played twice a week, with two home rehearsals and the musical hall or late concert [illegible] the string quartets of Haydn, Mozart and Beethoven with modern quartets occasionally. I played the second violin with this quartet for about four years and I have always felt that the work gave me a liberal education in music.

Playing the second violin in a good string quartet is one of the greatest opportunities which can come to a young violinist and as such should be eagerly embraced. The string quartet is the highest type of music; it is the foundation of the modern symphony orchestra, and familiarity with its instrumentation gives the young musician that basic knowledge which can be obtained in no other manner.

The viola part in a string quartet also gives the student similar beneficial knowledge and development. Every violin student should study the viola at least to some extent. The technic being practically the same as the violin, the only difficulty in the way is the mastery of the viola clef which does not take long in the case of a bright student. I have known talented violin students to pick up enough of the viola clef in three or four weeks to be able to play the viola part in a Haydn quartet. With such ease can the [illegible] the viola that it is like having two instruments for the price of one.

Double Stops Simplified?

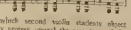
THE TEACHER [illegible] should always rotate the members of the orchestra in playing first and second violin, [illegible] learning to play both parts. In the orchestra composed largely of beginners, and there are many [illegible] the second violin parts [illegible] play the chords as [illegible] at the right of the staff [illegible] notes of the chords and [illegible] the left the lower. In this way the double stops which would [illegible] for the beginners will stand a chance of being played in reasonable tune. [illegible] the second [illegible] play the chords as written [illegible] in good tune.

Usually in an orchestra of young players the second violin players [illegible] and imagine that they spoil all what [illegible] the general effect [illegible] In such cases [illegible] to [illegible] play the first violin part [illegible] simple music [illegible] and to rely for the [illegible] the piano. As the [illegible] built up.

Second violin parts in many arrangements for symphony and grand opera orchestras [illegible] are much more interesting than the violin parts in modern [illegible] arrangements [illegible] simple [illegible]. The reason for this is that in the modern [illegible] arrangements the second violins are constantly [illegible] down to simple accompaniment [illegible]. They [illegible] parts [illegible] the first violins [illegible] striking bits of accompaniment and [illegible] special effects.

In dance music and [illegible] arrangements and so forth, especially those made by American arrangers, the second violins with the [illegible] are [illegible] employed in furnishing the harmony of the composition, leaving the melody to the first violins and the wind instruments.

It is arrangements like the following



to which second violin students object. They protest against the monotony of this endless succession of chords.

However, the student should be willing to do a great deal of work of this kind [illegible] to become [illegible] time [illegible] and the ability [illegible] playing, which is a [illegible] system of [illegible] beginner must [illegible] of steps [illegible] character [illegible] can [illegible] This gives [illegible] faculty of [illegible] perfect time [illegible] keeping exact [illegible] the tune. Almost [illegible] is exceedingly [illegible] thing for the student. He should not consider [illegible] other players [illegible] will do [illegible] in building up [illegible] musical ability.

Purchasing a Violin

By A. E. R[illegible]

[illegible] have decided to [illegible] the study [illegible] procured [illegible] himself. Do [illegible] someone sell [illegible] unless you know [illegible] are buying. [illegible] look about [illegible] bargain [illegible]

It [illegible] before [illegible] some [illegible] particular [illegible] asked [illegible] look in [illegible] for [illegible] viola. I would [illegible] ornamented, [illegible] arching [illegible] glowing [illegible]

[illegible] repair [illegible] more the best [illegible]

[illegible] dark [illegible] twenty [illegible] a genuine [illegible] that [illegible]

[illegible] stock [illegible] hanging [illegible] them [illegible] a real personality.

It is not [illegible] a big price to [illegible] a violin of [illegible] them and [illegible] for them.

Often [illegible] the violin [illegible] would [illegible] discourage [illegible] attempt to play it. [illegible] It is a mistake to think that any [illegible] good enough for a beginner. No beginner can make satisfactory progress [illegible] who has no tone.

The Great Stradivarius

Why All the World Knows Him

By Percy B. Prior

IN THE musical world today almost everywhere one goes it is quite a common thing to hear the owners of fiddles make inquiries concerning them, since they wonder whether theirs is a genuine Stradivarius. These inquirers also wish to know something about the great maker of that particular violin.

To begin with, the number of Stradivarius violins in the world is known and limited, for their creator has lain nearly two centuries in the grave. The number now available has been decreased by one, for Monsieur Alexandre Bailie who recently died at Perpignan so loved his Strad that he ordered in his will that the instrument should be buried with him, and the sorry command has, unhappily, been obeyed!

That is, of course, passion run mad, and not true love of music, and it should be as lawful as it should be to entomb any masterpiece of art. The spirit directing such a sacrifice is a survival of the instinct which caused a king's widow, favorites, slaves and horses to be buried with him at his funeral. Strads were made to play on, to give the world such music as had never been before heard. So rare are they that they have histories as strange as fiction.

One of them was kept untouched in a ducal museum for half a century, next hidden in a solitary farmhouse in an Italian village for thirty years, then preserved in a glass case in a shop for another lifetime, and finally sold for ten thousand dollars in England, where its present value must be at least three or four times as great.

Worth thousands of dollars apiece, all these violins were the creation of that quiet artist of Cremona, an Italy who lived through ninety-three years before death ended his long labors in 1737. He brought the art of making a fiddle to its highest perfection and the secret died with him. He lived for his work, toiling humbly in the upper room of his house, a tall thin bent old man, always in a white nightcap with a white leather apron covering his clothes.

He began to put his signature on his instrument from the time he was 16, but his work grew in mastery from decade to decade, till, mellowing into the majestic certainty of genius, he outdistanced all his rivals. He made Cremona famous.

Forty years ago a great lover of music decided to go on a pilgrimage to his master's city and render homage before his throne and workshop.

Alas! The church that had sheltered his remains had been pulled down. The street in which he had lived was renamed. The house was unmarked. In Cremona no one seemed to know of the man who had made the city's name glorious throughout the music-loving world. "Upon my oath," said the cabman, "I assure you they never made fiddles in Cremona!"

In the Cathedral the sacristan was lighting the candles on the altar, and the traveler asked him where Stradivarius was buried. "Oh, signor," was the smiling answer, "Thank the blessed saints and all the martyrs, Stradivarius is not dead! The good lawyer is alive and in excellent health."

Another cabman actually drove him to the house of this Stradivarius, a modern lawyer, and on the mistake being explained to him, called to a passer-by for aid. "Do you know anything of one Stradivarius who makes fiddles?" he cried. A little crowd collected, puzzled, willing to help, but more inclined to laugh. They had never heard of a Stradivarius who made fiddles, now or in any other day.

At last the real house was found, and Stradivarius was asked for. "He doesn't make fiddles here, he is dead!" was the answer to inquiry. Finally someone understood and spoke of a certain professor.

"Who is the professor?" demanded the Englishman.

"The Professor Stradivarius who made violins," was the reply, "but ever so long ago, inhabited this house. But we cannot tell which room he died in."

They know more of Stradivarius in Cremona now for at last, though his grave is gone and his possessions are scattered, they have raised a tablet to his memory. And even the children of the city know that a king of men once dwelt among them.

Use of Pizzicato in Cello Teaching

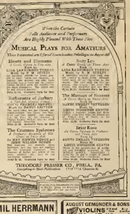
By Charles Poore

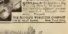
"TENDENCIES" and "methods" in the teaching of stringed instruments leave one in some wonder at the little use made of the pizzicato with beginners, especially considering its importance later on in the development of muscular correlation. How many of us stringed players studied long months, if not years, before we realized the really fundamental principle of successful violin and cello playing—that the two hands must work independently of each other; that the left hand must be firm with fingers pressing solidly on the strings, that the right hand must be flexible and relaxed.

Much experience in cello teaching has proved conclusively (to at least one teacher) that a sure way to establish the rudiments of technic is by the use of the pizzicato. Let the pupil pluck the strings lightly and flexibly with the fingers of the right hand, while he presses down the fingers of the left hand firmly on the finger board. Thus from the very first lesson he gains freedom of movement between the hands.

Often teachers use the pizzicato a little before giving the pupil the bow. But the use of this device is without point unless the underlying philosophy of stringed instrument playing is kept clearly in mind. Doing this will enable the pupil to learn correctly from the beginning and what he learns in this way he will never unlearn.

"In spite of all efforts, since Beethoven's day, to widen the scope of the orchestra by enlarging its instrumental resources little of real importance to music has been accomplished. —The Violinist





THE MODERN REMINISCENT COMPOSER TAKES A BOW—
Startling results if the calls for the composer really should be answered in person

VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

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

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these the writers ask us to tell them if the violins are genuine and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of the Etude and other musical publications.)

Vibrato Problems.

I. R.—In executing the vibrato in the first and second positions, it is not best to let the wrist touch the neck and rib of the violin. From the third position on the wrist can rest against the lower edge and the rib of the violin. 2. There are different methods of producing the vibrato. The best in my opinion is to rest the vibrating finger firmly on the string and produce the vibrations by swinging the hand from the wrist. Some produce it by vibrating the fingers alone. 3. The movement of the vibrating finger causes a very slight deviation from the true pitch of the note, alternately lower and higher, but it is so slight that it only gives an impression that the note is one [illegible]. 4. No, it is not harmful to let the first and second fingers stay on the string while vibrating with the third. 5. You will save much time and trouble if you will go to a good violin teacher and ask him to demonstrate the vibrato for you. It is very difficult to learn it from written descriptions only. I would advise you to watch good violinists perform it whenever you have the opportunity.

Schweitzer Violin.

D. E. R.—The label in your violin shows that the violin was made by Johann Baptist Schweitzer in imitation of one by Amati, in Budapest in 1824. Schweitzer was a Hungarian maker of some note, who was a successful copyist of Cremona violins. An immense number of imitation Schweitzer violins are on the market. I cannot give you the value of the violin without seeing it, but I have no doubt that one or more dealers in old violins in Los Angeles, where you live, who can supply the information.

To Tap or to Count

M. H.—Some violin teachers object strenuously to their students' keeping time by tapping with the foot. Others approve. However that may be, we often see players even in professional orchestras and on the concert stage doing this tapping. Personally I see no objection to it, except in orchestras in which the directors keep the time by beating with the baton. It would look rather ludicrous to see every man in an orchestra tapping time with his foot, except of course, in the case of jazz orchestras where beating time with the heel or toe is part of the "jazz" game. The main point is that the tapping should be done very softly so as to be inaudible. Some advise keeping time when it is done with the foot, by moving the big toe inside the shoe without raising the foot from the floor. If you decide to abandon the "tapping" system as your teacher advises, you can count as piano students do.

Supposed Stradivarius

M. E. L.—It will be practically impossible for you to sell your supposed Stradivarius violin unless you have a certificate from a well-known expert giving his opinion that it is genuine. A Stradivarius violin is worth at present day prices from $10,000 to $35,000 (or more), according to age, preservation, period (the finest), historical associations, and so forth. There are millions of imitations, so it is not likely that yours is genuine. See ad. to owners of old violins at the head of this page.

Flying Staccato.

An Ervine Devotee—Different violinists use considerable latitude in playing the same passages. So long as the artistic effect is good the differing renditions might be entirely allowable. In the Minuet of the "L'Arlésienne Suite No. 1" by Bizet (Kneisel arrangement) the first passage you send is specifically marked "staccato volante" meaning "flying staccato," in which the bow leaves the string (bounces) between each note. The second passage you send could, of course, be played flying staccato also, but I think it would be much more effective played firm staccato (the bow not leaving the string). The passage is marked *ff* and each note is to be played firmly with emphasis. I quite agree with you that this passage should be played entirely on the G string, which would facilitate the bowing and give the robust fortissimo effect desired.

Two Violin Tones.

D. K.—I cannot tell, without hearing you, whether you are able to produce a good tone on the violin. It is that you say you can produce two kinds of tone, one kind a "singing melody tone that is clear and pure, and sounds perfect," and the other "a tone that every one plays and would sound all right, if you have never heard the clear pure tone." Judging from your description of your two tones, I should rather advise you to stick to the first variety. From your letter I should judge that you have not heard much good professional violin playing. Try and hear all the good concert violinists that you can, and try to imitate their tone.

Theater Violinists.

R. B.—I would not like to advise you one way or the other as to whether it would be advisable for you to make violin playing your profession unless I could hear you play. Under present conditions it is only the most talented who can secure and make a fair income. Why not go to one of the best violinists in your city and ask him to hear you play, and get his opinion of your talent and your chances for the profession? 2. Whether there will be the same demand for orchestra musicians within the next few years that there was before the advent of the phone and the talkies is a guess. No one can give a sure judgment on this point. In the large cities a number of theaters never dismissed their orchestras, and some of the smaller ones have reinstated theirs. The American public is [illegible] fickle and anything is liable to happen. It is conceivable that the public will in years to come refuse to patronize theaters without "canned music" and then the orchestras will come back with a rush.

If Genuine.

G. W. S.—Your Andreas Guarnerius violin would be worth several thousand dollars if genuine. See notice to owners of supposed valuable old violins at the head of this column.

Practice Violin.

H. E. H.—The violins for very soft practice, referred to in the March issue, are known in the trade by various names, as "silent," "dumb" and so forth. These violins are of various types. Some merely a framework without top or back, others have a top with open back and so on. Almost any large music house can supply you.

Seven to a Beat.

W. L.—To answer your question I should have to have the time signature and the complete measures in which the examples occur. 1.—If the figure seven is marked above a group of seven notes in 4/4 time, it would indicate that the seven notes would have to be played in one beat. Thus the notes would be played almost as fast as 32nd notes. 2.—In the second example you send the grace notes should be played with the same strength as the principal notes.

Work for an Expert.

T. M.—The translation of the label in your violin would read "George Aman, Mittenwald violin and string instrument maker in Vienna (Austria) 1615." (the date when made). Biographical works on violin makers give the only a line or two. As the value of makers of this class depends solely on the perfection of their manufacture and tone, you will have to send the violin to an expert to get an idea of its value.

On Violin Making.

T. H.—As a start in violin making, you might get the little book "The Violin and How to Make It, by a Master of the Instrument," also "Violin Making" by Walter H. Mayson. You can get wood, varnish and all violin making material from any large music house.

Glissando

D. D.—The passage you describe is no doubt a descending chromatic scale glissando. This is executed with the fourth finger which proceeds down the fingerboard with a series of little jerks, half a tone at a time. The bow is held firmly moving on the string during this operation. The jerking motion of the left hand and finger gives the impression of a passage in staccato. This is quite difficult and you could hardly get the idea of the technic by which it is performed

(Continued on page 6[illegible])

America's Giant Strides in Music for Youth

(Continued from page 625)

the acquisition of desirable skills and attitudes through actual experiences and efforts at self-expression.

It is an achievement for any adolescent, or, indeed, any adult, to master, in eight short weeks, the complex technic of orchestral composition sufficiently to enable him or her to create original orchestral compositions regardless of merit. The opportunity to lead a great orchestra in performing one's own work is a certain incentive to still higher accomplishment.

The National High School Orchestra is buying its own home at Interlochen consisting of sixty acres of woodland, with half a hundred modern buildings and Interlochen Bowl, one of the finest outdoor theaters in America. It has no endowment and is endeavoring to become self-supporting. It is a tax-free non-profiting institution belonging to the boys and girls who inspired it. The students who attend the Camp pay their own expenses, sometimes aided by their schools or clubs.

Leaders Coöperate

AMONG the world famous musicians who have participated gratuitously in the activities of the National High School Orchestra, all of whom are enthusiastic in their endorsement of the project, are Ossip Gabrilowitsch, Frederick Stock, Walter Damrosch, Henri Verbrugghen, Rudolph Ganz, Howard Hanson, John Philip Sousa, Vladimir Bakaleinikoff, Edgar Stillman-Kelley, Leo Sowerby, Carl Busch, Ernest Hutcheson, Guy Maier, John Erskine and Percy Grainger.

For the National High School Orchestra and the forty five thousand school orchestras within the United States we can only say, "they are Americans, through and through." They know they are not perfect, and that they will never be perfect, nor do they care, so long as the joy of self expression is theirs. They do not exist for the public. They exist only for the boys and girls of America, who are unmindful of professional criticism, for they are the descendants of pioneers, pioneering themselves in the greatest musical awakening the world has ever known.

How they will affect the future of music in America, let him who dares prophesy. And this Elijah is bound to see a cloud foretelling a richer harvest for American musical art.

The Value of Getting Pupils Acquainted

By Arthur Schwartz

That every child loves music is admitted by all, but that every child likes to practice is a horse of a different color. However, this aversion to practice may be overcome by a simple means.

Here is A who likes to potter around the radio or a tool chest or a paint box and is quite adept at producing something along these lines. But piano practice? Not so good! Here is B who practices like a Trojan and plays excellently. The teacher praises A's ability as a "corking" mechanic until B becomes quite curious. Likewise A is told about B. They are eager to meet each other.

The teacher suggests that the "musician" visit the "mechanic" who shows his latest efforts. After this B displays talent on the piano.

The effect upon the indifferent music pupil is startling, for nothing so fires the emulative instinct of a child as the sight of another child playing well. The Josef Hofmann of today could never impress a nine year old as powerfully as could a nine year old "Josef Hofmann." It is so in the very nature of things. Youth naturally allies itself to youth in life, love, work and play.

William James wrote of the necessity of allying oneself with everything of a like nature with the work in hand. Hence, pupils are urged to hear much music, to read much about music and to think much about music. Creating a favorable environment is more than half the battle and getting an indifferent pupil acquainted with an enthusiastic pupil is one way to accomplish this.

With girls the same method of acquaintanceship can be effected but with extra care being taken, for girls are very sensitive to their shortcomings. However approached rightly, they too are tractable and "good sports."

Passing Under the Thumb

By Earl C. Jones

A famous teacher once said, "When a new pupil comes to me and I am trying to determine how far he has advanced, instead of asking him to play some showy piece I merely have him play a scale or two. Many students who confidently attempt difficult compositions can not play a scale properly."

This is certainly true. A pianist who can play scales and arpeggios smoothly and evenly with all the different rhythms and varieties of touch has a technic to meet almost every demand.

Much of the unevenness in scales and arpeggios is due to the thumb which is perhaps the most unruly member of the hand. The following exercises will help to make the thumb less awkward.

Exercise No. 1. Open and shut the hand.

Exercise No. 2. This exercise is done like number one except the fingers are closed on the thumb. Repeat each exercise ten to fifteen times daily.

Now for the keyboard exercises: placing the hand in position for playing the C scale, strike C then E, both with the thumb. Next play C then F, as before. As the pupil gains more proficiency the exercise can be extended to G.

Later the first two exercises in Clementi's "Gradus ad Parnassum" (two of the most valuable in the book) and Philipp's "Passing Under the Thumb," should be studied. These are studies every aspiring pianist should master.

The Jazz Deluge

To The Etude:

Being a lover and a student of the art of beautiful music I take the liberty to write this letter and feel that it should be published.

About five o'clock one Sunday evening I turn on the radio. It seems as though everywhere I turn there is nothing but jazz. What are they playing? Well, one station is *My Jesus As Thou Wilt*, a hymn arrangement of *Agathe's Prayer* from Von Weber's *Der Freischütz*, jazzed. And so it goes all evening.

Time for the Atwater Kent Hour so I turn to the station from which the program is broadcast. The orchestra has just concluded a selection and the soprano begins to sing the beautiful *Jewel Song* from Gounod's "Faust." About this time another station "butts in" with a piece called *The [illegible]* which I recognize as a horrible jazz arrangement of Wagner's immortal *Overture* to *Tannhäuser*. I turn to another station to hear the *Jewel Song* without this interference. Here also I hear the same jazz orchestra finishing it off by playing a piece called *The [illegible]*, which I recognize as a detestable arrangement of Liszt's *Liebestraum, No. 3* jazzed. And so on all evening long. Good music is drowned out by jazzed arrangements of the immortal classics.

Thus we find the immortal God-given word transformed into [illegible] jazz. Is such music fit to be broadcast on "The Lord's Day"? NO! It is bad enough to hear it on the other six days of the week.

It is time something be done about this. Lovers of beautiful music get busy. Do something!

A lover of music and an Etude Reader,
PAUL H. WERKLE.

TEACHERS' ROUND TABLE

(Continued from page 631)

after which she may put the hands together, practicing each measure by itself.

(4) Get the pupil's mother to cooperate with you in making practice a regular habit. The girl has no doubt acquired the habit of going to school regularly and accepts her school attendance and studies as part of her daily routine. Put her piano practice on the same footing, assigning it a regular period—or perhaps two short periods—each day. Show her also just how these periods are to be divided between finger exercises, studies and pieces.

In addition, excite her interest in her music as far as possible by giving her attractive materials on which to work, often associating these materials with attractive ideas, such as stories for the pieces. Finally place before her a definite object toward which she is to strive, such as a party or a pupils' recital at which she is to play. Organize her practice thoroughly and make it mean something more to her than a dull grind. Then your problem ought to be effectually solved.

Summer Study

I hold a position which prevents me from taking [illegible] lessons in piano [illegible] during the winter and spring months. I have three months vacation in which I thought I would like to take pipe organ and piano. Do you think I could [illegible] much doing this? [illegible] I hope to become a professional pianist [illegible] but now I give lessons [illegible] and have eleven pupils. I have taken three and a half years myself and can play pieces of the sixth and seventh grades well. I am pianist in the church orchestra and for the [illegible] which gives me quite a bit of practice in sight-reading.—B. F.

I strongly advise your devoting your free summer months to intensive music work. Go to a summer school, if possible, where you can take two piano lessons a week (or one piano and one organ lesson), practicing at least three hours a day. Also join a theory class and attend any lectures or recitals that are available. The inspiration of such summer work will buoy you up all through the winter. Moreover, your experience in teaching and playing ought to prove a valuable education in [illegible] if supported by such intensive study.

Importance of Scale Study

I have an advanced pupil who returned to me after taking a year from a more experienced teacher who however never gave her any scales. I make all my pupils memorize their scales, and I still insist. Scales are the foundation of piano playing, are they not?—M. F.

The conventional scales and chords are, in a way, the "stock in trade" of any pianist, without which he is building his music house on sand. For such scales, chords and arpeggios are common, in one form or another, to nearly every piano composition, and the pianist who has them at his command has already mastered many details of any piece which he undertakes. Certain pieces, for instance, are easy for such a player to read because he recognizes many passages as old friends with whom he is perfectly familiar. To one who has had no such training, on the other hand, every passage which he encounters is a new problem which must be solved by persistent effort.

To devote a part of the lesson and practice period to such routine materials, therefore, is to lay up valuable and necessary resources. Don't fail to insist on such work and to supply any such omissions on the part of other teachers.

Musical Jargon of the Radio

(Continued from page 618)

An instrumental composition in the style of the vocal lied, as a *Spinnerlied* (Spinning Song) or *Gondellied* (Boat Song).

* * * *

Lied Ohne Worte (German, leed oh nay vwr tay). A song without words, a term brought into use by Mendelssohn for that set of pianistic gems which, more probably than any other of his compositions, have made his name immortal.

* * * *

Loure (French, loor). Originally the name for a kind of bagpipe familiar to many parts of France, especially Normandy, the name finally became associated with a dance done to the nasal tones of the instrument. The music is in six-four rhythm, somewhat slower than a gigue. Bach introduced one as the sixth movement of the fifth of his "French Suites."

* * * *

Lullaby. The first of all human music, doubtless improvised by Mother Eve.

A cradle song, a *berceuse*, which see.

A *wiegenlied*, of which Brahms created probably the best specimen and best known of the vocal repertoire.

* * * *

Lyric. A derivative from the Greek *lyra*, a lyre. As applied to music, it identifies such compositions as those in which simple, chaste, flowing melody prevails. The *cavatina* of opera should be in this style as a contrast to the preceding recitative and the fiery *cabaletta* or rapid movement to follow. Of these the [illegible] from Bellini's "Norma" is one of the most perfect examples. The Mozart [illegible] of such songs, notably the [illegible] of *Zerlina* in "Don Giovanni" and the "*Voi che sapete*" of *Cherubino* in "*Nozze di Figaro*," the latter of which has never been surpassed.

The term *lyric* may be well applied to such instrumental compositions as Raff's *Cavatina* for the violin, Schumann's *Träumerei* and to that heavenly melody in A which he introduces in his *Novelette* in F, to Liszt's lovable *Liebestraum No. 3*, and to such of Mendelssohn's "Songs Without Words" as *Canzonetta*, the *Spring Song* and *Duetto*.

* * * *

Lyric Drama. Another name for opera; a drama sung instead of spoken.

* * * *

Lyric Opera. An opera in which the lyric elements overshadow the dramatic.

* * * *

(*Music lovers and radio friends who follow this monthly series will find in it a kind of illuminating course of musical appreciation which will add enormously to the joys of listening in.*)

"*He who every morning plans the transactions of the day carries a thread that will guide him through the labyrinth of the most busy life. But where no plan is laid, all things lie in chaos.*"—VICTOR HUGO.

QUESTION AND ANSWER DEPARTMENT

Conducted by
ARTHUR DE GUICHARD

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

Andante con moto Bach's Two-Part Invention No. 13(?)

Q. *In the [illegible] school music contest this year the [illegible] is played by each contestant [illegible] of Bach's Two-part Inventions.* [illegible]—H. G. R., Rockmart, Georgia.

A. Whence came your metronome then? Bach put it there for the simple reason that he died in 1750, whereas the metronome was not invented by Maelzel until 1815. Probably the editor of your copy set the pace. The only indication [illegible] given by the composer [illegible] Andante [illegible] "with motion." In this case it signifies "rather quickly." I would [illegible] a quarter-note [illegible] perhaps, if played with perfect clarity.

Vocal Advice Wanted

Q. *I am [illegible] vocal study and my voice is [illegible] soprano. My chest and head tones are [illegible] but my middle tones are [illegible]. They are either too soft or there is [illegible] break in the tone of short. [illegible] Could you give me some helpful exercises for [illegible]? My worst trouble is between [illegible] (third space). [illegible] all right to sing after eating [illegible] and a half after my meals? [illegible]*

A. It is [illegible] possible to diagnose your defect without hearing you. From your description it seems to me that you are forcing your voice. Under the circumstances the only remedy I can suggest is to begin on E (fourth space) and sing downward and [illegible], the [illegible] E, D, C, B, [illegible] in singing them all with the same quality. Avoid throat pressure of every kind. Keep your tongue forward, with tip lightly touching the lower front teeth. Breathe [illegible] and without any effort whatever. Sing mezzo voce, mezzo forte, slowly [illegible]. Keep the same quality from C to E. Repeat this six times, taking breath at the end of each five-note series. Then do the same descending from F flat down to A flat [illegible]. Then sing from D down to G, all in the same manner. [illegible] Where there is any trouble of this nature never practice ascending, but always descending. Do not begin your practice until one hour and a half after food.

Various Forms of Clef Signatures: F, C and G

Q. *Will you kindly give me a table of the different forms of the clef-signatures since their first employment?*—E. B., Albany, [illegible].

A. The table is given herewith.

A Singer's Catarrh

Q. *I remember seeing [illegible] an article by you in The Etude some years ago relating to the treatment of a frequent recurrence of a catarrhal condition of the throat and nose. Unfortunately I have forgotten the number and date of the copy which contained the article. Would you kindly supply me with [illegible] particulars? As a teacher of singing I wish to let my pupils profit by the [illegible].*—"Singer," Bronx, New York.

A. The article referred to appeared in The Etude for August 1922 on page [illegible].

What to Play Now?

Q. *My age is nearly fourteen and I have been studying piano about six years. My most difficult pieces are Chopin's Nocturne [illegible], Op. [illegible] [illegible] I can read fairly well. I am without a teacher at the present time as I want some advice as to my next pieces. What should I play now? Your advice as to how I should proceed would be valued very highly.*—[illegible], Somerville, Massachusetts.

A. The [illegible] of your play [illegible] perfect idea of your playing [illegible] interpretation. [illegible] Do you know how to analyze the [illegible] composition? [illegible] the composer wishes to convey [illegible] playing? [illegible] Beethoven Sonatas [illegible] Opus 106 and 109 are among the most difficult to interpret satisfactorily [illegible]. Therefore I recommend you to study the "Two-Part Inventions" and the "Three-Part Inventions" of the great Johann Sebastian Bach. Study them profoundly, learning to play them from memory. Then take up the Forty-Eight Preludes and Fugues [illegible] from memory. When you have accomplished this you will be able to take up the great classics [illegible]. [illegible] harmony [illegible] fugue form [illegible] slowly—and you will [illegible].

Sundry Questions

Q. *Will you please answer the following: 1. What is a mixed cadence? 2. What [illegible] is usually employed [illegible]? 3. What is the fingering for double-[illegible]? 4. What principle [illegible] the use of pedals?*—M. E., Birmingham, Alabama.

A. 1. A [illegible] the dominant [illegible]. 2. [illegible] for the Pianoforte, by Isidor Philipp, [illegible]. 3. See the same work, page 61, No. 4. 4. The chief principle to be observed is that the loud pedal may not be continued over changing chords, thereby causing discords and confusion of sounds. The proper name for the so-called "loud" pedal is the damper pedal.

A Little Theory

Q. *What is the chord of the dominant ninth? What distinguishes the modern scale from the classical?*—M. M., Montgomery, Alabama.

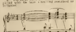
A. The chord of the ninth from the dominant, that is to say, the chord of the minor (or dominant) seventh plus a major third; in other words, it is the dominant of a key with the four superimposed thirds.

Strictly classical music is all that which was composed up to the time of Liszt and Wagner, and is today accepted with regard to established form and melodic and harmonic progressions. Modern music has broken away from these melodic forms [illegible] and allowed harmonic progressions which had been [illegible] by the classical composers. The [illegible] have [illegible] the whole-tone scale, the [illegible] mode [illegible] harmony of every kind.

"The Fountain" from "Roman Sketches," by Griffes

Q. *Please explain the rendition of the [illegible] measure of the second movement in Griffes's Nightfall from "Roman Sketches." Are the small notes (tied) grace notes, acciaccaturas or appoggiaturas? Are they played with the bass notes or slightly before?*—J. S., Hempstead, Long Island.

A. The small notes are acciaccaturas to be played with the bass [illegible] and sustained as indicated.



Or if the stretch is too difficult they may be played the smallest fraction of time before the chords and their bass and then be sustained.

Master Discs

(Continued from page 626)

ite kind on records. Perhaps the recurrence of its thematic treatment has had much to do with its popularity for like its greater sister the famous Symphony in D Minor, it is "cyclical" in its use of melodic ideas. That is, the chief themes show a common origin.

Alfred Dubois, the eminent Belgian violinist, distinguishes himself greatly in his interpretations of Franck's sonata in Columbia album 158. His playing is fervent, sensitive and tonally significant. It is a pity that Marcel Maas the pianist, does not equal Dubois' artistry for this would have established this set very highly. Unfortunately the latter seems constrained at times as though he were functioning merely as the accompanist rather than as a contributing artist.

It was Schumann who said of Schubert's music, it is an artful concealment of art. The artist vanishes altogether and the loving simple, human friend remains. And again: He has strains for the most subtle thoughts and feelings, and innumerable as are shades of human thought and action, so various is his music." The truth of this we realize as we listen to those two sterling artists Kreisler and Rachmaninoff in Victor album M107 interpreting his Sonata for Violin and Piano opus 162.

In the gentlest, most persuasive of musical language, this sonata unfolds its tale to our ears and the violin and piano under the guidance of two genuinely great artists talk and interlude like human beings. It is a rare experience this recording—an experience which neither time nor the silent corrosion of mere thoughts will ever efface. There may be no great depth of meditation in this sonata—Schubert wrote it in his twenty-eighth year—yet there is a gracious spontaneity, a musical speech quite individual—which came from one of the most simple, loving and human friends" of all mankind who ever created music.

The religious exaltation and terror suggested by Franck in his tone-poem, "The Accursed Huntsman," seem only mildly stimulating today and hardly convincing. Nevertheless the performance of this work given by the Orchestre des Concerts Lamoureux of Paris under the direction of Albert Wolff Brunswick discs 90167 90168, is a vivid one. Wolff takes such music and by careful adherence to rhythmic railings makes it both interesting and vital. Its program becomes secondary under his direction. The story with which "The Accursed Huntsman" concerns itself is that of a Count who defies the Sabbath by giving a fool, for which he is cursed to ride forever pursued by a pack of demons.

D'Indy Opera

ON THE last side of the same recording Wolff gives us the *Prelude* to Vincent d'Indy's opera "Fervaal." Since d'Indy as teacher and composer, is supposed to have carried on the traditions of Franck, the coupling of the *Prelude* with the tone-poem would seem to be a well-chosen one. Fervaal, considered one of d'Indy's foremost works, was completed in 1897. One French critic called it "the noblest and most elevated erection that has come into existence since Parsifal."

Florent Schmitt, one of the foremost and most individualistic composers of present-day France has been neglected on records until recently when two recordings of his masterpiece, "The Tragedy of Salome," were issued almost simultaneously. The work which he entitled upon Oscar Wilde's drama, but on a Poem by Robert d'Humières is a tone-poem marking drama in music. Originally composed for chamber orchestra as a ballet it was later rearranged by the composer for a full symphony orchestra. Since then it has been heard as a tone-poem of the highest musical world. It has been said to stand second only to Ravel's "Daphnis and Chloë" as a vitalized product of individual inventive.

Piero Coppola conducting an unnamed symphony renders the work for Victor. His reading is at once poignant and vital, yet his grasp of the essential vitality of the work is its unfolding because in stressing it, he hastens his tempi which makes for diffusion. Schmitt conducting the famous Orchestre des Concerts Straram in Columbia album 152 gives us the brooding poetry besides the vitality and the drama. His performance may take an extra disc but, by so doing, it gains in interest and thereby becomes the logical set to claim our interest.

We recommend Friedl's vital readings of *Les Preludes* and *Mazeppa* of Liszt in Brunswick album 32, and Jonny Aubert's well planned interpretation of Schumann's "Kinderscenen" on Brunswick discs 90169-90179.

A Practical and Profitable Piano Recital

(Continued from page 623)

with the type of piece? For instance, who the fairy dance played lightly and gracefully?

The teacher who takes the attitude that pupils recitals are a necessary evil is not likely to make a success of one. She should understand that recitals are as much a part of her work as is the giving of proper technical exercises or pieces to her pupils. Therefore, to be a really successful teacher she should make it a point to present the finest possible kind of recital.

If the pieces have been selected to fit the personality of each pupil, if the utmost care has been given to the preparation of each piece and if the program has been constructed so as to possess both unity and variety, there is nothing for the teacher to worry about. Her recital will undoubtedly be a success and so help to bring to her the prestige which she properly deserves.

SELF TEST QUESTIONS ON MISS KERR'S ARTICLE

1 *What three purposes may the pupil recital accomplish?*
2 *What memory device may be employed as a safe-guard against the pupil's forgetting his piece?*
3 *List five rules of stage etiquette.*
4 *In what way is a preliminary recital among the pupils themselves of benefit?*

"I am now very busy in trying to free English musical people from that sort of inferiority complex which seems to possess them, the feeling that seems to be born in many of them that because they are English they are cursed from before the foundation of the world and will never be able to accomplish anything in music"—Mrs. Philip Sidgwick

Schumann's Immortal Words

By Joseph Rufell

OF WHOM was Schumann thinking when he said to a pupil, "Always play as though a master heard you?"

No doubt it was chiefly of those young musicians who need encouragement to struggle up the arduous path that requires so much painstaking labor.

Schumann knew that once the words were clearly understood, the student would be more wide-awake, careful and exact. He visioned the good habits that would be formed thus making success more sure.

Once the young musician, whether beginner or a few steps above him, realizes the true significance of the great master's words music will become more easy to practice, to play, to express and advancement will be much more rapid.

When the practice hour comes the pupil should play each note each measure and phrase as though a master sat nearby listening. The student should sit up alert and concentrate on the music score so that nothing will interfere with the doing of his best.

—Always play as though a master heard you! will do away with:

1 Carelessness,
2 Repeating the same false notes
3 Playing in uncertain rhythm.

Correct interpretation of the immortal words will teach us to

1 Play with care
2 Be exact always
3 Make every moment count,
4 Concentrate,
5. Acquire poise and balance
6. Have rhythm,
7 Make the teacher's task easier
8. Repay musical advantages.

This then brings us to the point where we see that the student must be able, in reality to be his own master since during rehearsal periods there is no one to tell him of mistakes made.

On the Interpretation of Bach

By Paul Creston

THE NAME of Johann Sebastian Bach especially among organists is always mentioned in the most solemn manner as if he were a sacrilegious deity. Yet a little study of the composer's life would soon show that he was a most human being and that despite his prodigious labors, he found time for humor, jollity and even mischievousness. There are emotions are incorporated quite often in his fugues, and the failure of the average organist to realize and express them accounts for the impression with lay people that Bach's music is dull.

Bach had a sense of humor. And it was not always a purely Teutonic humor. Judging from a little piece of his which is almost unknown with the popular "St. Patrick's Day," one should think his humor was at times genuinely Irish. Moreover, Miss Julia Schelling has hinted to us "Fugue" article that Bach was the "inventor of the theatrical revue," mentioning three of his "revues." He could not, then, have been such a morose individual.

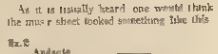
Concerning his fugues the word dull means dull and most of Bach's fugues are certainly intended to fly. But as they are generally heard at organ recitals they sound more like a tramp through swamps.

Let us take as an example the fugue from the *Prelude and Fugue in C minor*

FUGA

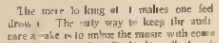
As it is usually heard one would think the music sheet looked something like this

Ex. 2
Andante



The more so long as it makes one feel drowsy. The only way to keep the audience awake is to imbue the music with some of the humor which Bach often displayed. Petro Yon plays it thus

Ex. 3
FUGA
(Allegro)



Played in the last tempo the fugue sparkles and remains alive up to the very last note.

Ease in Piano Playing

(Continued from page 632)

sure the moment we hear the sound. The key is held down by the light weight of the arm, not by the continuous pressure of the fingers.

The following are a few further hints on technique:

In quitting under the thumb do not let the hand roll over towards the little finger but, instead, let the hand and of course, the forearm roll towards the thumb.

Practice scales staccato *pp* (slow key depression) allowing the key to rebound at the moment the hammer hits the string. This is difficult to do. Do not think of lifting the fingers. Simply allow the keys to rise, keeping the finger on the key. Any difficult finger passages can be practiced silently on the key surface, but they must always be in correct rhythm.

Always where groups of notes occur play or lead to the first note of the third group.

Above all things, listen. Do not merely hear.

SELF TEST QUESTIONS ON MR. WHITESIDE'S ARTICLE

1 *What is the value of the "dropping" exercise?*
2. *What thing movements occur when playing the first four notes of the C major scale?*
3 *Why is it fallacious to say that the weight of the arm should depress the keys?*
4 *What is the result of contracting the little finger?*
5. *What is the movement of the hand when putting the thumb under?*

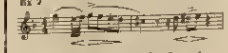
Expression Through Accent

(*Continued from page 619*)

will not the unusual value and effective use of the agogic accent as a phrasal factor as well as our of expression.

In playing the agogic accent upon normally accented notes its attractiveness is greatly increased and enhanced. At the 12th measure we reach the seventh portion of the *Fantasia*, the *Adagio* movement, which abounds in opportunities to use the agogic accent. Measures 12 and 13 in the treble stand thus

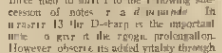
Ex 7



The character note of the first phrase (and again the third of C). Give this note extra attention. Linger on it until the agogic accent is long enough time release about our hall. Then, again allowing its force then to unfold to the following succession of notes, as a *diminuendo*. In measure 13 the D-sharp is the important note, so give it the agogic prolongation. However observe its added vitality through the extra, semi-tone discord. The very note irrespective of the agogic accent seems to hang in the air with indecision before disappearing into its resolute note, E. For several measures we find surprised and easily recognizable points for the agogic accent.

Beginning at measure 23 we find numerous chances for the employment of the agogic accent, as exemplified by the *sforzato* sign in the following.

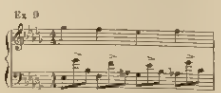
Ex 8



Beside the three notes marked for the agogic accent the highest note D marked * deserves a greater amount of attention as it involves the climax of the phrase (ending on the note) together with the irresistible crescendo of the agitato nature of the phrase ceasing at the point. In addition to the agogic thing give it a *forte-tenuto* touch.

In Chopin's *Fantasie Impromptu Op. 66*, the melody notes marked with the *sforzato* sign in measures 13 to 21 will possess an appealing power if in addition to the *sf* accentuation a slight agogic prolongation is placed upon each note thus marked. In the *Largo* movement of the same work, at measure 48 a charming and an unusual syncopated effect is produced by employing an agogic accent upon the central note of each triplet group in the bass in subdued imitation of the melody in the treble, thus

Ex 9

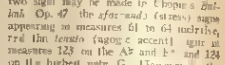


In measure 45 where the left hand notes (consisting in the octave with the right hand notes) are marked with the *sforzato* sign deliver them with the agogic accent only and not with stressed force which will allow the melody to remain prominent in the treble as a single line of melody yet furnish a desirable effect in the bass part.

In reference to this same excerpt Professor Buehner in describing a suitable touch for the treble recommends "that the first note of each of the triplets in the bass be sustained in sympathy with the pre-stave tone melody which suggestively requires a *legato* rendering." In truth the *sforzato* or *forte-piano* (*fp*) sign as claimed by some musicians to indicate the agogic accent. However it seems more appropriate to use the *tenuto* (—) sign for the agogic hold and the *sforzato* sign for an emphatic stress. The two signs are so used by Chopin.

Comparison of the employment of the two signs may be made in Chopin's *Ballade Op. 47* the *sforzando* (stress) signs appearing in measures 61 to 64 indicate, and the *tenuto* (agogic accent) signs in measures 123 on the A♭ and E♭ and 124 on the highest note G. However in the final analysis, the true sign [illegible] be the pause or hold sign. For the slight lingering on the note thus recently [illegible] is really an instrumental pause and should in no degree disturb the notes and value of the following note or notes [illegible] a power within itself and possessing a musical evaluation unless the entire musical flow displays as equally infinite and holding-back. For instance

Ex 10



The prolongation of the feature of the pause is governed solely by the musical feeling. This feeling is frequently imparted when our arts as an accompanist, first actively the accompanist knows when the soloist will cease playing a final tone. It is this same intuitiveness which tells a soloist when to apply the agogic accent.

SELF TEST QUESTIONS ON THE MARKS ARTICLE

1. *Define agogic accent.*
2. *Why is dynamic stress not often out of place in smooth flowing melodies?*
3. *What relation holds between the agogic accent and rubato phrase playing?*
4. *What effect is produced by placing the agogic accent on normally unaccented notes?*
5. *Why does the "hold" sign often best express the agogic accent?*

Notes and Rests that Go Together

By ANNETTE M. LINGELBACH

To impress more deeply on the child's mind how certain notes are struck together although played by the different hands, write down a group of exercises in which appear notes and rests of different values none of which is placed below or above a note or rest of like value. The child plays each hand of each measure alone on his writing table then re-copies it, placing each note and each rest in one hand, so that with the corresponding note and rest in the other hand.

"The lone flair seem to have jumbled things up. They will not stay a day longer than their majesties the public want them. And the same is my answer to jazz music and modern dances. Everything that is a success is so because there is a spark of genius hidden behind it."—FRANZ LEHAR.

A Critical Digest of Music

(*Continued from page 620*)

red for expression by their frequent employment and romantic use. In composition they fail in skill, concentration, strength of thought, free mastery of playing—a possible exception, perhaps, the woman the most meritorious and most fail and most art that nature can produce who has been made with these character sketches and who has not succeeded. The tenderest thoughts are made from her but I know I am worth reading music in the form of a love duet or a cradle song. I will not live to see a woman as the next Bach or Beethoven and therefore will not rob anyone of that hope who differs from me.

I myself was the founder of a school of music the Rasi an Imperial School at St. Petersburg. Our great masters did not come from schools. In order for schools to be of the highest value they should be managed by the government and not by private individuals. The children who start in their art become prodigies arrive at maturity as fellows girls at fourteen to sixteen and boys at sixteen to thirteen years of age. After they are finished and are ready for graduation they are given two months in which to prepare a number of compositions from Scarlatti to Liszt, without the help of their teachers.

Cultivating the Character of the Instrument

THE INSTRUMENTS of all times had their characteristic tones of their own, and the composers wrote their compositions for those instruments. For example if I were to play [illegible] a piece by Mozart or Haydn marked [illegible] I would use the left pedal—and the music with Handel and Bach Hummel I would play with short right pedal and little of it. Weber and Mendelssohn, but hardly and Beethoven, Schubert, Schumann and Chopin, with all the resources at my disposal. To me it seems as though they thought in terms of the organ, with the exception of his dances and preludes and I am inclined to think that his piano had different registers from our modern ones. Perhaps that is another paradox [illegible].

Regarding editions of the classics I have myself tried to change the publishers policies and perhaps revised editions. I have asked them to print the original editions of the masters but with apparently no cooperation. Philipp Emanuel Bach wrote a book on his father's works, but that has been disregarded and today the situation stands that modern pianists have the same general ideas about a work.

Biased Editing

I WILL show an example of what I call altering. The Czerny edition of "The Well Tempered Clavichord" by Bach contains many errors which came through the desire of Czerny and possibly his predecessors to edit this famous work. The *Fugue in C Minor* played in a sort of staccato style is of very doubtful correct version for this short and has 37 in organ registration and its nature is not staccato. The Hummel edition following *Fugue in C sharp Minor* with its staccato-like effect is wrong also for the entire fugue is lyrical in nature and should be played legato.

The signs for two notes legato and two staccato to the *Fugue in G Minor* first part, give the staccato character while it is in fact of a melancholy complaining and singing nature. The *Prelude in F Minor* becomes tedious if played as slowly as designated, for in the fifth measure a fugue commences, which sounds monotonous if played slowly. The *Prelude in C* represents to me a series of broken arpeggios played in quick tempo. With some pianists it becomes a dreamy fantasy piece especially since Gounod has taken it for his *Ave Maria*.

I am not in great sympathy with the programs of the symphonic concerts. There are too mixed. I should prefer to hear an entire concert consisting of works by the same composer (overture, aria, concert song, solo symphony). If this is too monotonous, then I should like to hear a concert from the two epochs, the first from Palestrina to and including Chopin, the second from Berlioz to the present time. I count such composers as Rafi Gade, Brahms, Busch and Goldmark in the first epoch.

Regarding the acoustics of the orchestra—I have seated the orchestra differently placing first and second violins on both sides of the director and interspersing the instruments more. I was told I had a better sound, but it was difficult to conduct in that way.

Is there a definite style of music for church? That I will not say. It depends on our religion. If we take the "Mass of Pope Marcelli" from Palestrina, the "Mass in B Minor of Bach and the Missa Solemnis of Beethoven, which one is written in the proper church style? The first is *a capella* the last two are with orchestra accompaniment. All I can say is that the music should fit the religion. I prefer to hear the organ with the voices proceeding in a similar manner instead of in polyphonic style. Hymns is different in Palermo and in Inner. A Palermo woman praying for the success of her child—that is thinkable only in 6/8 rhythm and *alla turca* tempo. A Lorenzo member of Lourdes—that is portrayable only in *adagio* 4/4 rhythm or 3/2 time (more paradoxes!).

The March of History

MUSIC is the echo and the reflection of the times. Let us start with our year 1800. Our century begins musically either with 1789 with the French Revolution or with Beethoven (1815) the departure of Napoleon. We have the reaction musically, the scholastic stiffness period of Hummel, Moscheles—the flowering period of modern philosophy. The third period of Beethoven. Then we have the revolutions of 1830 the sudden fall of Legitimists, and the awakening of the soul of Philipp 1840 Brahms. Then the "Æolian Harp" of the Polish Uprising of 1831 (Chopin) the victory over the pseudo-classical (Schumann) the flower time of knowledge and art (Mendelssohn). Napoleon becomes Emperor. Liszt becomes composer. Wagner with his music drama presages a great war in the near future and National music. One cannot deny a certain affinity.

The Great Ones to Come

I FEEL that I will not live long enough to see the coming Birth of Beethoven, and that makes me sad. My only consolation is to hear an organ prelude or a fugue from Bach, a sonata or a string quartet or a symphony from Beethoven, a song or impromptu or a musical moment from Schubert, a prelude or a nocturne from Chopin, or even a mazurka or a national opera from Glinka. As I reflect I wonder if the musical dawn has not just broken. (The End)

SCHOOL MUSIC DEPARTMENT

(Continued from page 630)

all the students although three of the state institutions accept some music in the music or fine arts departments. Only two state institutions offer graduate degrees in music. One offers a masters degree, the other a masters and doctors degree. About one third of the state institutions offer teaching courses in music supervision; about one-half have summer courses.

Supplementary Questionnaires

AGAIN there was a follow up made by the Research Council. Additional questionnaires were sent to the colleges and universities (over a hundred) which were either accepting music for college entrance or offering music courses for credit. It was hoped that in this way the reasons back of the rejection of music as a part of college education might be obtained. Replies were received from sixty colleges. Eight did not all answered in full.

As stated before these institutions are decidedly in the minority and are in the eastern part of the country where it has not been done in frequently enough and sufficient answer to anything apart from strictly classical academic tradition.

In these follow up questionnaires there were eight questions asked. The first was whether or not the institution believed that music did not produce edificational results comparable with those obtained in the subject for which credit is given. The answers of all but two were "No," showing that even some institutions which do not grant music entrance credit realize the educational worth of the subject.

The second question was whether or not the colleges or universities felt that music in high and preparatory schools was not at present being taught authoritatively well? There were forty-two answers of "Yes" and five answers of "No." The answer is surely one to make one high school pause for consideration. It indicates one of two conditions either the college authorities are answering have opportunities of inspecting the work on the high schools in their vicinity and of finding it wanting or else the college authorities have little opportunity for evaluating high school work and are unfamiliar with the grade of work being done in these schools.

Colleges Unaware

IT SEEMS more likely that the latter is the condition responsible for the feeling of the colleges quoted above. The studies taken in high school music in the last ten years have been enormous and can be appreciated only by careful study of the methods used and the progress made. It cannot be doubted that the opinions of colleges institutions would be changed if they had the opportunity of seeing the work of the present-day high school music teacher and student. It would appear that here has a great responsibility on those in charge of forming organizing and teaching music courses in preparatory schools. It is the duty and privilege of these persons to prove to college authorities that the scientific laws of all education underly the work done in the high school.

To question there which asked whether or not the college felt that the difficulty of evaluating music prevented the institution from attempting it, there were as many affirmative as negative answers, thus making the question of little import.

To question four asking if the college felt that there was insufficient interest on the part of prospective students to warrant accepting music for entrance credit, there was a definitely affirmative answer. That it considers music as not comparable with its particular field is evidently the greatest reason for an institution's not granting entrance credit in music. Some colleges stated a willingness to accept music if definite evaluation was possible.

The fifth question asked if the institution permitted to have all students enter on the same basis and to take the music courses in college. Here again the answers were about evenly divided.

The sixth question asking whether the institution acted independently or in connection with other matters brought more indications of independence than otherwise, but qualifying statements showed that the institution concerned tried to keep their procedures in line with the institutions of like or greater caliber. It seems as if there might be found a opportunity for influencing the opinions of educators.

Questions seven and eight asked whether or not any change had been made and in the attitude toward music within the college, was a probability of and if so. The answer of nearly sixty six [illegible] No.

What conclusions may be [illegible] those interested in the teaching of music whether theoretical or applied in [illegible] institutions and associations? [illegible] the results of these [illegible] are not encouraging. In [illegible] percentage of colleges accepting [illegible] entrance credit has increased [illegible] sixty six and three-tenth per [illegible] sixty six per cent. During this time [illegible] college tuition has increased [illegible] from fifty four and three-[illegible] cent to eighty and six-tenths per [illegible]. There is every indication that the [illegible] time. Interest in music [illegible] not only in schools and colleges, but in the home in business and in [illegible].

There seems little reason why a student to hesitate to accept the opportunities for music simply stated by the change of high school of to-day. If his ambition is toward college most of the important institutions will not only accept his credits and music work for entrance requirements but will offer him the opportunity of continuing his study while in those institutions. We can well ask now that to-day the answer to each of the questions with which the article began is Yes.

This is my most interesting [illegible] advance, need of music—the grade teachers in small towns the large consolidated schools in the big cities the teachers and supervisors of music in the public schools—are delighted at the expression of appreciation given by educators whose great interests are in other fields. Since this is an impersonal expression it is apt to be informed and accepted as more authoritative than that of the single teacher. Dr. Will Grant Chambers when chairman of the school of education Pennsylvania State College and during an address. Whether tested by values which are predominantly intrinsic or practical or preparatory or cultural, music is entitled to a large place in the curriculum of both the colleges and the preparatory school. No other art has so completely possessed the field of human interest during the past quarter century as has music."

VIOLIN QUESTIONS ANSWERED

(Continued from page 666)

[illegible]

Divid

[illegible]

Nervous Strain

[illegible]

Violin Values

[illegible]

Teaching for Tone

[illegible]

Cello Inquiries

[illegible]

Cousins for Self-Help

[illegible]

MUSICAL BOOKS REVIEWED

The Mechanics of Singing
By [illegible]

[illegible]

Authentic Voice Production
By W. Warren Shaw

[illegible]

Making an Orchestra
By Dorothy R. Cammon

[illegible]

A History of Music
By Charles Wilfred Pugsley

[illegible]

The Organ of the Ancients
By Henry George Fischer

[illegible]

The Publisher's Monthly Letter

MUSIC STUDY EXALTS LIFE — MUSIC STUDY EXALTS LIFE

A Bulletin of Interest for All Music Lovers

Presser's September Bargains

A real bargain is often but been said, is where both parties are satisfied. Every year thousands through our September Bargains receive unusual values for the money. Teachers and other music workers everywhere at a minimum of cost secure useful and helpful new works and make worth-while additions to their musical libraries through these September Bargains.

Our satisfaction with these bargains is in the gaining of a wide introduction for our new book publications of the past year. With leading musical folk acquainted with the merits of these books, others, in months and years to come, noting the satisfaction they gave to those who possess and use them, are reticent in what copies for their use.

Thus our sacrifice of profits in the introduction of these new works is virtually an advertising investment.

In this issue of advertising pages "Presser's September Bargains" and "Annual of Publication Offers" are fully described. Be sure to decide upon the items you want before the money-saving prices are withdrawn with September's passing.

A Mistaken Idea Corrected

Here is what came to us in a recent letter: "I cannot tell you how delighted I am with your service. At first I hesitated in with to use because I felt your organization would not be able to bother with my little orders for music, but now I am glad that I sent you my first inquiry. Your numerous methods of dealing real your prompt filling of my orders, on notice what it is I request, give the impression that you take great pleasure in helping those of us who would not know what to do without you because we have nothing like a good stock of music near us."

We are gratified that this customer gave us the chance to correct her original belief that her needs were too small for us to appreciate her patronage. Our entire organization and one policies of prompt, accurate services, generous professional discounts and liberal examination privileges have been developed to be helpful to every earnest music worker. Just count Presser as a trusted friend and write to us any time you are seeking music or musical information. Teachers particularly can from who are teaching but few pupils, should write for our catalogs and details of our direct-mail service.

Musical Plays, Musical Readings and Entertainment Material

Church organizations, schools and club and community groups seeking material for inspirational presentations will find Presser's ready to help with suggestions and examination privileges. Whether it be a musical bright, yet easy Juvenile Operetta, a Musical Play for Junior or Senior High School groups, or a Musical Comedy to be given on a nearby professional stage, we are able to send from our stock of such publications of all publishers a suitable selection for examination. Even if you are not ready now to make a choice for a possible future production or entertainment program send for our free descriptive folders on Musical Plays, Juvenile Operettas, Musical Recitations or any other class of music publications in which you may be interested.

Making Jobless Hours Work

One evening recently we were wed in our home mail for letters.

Four were from musical people badly hit by the late and enlivened depression and seeking jobs.

The fifth letter came from a musician,—a really distinguished pianist teacher who had learned her lesson and was capitalizing upon her experience by turning her waste product of "Jobless Hours" into art profits.

This is what the letter,—

"Well I got to —— and was delighted to see the class that was waiting me. I had worked my head off to let them know what I had to give them and it paid. I suppose the business man would call it 'selling' my self. A year ago before the depression hit me I would have scorned the thought. Now I realize what a fool I was. When I got through the class had been such a great success that the folks in charge practically doubled my fee. Encouraged by this I went on to —— where I had a similar success and made plans to return next year. At both places I boomed This Etude and this resulted in numerous subscriptions and I can tell you that I am proud to accept my premium as they come, because I know that I have done a real service for music, for my pupils and for my own business in getting as many Etude subscriptions around as possible."

Many teachers have solved their "unemployed hours" situation by putting in the time getting subscriptions for The Etude. Every Etude subscription is a business asset for the teacher. More than this The Etude makes it worth the teacher while to build their assets. We'll gladly tell you how if you will write a note to Mr. Paul Lecrambacher who for ten years has been subscription manager for The Etude. He has helped hundreds of real Etude enthusiasts add to their bank reserves.

Keeping Out of a Teaching Rut

"A rut is just a grave without any ends to it." The "ruts" we find about us are easy to avoid. An unmovable driver who let ends river ville become monotonous to him and was lulled to a dangerous condition came to a sad end. He failed to keep the less interesting by observing all the countless wonders of Nature, the individuality of homes the engineering skill apparent in the creation of fine roads, bridges, etc. etcetera.

There have been piano teachers who led such monotonous professional lives that their careers got into ruts that dragged them away from success.

Successful teachers find genuine professional pleasure in keeping on the alert for new things to supplement their main course of instruction. They delight in gaining acquaintance with new compositions that may be of value later in meeting some special technical needs of certain pupils. This is just one of the things that keeps the progressive teacher out of a "rut" but it is worth while especially when it can be done without any outlay of cash to procure new music for examination. If you want to see some new piano music each month just write to The Music Pleasers Co. and ask to have some music put on the list for Piano New Music Packages. These packages will be sent each month during the teaching season, the cost being charged "On Sale" and payment being required only for music kept, all unused music being returned for full credit.

Vocal Violin, Organ, Choir and Chorus music may be had on the same plan. Details on request.

Look Out for Fraud Magazine Agents

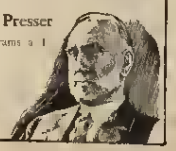
With the fall months legitimate magazine solicitors will be active. They invariably carry the necessary credentials, authorizing them to take subscriptions for The Etude Music Magazine. This Firm wishes to caution all music lovers to pay no money to strangers unless they are convinced that the solicitors credentials are beyond question. Read any contract or receipt offered you before paying money. Many fine men and women earn their livelihood through magazine work, but there are too many crooks who take advantage of a gullible public, collecting what they can on a subscription and pocketing the money. We cannot be responsible for the work of dishonest men and women.

Success Aphorisms of Theodore Presser

The late Mr. Presser had a decided gift for aphorisms. A few were inspired during each month of our issue.

INDUSTRY

"Nothing is accomplished without giant energy."



It Is International!

What?—Vox Populi! The fate of Kings, countries and dynasties eventually bows to the dictum of the majority.

Active music workers everywhere have the say as to the success of each music publication and stock of what they find acceptable and buy regularly must be replenished by reprintings. It is well for all to know what the majority pick and that is why we show here each month the largest of new editions represented on our Publishers' Printing Order. Here are those from last month's orders.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Copies Printed
24696	Pirates Bold—Mathews	10,000
1-847	Dainty Waltz—Kohlmann	15,000
93386	Gathering of the Fairies—Dingley-Mathews	1,000
10487	Fairies at Play—Dunhill	1,000
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96960	Tender Thoughts—Ashmore	1,000
22912	By the Waters of Minnetonka—Thurmond	1,000

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ORGAN COLLECTION

Recitals Organum—Edited by Dr. William C. Carl		2.00

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28004	Mighty Lord, Bless Israel (Sacred)—Vogel	.10
20361	Praise the Lord (Sacred)—Bach	.10

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7474	Men of the Trail—Ryder	.15

OCTAVO—MIXED VOICES

35172	Beautiful Song Land—Bryant	.15
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Seven Boyhood Scenes for Piano
By Mathilde Bilbro
(PRICE 75 CENTS)

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WHAT a wonderful thing it is for a little lad to have a piano teacher who makes lessons a joy with such material as these grade one and one-and-a-half pieces. Their novel and charming descriptive titles and illustrations go hand and glove intensely interested.

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THEY certainly are making it lots of fun for youngsters to learn how to play up and down these days! Here is a book that will please teachers everywhere, especially those teaching beginners in groups, the just as continue active as they do in supplement any juvenile instructor right from the start and the young folks think they are doing "big things" even though they are learning notation, fingering, tone and rhythm in playing their piano duets tries and concerts.

In Pianoland

A Set of Little Pieces for Juveniles
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TWO dozen and two piano miniatures that help students in grades two and three to do better scale arpeggio crossed-hand playing chord structure other work and above all to get comfortable in—in fact all right keys. For instance on page 18 a "Hop Scotch" in D major, E minor and then right opposite a Spanish Dance in preparation in C harp minor and so the elusive keys alternate.

Making Progress in the Piano Class

Piano Class Book No. 2
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THE very successful forerunner of this book "A First Efforts in the Piano Class" appeared in the September Bargains last year. Make no Progress issued only Intermediate Edition (1920 edition) has highly pleased many teachers and class pupils. This second book provides very attractive material for the development of playing ability, including a lot of nice little pieces with chords and even a trio.

Proficiency in the Piano Class

Piano Class Book No. 3
(PRICE 75 CENTS)

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SHORT studies and miniature pieces which include dainty dance rhythms, flowing waltzes, vivacious bits, romantic serenades, grand marches, characteristic music, very easy adaptations of classic melodies, little duets, a trio and also one little number for eight hands at one piano here is just that an excellent to carry up to a point of creditable proficiency these who were but beginners a year or so before.

Piano Pathways

A Series of Carefully Outlined Lessons for the Teaching of Piano in Classes
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JUST as though at outstanding teachers told you her procedures and gave you all the special study material which she uses in the class piano beginners by the "black key approach" well is to interest and first grade work. If you teach classes or plan to teach these be sure to see this book.

The Boy's Open Door to Music

By Blanche Dingley Mathews
(PRICE 75 CENTS)

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ACTION. This is what the real boy wants and in taking piano lessons he is likely to be rebellious to a disastrous degree if he is not allowed to "get going" without a lot of preliminary work. The first instruction book refers to this with easy pieces to play from the start and stimulating his interest by encouraging him to do the natural desire to play by ear.

Grimm's Note-Spelling Book

By Carl W. Grimm
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LONG a favorite with many teachers, this John Church Co. "best seller" has been added to the Presser Co. catalog. Our teachers friends get the important at two-to-one service mind with it. With its spelling of notes, its words and words into notes it actually gives the children a text book by which all Treble and Bass notes, on, above and below the staff are soon learned.

Essentials of Scale Playing

By Mabel Madison Watson
(PRICE $1.25)

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ANOTHER work on Scales! Yes! A different one. A remarkable insight into the latest and best modern treatment of fast work in trade playing is given in this work showing how to form and finger the twelve major scales. Makes clear the "blocking" system which so many successful teachers of juveniles use. Quite a few have paid big fees to attend Normals just to get procedure "ideas" such as this work presents.

A Book of Famous Compositions

For Piano Solo
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IF ANYONE claimed to be a good pianist and did not know each of these twenty-seven classics by old and modern masters the status claimed might well be disputed. Every true musician and earnest advanced student is sure to delight in the exceptional compilation of pieces which make this an indispensable volume.

Sousa Album

For the Piano
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THERE seems to be a nation-wide interest in these three-tempo marches by Lieut.-Commander John Philip Sousa. The band version of this has given the gently beloved "Stars and Stripes Forever," "El Capitan," "Peak Flirt" and others which have stood the test of fifth time along with some of Sousa's most recent successes such as "Royal Welsh Fusiliers," "Harmonic Whirl" and others.

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For the Piano
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CLEAR-CUT march rhythms are heard and felt in these melodious tunes which highlight up the choruses, throw heads back and put life and moving in a pulsed melodious. Note the varying arpeggio two-step, the dance in trade in the generous supply of piano music selected especially for indoor marching, drills and other uses.

Teaching the Piano in Classes

(PRICE, 50 CENTS)

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THIS manual has been prepared with the aid of experienced class teachers to meet the demand of so many for information on a challenge to discuss the means of organization, plans of management and instruction procedures to gain success with classes of piano beginners.

Manual of Modulation

By Preston Ware Orem Mus. Doc.
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LEADS like a fruitful reckoning of a general intelligent musical expert's answer to a young friend's query as to what basic principles he could realize so that he might move freely and comfortably from one key to another. Even the well-informed musician will find an interesting read as because of the easier teaching colloquial manner in which all is told.

SEE FOLLOWING PAGES FOR CONTINUATION OF THESE SEPTEMBER BARGAINS

Twelve Tuneful Talking Songs

By Clay Smith

(PRICE, $1.25)

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A GREAT-HEARTED, lovable Clay Smith, maker of thousands of friends, never lived to see this book issued. It is one of the legacies he left for us. [illegible] through a host of experiences. It can be [illegible] happily, a bright [illegible] pathetically, something filled with pathos or so strikingly gives a background to a piece of philosophy as it has been done in these numbers for musical readings or as encore songs.

The Trio Treasury

A Book of Songs for Three-part Singing

(PRICE, $1.00)

OFFER No 18 Final Introductory Cash Price, 60c Postpaid

A COLLECTION which deserves this special introduction to our friends as it remains on the Presser catalog, having been a well established John Church Co. publication. It is a gem [illegible] the best [illegible]. There are 18 part songs for Soprano, Mezzo Soprano and Alto by [illegible] Nevin, Speaks, Hawley, Ware, Hahn and others.

Standard Selections

For Men's Voices

Compiled & Arranged by O. L. Fogle

(PRICE, 75 CENTS)

OFFER No. 19 Final Introductory Cash Price, 40c Postpaid

A COMPACT, well-printed and substantially bound volume of nearly one hundred selections for Men's Quartet or Chorus. All classes of salutary numbers are included: folk songs, patriotic songs, adapted [illegible] immortal [illegible].

Sacred Selections

For Men's Voices

Compiled by O. L. Fogle

(PRICE, 75 CENTS)

OFFER No. 20 Final Introductory Cash Price, 40c Postpaid

OVER [illegible] hundred [illegible] are included [illegible].

The King Cometh

A Christmas Cantata for Two-Part Chorus of Treble Voices

By R. M. Stults

(PRICE, 60 CENTS)

OFFER No 21 Final Introductory Cash Price, 40c Postpaid

BRAND new for last Christmas, this two-part arrangement of Stults' very successful choral cantata was warmly welcomed by many. Choirs short on [illegible] and having to depend on [illegible] may enjoy a fine musical setting at Christmas-tide with this two-part edition of "The King Cometh." It occupies about three-quarters of an hour.

Annual Fall Bargain Offers

The Advantage of the Low Introductory Cash Prices Will Exist Only Up to Oct. 1st, 1931

The Interest of Practically Every Music Worker is Met in the Splendid Assortment of Recent Works in These Offers

THEODORE PRESSER CO., PHILADELPHIA, PA

World's Largest Stock of Music of All Publishers—1712-1714 CHESTNUT ST

Last Words of Christ

Lenten Cantata

By Charles Gilbert Spross

(PRICE, 75 CENTS)

OFFER No 22 Final Introductory Cash Price, 45c Postpaid

HERE a gifted American composer gives sympathetic and very effective settings of texts dwelling on the last utterances of the Master. The whole work presents a notable musical continuity. It is suggested as part of the Lenten service sung by trained bass and baritone soloists and a competent trained quartet or chorus.

Penitence, Pardon and Peace

A Short Lenten Cantata

By J. H. Maunder

(PRICE, 75 CENTS)

OFFER No 23 Final Introductory Cash Price, 50c Postpaid

A RECENT addition to the Presser Edition of Standard Oratorios and Cantatas. Every church [illegible] should have this standard work in its library of music and when ordering it at any time in the future make certain to specify the Presser Edition. It is for soprano (or tenor) and baritone soloists and chorus and is suitable for general use as well as Lenten use. Time, 35 minutes.

The Word Incarnate

Choral Cantata for Christmas

By R. M. Stults

(PRICE, 60 CENTS)

OFFER No 24 Final Introductory Cash Price, 40c Postpaid

THIS cantata gives the average choir an opportunity to present the Christmas story in a manner that will be found interesting and enjoyable to the congregation. It holds [illegible] and choruses [illegible]. Logically divided into a Prologue and two succeeding parts [illegible] special Christmas [illegible].

Immortality

An Easter Cantata

For Two Part Chorus of Treble Voices

By R. M. Stults

(PRICE, 60 CENTS)

OFFER No 25 Final Introductory Cash Price, 40c Postpaid

THIS cantata again demonstrates the composer's unusual gift for creating acceptable and singable material for the average group of church singers and keeping with it a positive dignity and worshipfulness which fully satisfies the congregation and the pastor. This particular writing gives a very telling presentation of the Easter story which may be sung without the aid of adult or male voices. Time, 35 minutes.

There's a Jolly Cruise for Audiences of

Joan of the Nancy Lee

A Comic Opera in Two Acts

Book and Lyrics by Agnes Emilie Peterson

Music by Louis Woodson Curtis

(VOCAL SCORE, PRICE, $2.00)

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A NEW musical play of fine proportions, with a good plot, humorous and dramatic action, interest holding tunes, amusing dialog and lilting, melodious and effective musical numbers. There are 23 named characters, 15 of whom must do solo [illegible] vocal work. The chorus of Pirates and captured Bridesmaids [illegible]. The year 1800 sets up [illegible] opera a picturesque [illegible] the excellence of the music [illegible] anything of the [illegible].

A Day in Venice

Arranged for Violin, Cello and Piano

By Ethelbert Nevin

(PRICE, $1.00)

OFFER No 27 Final Introductory Cash Price, $1.30 Postpaid

IN FANCY free oft we let ourselves be transported to beautiful, inspiring scenes to romantic or never-tasting [illegible] mythical spots crowding to the spell woven by some writer, artist or musician. Many have enjoyed with Nevin his "Day in Venice" through these [illegible] poems. In their [illegible] arrangements for Violin, Cello and Piano their beauties are enhanced and just for the [illegible] should have this publication.

First String Quartet Book

(PRICE COMPLETE, $2.15)

OFFER No 28 Final Introductory Cash Price, $1.25 Postpaid

LET old "Uncle Ned hang up the fiddle and de bow" but all these promising amateurs being developed by the school and community orchestras of today should not do this when not playing with the large ensemble. Just to provide enjoyable easy-to-play material for recital or recreational playing or study concert appearances of a smaller group this fine album has been prepared. Its two Violin parts, Viola part and Cello part make no demands which first year orchestra players should not be able to handle.

Instructor for School Bands

OFFER No. 29 Final Introductory Cash Price 35c EACH PART Postpaid

A PAINSTAKINGLY prepared manual which gives all that is needed for developing groups of young players in Band playing [illegible] organization. Much of this material actually supplies an attractive first repertoire so the young [illegible] get [illegible] to playing [illegible].

It has been quite a period since we first announced this course and [illegible] final introductory offer [illegible] that we must ask those who order now to get the advantage of this [illegible] for the completion of the [illegible] binding of all the parts [illegible] may be ordered separately [illegible] parts are [illegible]

[illegible]

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> [illegible]

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A Merry Carnival	[illegible]
Playful Kittens	[illegible]
In Arms March	[illegible]
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Little Men at Dinner	[illegible]
The Soldiers' Song	Stansbury
Through the Air (Arpeggio Waltz)	[illegible]
A Woodland Frolic (Polka Petite)	Valdemar

CONTINUED ON NEXT PAGE

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A May Day	Rathbun
Two Flowers	Koelling
Moonlight on the Hudson	Wilson

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[illegible] Dance	MacFadyen
[illegible] Op. 24 No. 9	Sibelius
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[illegible] of Antwerp	Owen
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[illegible]	Barrell
[illegible] Southern [illegible]	Talbert
[illegible] Treasure	Dego

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(TOTAL RETAIL VALUE, $1.60)

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My Heart is a Haven	Steinel
If You Would Come to Me	Cashn
[illegible]	Banks

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(TOTAL RETAIL VALUE, $1.65)

OFFER No 38 September Bargain Cash Price, 40c

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Let Not Your Heart Be Troubled	Reed
My Soul is Athirst for God	Roberts

Three Sacred Songs For Alto or Baritone

(TOTAL RETAIL VALUE, $1.50)

OFFER No 39 September Bargain Cash Price, 40c

Still, Still with Thee	Speaks
Let Not Your Heart be Troubled	Torrens
Kind Father, Cheer Our Way	Reed

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First Grade Pieces For Boys

For the Piano

OFFER No 40 Advance of Publication Cash Price, 30c

BOYS early begin showing their dislike of [illegible] playing with dollies and things which captivate little girls. Put a little fellow's dresses and [illegible] break his heart. Thoughtless give the young lad "taking piano" pieces, which in title and style are not for the [illegible] small girl, and his interest in the piano may suffer a fatal setback. The pieces in this forthcoming piano album are the best [illegible] for the piano playing enthusiasm of boys who will be boys [illegible] first piano efforts.

Winter

A Collection for Piano Solo

OFFER No 41 Advance of Publication Cash Price, 30c

WE HAVE in preparation a series of four albums of piano pieces, each volume devoted to one of the four seasons of the year. These volumes [illegible] to be [illegible] Winter. The word Winter [illegible] to mind [illegible] sleigh bells [illegible] will prove to be a very [illegible] of third and fourth grade pieces.

Girl's Own Book For the Piano

OFFER No. 42 Advance of Publication Cash Price, 35c

YES it is true that many girls of today seem quite at home in things where boys held sole sway not a decade ago, but, on the other hand there are certain of the lovelier, charming and sweet things of life which never will seem fitting for the boys. Boy piano students enthusiastically took up the "Boy's Own Book" created for them that our Editorial Staff has been inspired to select a fine assortment of second and third grade piano pieces to give the girls a collection appealing to their appreciation of the lighter piano and graceful types.

Sprightly Rhythms

OFFER No 43 Advance of Publication Cash Price, 35c

THIS is a new collection of second and third grade pieces all of which are of bright and cheerful or humorous character all [illegible]. They are not necessarily dance numbers although all [illegible] suitable for little ballet [illegible] and tap dances [illegible] these pieces.

Album of Ornaments

For the Piano

OFFER No. 44 Advance of Publication Cash Price, 30c

THERE is a wide range of keyboard [illegible] for the pianist who is able to embellish numbers with some of the performed embellishments. Here is a collection which presents pieces introducing [illegible] forms of ornaments or embellishments. Students in the higher intermediate grades will be benefited greatly in technical equipment [illegible] these enjoyable numbers.

Famous Ballet Movements

For Piano Solo

OFFER No 45 Advance of Publication Cash Price 35c

THE finest inspirations of many composers have been [illegible] the ballet. In considering the subject of ballet music in general many famous composers come into mind. Beginning possibly with Gluck and going further back, and continuing on through Meyerbeer and others of the operatic school, Gounod, Delibes, Wagner and many others. We have selected [illegible] in effective and playable piano arrangements for this album.

Piano Pathways-Bk. 2

By Blanche Dingley-Mathews

OFFER No 46 Advance of Publication Cash Price, 30c

WE TAKE pleasure in announcing that we have in preparation a second book of Mrs. Mathews' very popular first beginner's book entitled "Piano Pathways." This second book will continue right along on the same lines as the first book, but it will have less text and much more music to play. The text in the second book is not so essential after one has made the thorough start that should have been made in Book One. Mrs. Mathews has a rare talent for writing melodious and characteristic numbers for young beginners. It is well exploited in this volume.

The Story of Nanynka

First Piano Lessons for Children

By John Mokrejs, Opus 66

OFFER No 47 Advance of Publication Cash Price, 40c

THIS is a very interesting book to extremely young students which may be used either for class or private instruction. There is a little story that runs all through the book and the various incidents are used to exemplify certain steps in rhythm, notation and performance. The name of the composer is sufficient to guarantee that it is unusually good but it is surprising how well he has adapted himself to the child's viewpoint.

Black Key Duets

By Mabel Madison Watson

OFFER No. 48 Advance of Publication Cash Price, 35c

THE adoption [illegible] methods of approach [illegible] played nowadays in the teaching of beginners, either in class or private, has brought about the compilation and completion of a number of books to furnish the appropriate material. This book is devoted to what is known as the black key approach. It is possible to see that with the very youngest students in this book [illegible] collection of original duets in which the pupil plays only upon the black keys until the pupil's part to be learned by rote. These little duets are [illegible].

Sousa Album for Four-Hands

OFFER No 49 Advance of Publication Cash Price, 50c

FOUR-HAND playing is a great [illegible] enjoyment with a friend. Teachers find it a very happy means of developing sight reading and performing technic. Four-hand numbers make well received novelties on programs. There also are many occasions when suitable [illegible] arrangements would prove more satisfying than solo pieces. And if you want some lively, stirring, red blooded music for any of these occasions mentioned then get this album of some of John Philip Sousa's best numbers in piano duet form.

First Lessons In Dictation

By Russell Snively Gilbert

OFFER No 50 Advance of Publication Cash Price, 40c

THE pupil who has had a well-balanced musical education should understand considerably more with the ear than is learned [illegible]. One of the best forms of attaining ability in this direction is through [illegible] carefully [illegible] musical [illegible] presented in dictation [illegible]. This work includes [illegible] instruction [illegible] the exercises [illegible] the teacher's dictation [illegible] the keyboard, and a writing book for the pupil. Both come [illegible] Advance of Publication Offer.

Devotional Solos for Church, Home and Study Use

OFFER No 51 Advance of Publication Cash Price, 40c

THIS is a collection of sacred solos which have not been used in any other collection. There will be sixteen or more numbers in all, well contrasted in character and suitable for most seasons of the year. This is an excellent opportunity to acquire some new sacred songs by skilled contemporary writers. These solos are all [illegible].

CONTINUED ON NEXT PAGE

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WORLD OF MUSIC

(Continued from page 60[illegible])

FREL C[illegible] [illegible] the [illegible] New York [illegible] has [illegible]

MARK HAMBOURG, [illegible] pianist and [illegible] Australian [illegible] recital tour of Australia [illegible] the Sydney Town Hall [illegible]

MASCAGNI [illegible] "La Morte [illegible]" at the Teatro Reale [illegible] had its first performance [illegible] in January [illegible] the world [illegible]

MARIE STONE [illegible] Donald [illegible] a former [illegible] home in New York City [illegible] Born at Worcester, Massachusetts [illegible] 4th 1847 [illegible] Stone [illegible] Langston [illegible] piano and opera [illegible] her return to America [illegible] She sang leading roles with the Emma Abbott Opera Company [illegible] Opera Company [illegible] and was the leading [illegible] Bostonians troupe [illegible] "Robin Hood" [illegible] married William H. MacDonald [illegible] has long [illegible] interpretations [illegible]

THE LEWISOHN STADIUM CONCERTS opened at [illegible] New York with a program on the [illegible] July 7 conducted by Willem [illegible] The program included [illegible] Wagner's "The Flying Dutchman" [illegible] Strauss tone poem [illegible] Beethoven's Fifth Symphony.

NOEL EADIE [illegible] young [illegible] soprano [illegible] recently appeared at Covent Garden [illegible] role of The Queen of Night in "The Magic Flute." According [illegible] her upper register [illegible] later performances [illegible] she appeared as Gilda [illegible] in which [illegible] London [illegible] Duke.

THE BALTIMORE [illegible] COLORED ORCHESTRA, with Charles L. [illegible] conductor, gave its first [illegible] Douglass High School [illegible] May 20th. The program [illegible] Overture to [illegible] [illegible] of Music of the city.

THE SWIFT & COMPANY PRIZE [illegible] male chorus has been awarded to [illegible] Vardell of New York City [illegible] Honorable [illegible] Albert Noelte of Chicago [illegible] of Baltimore [illegible]

THE FLORA [illegible] first [illegible] Covent Garden [illegible]

SIR J[illegible] [illegible] folk-opera [illegible] long [illegible] live

COMPETITIONS

[illegible] hundred [illegible] America [illegible] year [illegible] Fell [illegible]

[illegible] annual [illegible] II give

[illegible] and first [illegible] dollars [illegible] Presser [illegible] had [illegible] Ogden [illegible] Philadelphia.

[illegible] STATE FEDERATION of [illegible] Mrs. [illegible]

[illegible] THOUSAND DOL[illegible] [illegible] first [illegible] The [illegible] drug.

[illegible] John [illegible] 11th

[illegible] PRIZE [illegible]

The Daily Speech Habit

(Continued from page 659)

[illegible] by working for a smooth word pronunciation and an artistic emission of vowel and articulation of consonant. The student should be urged to carry the better vowel and consonant formation into daily speech. Some will at first be reluctant to do this, fearing a charge of affectation. But this can be overcome by careful explanation and encouragement by the instructor.

The study of the vowel may best be started in easy conversational weight and style of speech next continued upon a monotone upon easy pitches with the same weight of voice and simple syllables. The mind of the pupil must be kept upon correct vowel form and quality from first to last. Thus we shall find an improvement in both speech and song, each reacting favorably upon the other.


KARL W. GEHRKENS


JOSEPH E. MADDY


MABELLE GLENN


RUSSELL VAN DYKE MORGAN


JACOB KWALWASSER


THE NEW JONES HIGH SCHOOL IN THE [illegible]

[illegible]

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Have your letter addressed to THE FORUM, not to the individual [illegible].

The writer's full name and address must accompany all inquiries. Only the initials or an appropriate pseudonym will be published.

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JUNIOR ETUDE

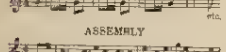
CONDUCTED BY ELIZABETH A. GEST

Army Music

Do you remember the three fundamental elements of music? You will, if you stop to think for a minute—melody, harmony and rhythm. They are all so important that it is quite impossible to say which comes first but any one of these three can be made the most important at certain times—exaggerated, for the time being, as it were.

Some of the well-known and important bugle calls are

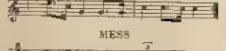
REVEILLE



etc.

ASSEMBLY

MESS



TAPS

In the army a great deal of signaling giving orders and speaking is done by music. Did that ever occur to you? People do not always realize how important the bugles are and what a lot they can say. And they say it with rhythm. You know a bugle has very few notes it can sound only the tones *do, mi, sol*, up and down and sideways but always these same tones. So all the bugle's language is given with rhythm and the different arrangements of these three tones

RHYTHMS

A rhythm of two
A rhythm of four,
A rhythm of
Six or of three,

And thus do we count,
And thus keep our tune
As steady
As steady can be.

Her Grand Piano

By Winifred Wave

Margaret came home from school breathless with excitement and rushed into the living room where her mother sat at her desk writing letters.

"Oh, mother" she exclaimed. Kalinski, the great pianist, who is to play here, is going to stay with Mr and Mrs Bemberg. Gretchen told me about it at school today. Isn't it exciting? Gretchen said perhaps I could come over and see him.

"Do not count too much on seeing him dear" she said. Great pianists have many people seeking them and he will want to rest and talk over old times with Mr Bemberg."

"You will let me go to the concert and hear his play won't you?" asked Margaret wistfully as she looked over at the modest home of the Bemberg's as though she caught a vision of the great master of the piano sitting before the big fireplace in their living room.

"Yes, you shall certainly hear him play" said Mrs Lawrence, as she rose and put away her writing materials.

When Margaret's father returned an hour later he found the little girl practicing on the big piano which he had recently purchased.

"I think it was a good and necessary investment," said Mrs Lawrence. "She has never neglected her practicing and she came home an hour ago thrilled with the idea of hearing Kalinski. By the way he is to stay with the Bemberg family and Gretchen has promised her she may have a glimpse of him."

"She must not intrude upon him" said Mr Lawrence.

Just at that moment the door bell rang and Gretchen Bemberg came in to announce that Kalinski, the great Kalinski, would like to practice on hear on Margaret's grand piano!

"Yes, yes," said Gretchen. "Our piano belonged to grandmother Bemberg and it is very old and out of tune. Besides some of the keys stick. When Mr Kalinski asked if we had I said I knew Margaret would let him play on her piano. He is coming right over here now. I told you it let him."

It was a wonderful hour which followed, for the great master filled the rooms with music like strings of pearls and sparkling sunshine contrasted with heavy thunder in passages which rolled like surf breaking upon the sea shore.

At last he arose and turning to Mrs Lawrence held out his hand and with a low foreign bow said, "It is indeed fine that you have such an instrument for your daughter. Whatever I can do in music a child may wish to learn in later life the piano must be the foundation of his training. There are those who say the birth some is the center of the home. But I say no. It is the piano where the children may learn the melody and harmony of the great masters and wandering away from the seat the dull of eyes thy work. Sometimes parents believe that a poor cheap piano is good enough for the beginning student but it is not so. She cannot learn when trying to know the five qualities of tone and how to make the piano sing." Suddenly he looked at Margaret. "And does the little daughter also love music?" he asked suddenly.

Indeed she does" said Margaret's mother looking from the kindly face of the master to Margaret's flushed and excited face.

"And would she play for me?" he asked.

Margaret walked up sight to the piano and slipped into the bench as lately as expected by the master. After a moment's hesitation to play the Chopin *B-flat-flat A Major*.

"So—ally" said Kalinski and smiled as the child played on apparently fearless and unconscious of his presence. "And you will come to the concert tonight?" he asked.

I shall play for you the same prelude, as a little message to you."

On the way home from the concert that night Margaret said. "The [illegible] If Kalinski had not been [illegible] piano we would never have heard him play tonight in [illegible] I shall practice every day and try to learn to play as he does so that Dad will be glad he bought me a good piano."

??? Ask Another ???

1 Is the French horn a brass or woodwind instrument?

2 When did Debussy die?

3 What was his nationality?

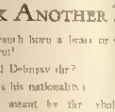
4 What is meant by the whole-tone scale?

5 What composer was born in 1797 and died in 1828?

6 Who wrote the famous *Air on the G string?*

7 For in what country does the folk-song *Annie Laurie* come?

8 What composer [illegible]



9 What [illegible] major scale [illegible]

10 If [illegible] flats in its signature [illegible] the relative minor scale [illegible]

(Answers on page [illegible])

My Music

By F. C. M.

My music means a lot to me,
So every day and night-time
I try to practice oh so hard
To give my piece the right time

To play my scales is pleasure real,
Though some girls call them horrid,
Some scales just seem quite pale and thin,
While others, fat and florid

And when it's time to play a piece,
Oh my how I enjoy it!
My technic, learned from scales so well,
Is fine, so I employ it.

And teacher says when I'm grown up
I'll know as much as she does,
I hope I shall cause then I'll be
An artist just as she was.

THE MASTER AT THE PIANO

JUNIOR ETUDE—(Continued)

Great Operas

Of all the forms of musical composition the opera is the largest most elaborate and most difficult to give. Therefore fewer piano pupils have opportunities to see and hear the world's great operas than they have to hear symphonies, oratorios, sonatas or the small forms of composition.

The pupils at age the greatest symphony can be heard over the radio played by good orchestras and can be heard by means of records. Arias and overtures from the best operas can also be heard in the same way but listening to an aria or overture played by invisible musicians is not to be compared mentally to hearing and seeing the opera. We must wait for the days of television for their show who live away from the large cities can hear and see opera where one is not to be seen otherwise.

By listening the story, or "libretto" of an opera and listening to some records taken from one can get a good idea of the composition even though there is no opportunity for attending a performance.

Beginning with the letter A with first impulse the opera is "Aida" (pronounced ah-ee-dah). It was written by the Italian composer Giuseppe Verdi whom you read about in your Little Biography Series No. 18, in Apr. 1929.

(Photo by Mishkin)

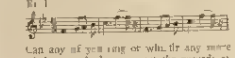
AIDA

Verdi wrote other operas such as "Il Trovatore" "La Traviata" "Rigoletto" and "Otello." But "Aida" is his best known and most popular work. "Aida" was written for the Viceroy of Egypt to celebrate the opening of the new opera house in Cairo in 1871.

In the story which takes place at the time of Pharaoh, hundreds and hundreds of years ago, *Aida* is the daughter of Amonasro, King of Ethiopia, but she has been captured by the Egyptians and made a slave at court. Here she falls in love with a soldier named Radames. He goes to war and brings back Aida's father as a prisoner. The story becomes quite complicated, as Radames is persuaded to be a traitor. But the plot is discovered and he is sentenced to be buried alive. He is sent to prison and Aida goes to see him as she wants to die where he dies.

CARUSO AS RADAMES

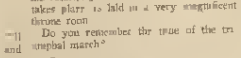
Some of the melodies in this opera are very beautiful and are fine to carefully every one for music in the solo C [illegible] (*Hearest thou*) which begins



Can any of you sing or whistle any music of this song? You can get the records or some of the "Aida" music and play them at your meetings.

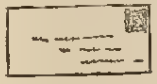
The scenery in the opera is very beautiful and striking. The first act opens with a scene in the palace with the pyramids rising away in the distance. Another scene in which the famous triumphal march of the returning soldiers and chariots of war takes place is held in a very magnificent throne room.

Do you remember the tune of the triumphal march?



Another scene is laid on the banks of the Nile river in moonlight, with the Temple of Isis in the distance, surrounded by palm trees.

Verdi was born in Italy in 1813 and died in 1901.



Dear Junior Etude

The pupils of my teacher have formed a club called the Mozart Minor Club. The purpose of the club is to learn about famous composers and hear their best known compositions. We meet every other week and have fourteen members.

From your friend
Alice Douglas (Age 14),
California

Dear Junior Etude

I began to play when I was six years old and now I am seven and play a great many pieces, like *Soldier's March, Cradle-Song, Minuet* and the *Sonatina*.

From your friend,
Michiko Mizuno (Age 7), New York.

Dear Junior Etude

I have been taking piano lessons since I was four years old and have composed several easy little pieces. I have absolute pitch, too. I enjoy playing my pieces.

From your friend
Jean Dreyer (Age 11) Washington

Dear Junior Etude

I have read the Junior Etude for a long time but do not see many letters from British Columbia. I have studied music since 1926 and have played in several concerts.

From your friend
Jose Dakin (Age 14)
1116 Robson St., Vancouver
British Columbia, Canada.

Form in Diving

By Gladys M. Stein

Carroll was studying a cross-hand piece when he noticed that Miss Lincoln was watching his hands more than the music.

"Wasn't that all right?" he asked at the end of the piece.

"Quite wrong," she replied, "and to change the subject Carroll what was the most important thing you learned about diving at the Scout Camp last summer?"

"Why form of course" he answered in surprise. "You have to hold your body just so and enter the water without splashing."

"Yes, and in playing this piece, you dive with your left hand, so why not watch its form?"

"I never thought of that" he confessed. "And what is the form?"

"Curves" Miss Lincoln answered. "Let curving your left hand over the right try and form a half circle on the air."

"I'm dressed," he replied. "Suppose I play a low 'C' three times over the right hand and play a high 'C'. My left hand will be close to the keys to start and finish, but several inches above them when over the middle C of the keyboard."

"That is a very good explanation, Carroll," she answered. "And now please watch that your fingers do not cave in at the first joint when you depress the keys rather."

Carroll continued to practice during all the piano and the result was perfect form in executing hands in the next lesson.

Now the [illegible] is well you may go at the Boy Scout's Fourth of July banquet Miss Lincoln promised.

"Gee that will be great!" Carroll exclaimed, "and I'll make a speech before I play and tell the boys how my Scout training has helped me to understand even my music!"

Carroll married so his idea much to the pleasure of Miss Lincoln and the Scout Master who had taught him to dive.

Pedals and Clutches

Nearly everybody in this modern age knows how to run an automobile, even if he or she does not have a chance to or is too young to run one. Those who are too young especially the boys love to sit by the driver and watch the performance and look forward to the day when they will be old enough to manage the gear shift and pedals for the clutch and brake. The pedals are very important but what are still more important are the feet that manage them. Those feet must be ready quick and skillful.

And so it is with the piano pedals. They are very important, but the feet that manage them are still more important, for unless the feet are ready quick and skillful what good would the pedals be? When pedaling on the piano thank of the clutch and the brake on an automobile. The feet absolutely control the situation, and that is why it is so important to be ready quick and skillful with the feet. If you are climbing with your pedal on the piano and put it down a bit too soon or release it a bit too soon the whole effect is lost and nothing in piano work is worse than blurred or smeary pedaling. So practice pedal work until it becomes entirely automatic, that is, until it is unconsciously done. Such things mark the difference between a good player and a poor one.

Answers to Ask Another

1 The French horn is a brass wind instrument.

2 Debussy died in 1918.

3 He was French.

4 The whole tone scale is a scale which ascends or descends entirely by whole steps.

5 Schubert was born in 1797 and died in 1828.

6 Bach wrote the *Air on the G string*.

7 The folk song *Annie Laurie* comes from Scotland.

8

9 Six sharps, the scale being F-sharp major which uses the signature of D-flat Major.

Dear Junior Etude

We are studying the picture of our music club. We meet once a month and each member takes part in the program. We use the Junior Etude reading the items and making the puzzles. Each of us keeps a note book, and when we study a composer we paste his picture in our note book with the program. We serve refreshments at each meeting. We enjoy our club and are interested in the meetings.

From your friend,
Marjorie Brown (Age 11) Secretary
North Carolina

JUNIOR MUSIC CLUB HILLSBORO, N. C.

JUNIOR ETUDE—(Continued)

Junior Etude Contest

The Junior Etude will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

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

All contributions must bear name, age and address of sender written plainly and must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of September. Names of prize winners and their contributions will be published in the issue for December.

Put your name and age on upper left hand corner of paper and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

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

Choral Music

Choral Music is always sung by two [illegible] each part and the parts [illegible] tenor and bass.

A choral piece must be in pitch. This is [illegible] important because one voice off pitch could [illegible] throw all the rest off and thus spoil the song.

[illegible] another important factor of music [illegible] be carefully observed.

All [illegible] or emotion [illegible] to the other singers. Your part will [illegible] with the rest much [illegible] than the other parts. It is like a puzzle [illegible] each part fits in with the other part.

Choral singing is not only interesting but is also very beautiful. For centuries it has been growing. It is still growing and will keep [illegible] being added all the time.

[illegible] (Age 13), Illinois

Choral Music

Among the different kinds of music is Choral Music which is very beautiful when sung correctly and with expression. It no doubt has had a religious and moral influence on the world and has produced a wonderful effect on all art.

Choral Music [illegible] several or many voices blending in beautiful harmony. The combination of soprano, bass, contralto and tenor voices, accompanied by the organ, is usually found in churches and it is very impressive. It is also found in the theatre where without its use operas could not be produced.

I hope the world will never be deprived of Choral Music because it is such a source [illegible] to mankind.

[illegible] (Age 12), Delaware

Choral Music

Schumann's advice to his students was: Sing diligently in choirs and those especially the middle vocal ranges, for this will make you musical.

The range of choral music is very wide, including different kinds of vocal societies from the church choir to the enormous chorus of a hundred or more voices. For expressing emotion song is the readiest and simplest medium and no community is so small that it does not boast of some sort of singing group. A mixed chorus is the usual one, which consists of the soprano, alto, tenor and bass parts. Each of these may likewise consist of the first and second, thus giving eight separate sets of voices in [illegible] volume, color and harmony.

There is a lack of [illegible] in most choral performances. There is a monotony about every type of choral singing which does not arouse the emotions of the hearers. The conductor is to blame here as he has failed to fire the imagination of the singers. If all the members of the chorus would learn the music, study the words and then repeat them and get the impression of [illegible] expression then [illegible] must rise to the front.

—[illegible] (Age 15), California

Answer to Plus and Minus Puzzle in April

BATON plus END minus TONE leaves BAND
BAGPIPE minus PIPE leaves BAG
BARCAROLE minus BAR minus CAR [illegible] leaves [illegible]
VIOLA minus A plus IN is VIOLIN
FLUTE minus UTE plus AT is FLAT

Prize Winners for April "Plus and Minus" Puzzle

Grace Tallman (Age 12), Illinois; June Manning (Age 12), Illinois; Alice H. Gerhardt (Age 9), Michigan

Honorable Mention for April Essays

[illegible] Elizabeth [illegible], Margaret K. [illegible], [illegible] Williams, [illegible] M. Jewell, [illegible] Georgia [illegible] Gladys [illegible], [illegible] Patricia [illegible]

Honorable Mention for April Puzzle

Mary Louise Roberts, Mabel Perkins, Shirley [illegible], Wilma E. Toll, [illegible] Stark, [illegible] Mills, Mary Croft, [illegible] Brown, [illegible] VanNatten, Mildred Moorman, Evelyn [illegible], [illegible] Kathleen [illegible], Eileen Reilley, [illegible] Wheeler, [illegible], Georgia [illegible], Barbara [illegible], [illegible], Ruth Stelzer, [illegible] Hancock

O—A—Musical Puzzle

Zena H Geehn

O	A
O	A
O	A
O	A
O	A

The blanks are to be filled with letters so that reading across will give the names of two composers, a musical composition, a famous song, and the first name of a great composer.

Letter Box List

Joyce McMann, Agnes Bennett, Gail Seales, Dolores Stauss, Patrice Lowe, Carolyn E. Pickert, Margaretta Peacock, Polly Lederman, Cynthia Heller, Helen Simonds, Mona Fisher

The brass band's marching
Down the street
Listen to the drums
I love the sound
The brass band makes
It's thrilling when it comes!

EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By Edgar Alden Barrell

Grandma's Bluebird, by Mathilde Bilbro

As [illegible] the charming little set "A [illegible]" this piece opens with two [illegible] and [illegible] with the same.

[illegible] typical melodic [illegible] Miss Bilbro [illegible] [illegible]

A Indian Song, by Ella Ketterer

[illegible] very easy waltz [illegible] Miss Ketterer has [illegible] remember [illegible] left hand [illegible] this piece? [illegible] find it [illegible] Hummel and Mozart.

[illegible]

The last eight [illegible]

Right and Left, by Carl Wilhelm Kern

[illegible] of hand tricks.

The last [illegible]

Off to School, by C. A. Benson

[illegible] The section in [illegible] slightly different [illegible]

eighth rests in the right hand [illegible] the hand must be raised [illegible] from the key-board.

Tommy's New Drum, by M. L. Preston

What a [illegible] Tommy [illegible] [illegible] melody [illegible]

Cavalry Trot, by Anton Rubinstein

Surely you have all heard of the great Russian pianist and composer, Anton Rubinstein. He was born [illegible] 1829 in a small village [illegible] [illegible]

The Bugle Call, by A. Louis [illegible]

Mr. [illegible] rhythmic [illegible] [illegible] exaggerate the rhythm [illegible]

The Trick of It

By [illegible]

[illegible]

Educational Study Notes

(Continued from page 697)

at Wilson College [illegible] Mary [illegible] has [illegible] and composer of [illegible] lovely songs.

Here we have a [illegible] devotional setting of a famous hymn. The [illegible] theme [illegible] interests [illegible] the [illegible] this interesting [illegible] and element.

Best of all there are no "[illegible]" [illegible] [illegible] falling on unaccented notes.

Meditation, by C. E. Morrison

Here we have a skillfully fashioned waltz [illegible] general [illegible] piano composition. [illegible] It can be represented [illegible] as follows: A [illegible] the principal theme [illegible] would have [illegible] [illegible] will result.

The [illegible] of tempo are carefully indicated. In the [illegible] there are a great many [illegible] which cannot be [illegible] unless the [illegible] hand, arm and [illegible] are entirely relaxed—free from tension.

With Careless Ease, by R. S. Morrison

This is one of those [illegible] pieces which, being [illegible] [illegible] [illegible] effect. [illegible] the waltz. The [illegible] How will the composition [illegible]

Intermezzo from "L'Arlesienne" by Bizet

This slow expressive [illegible] The [illegible] [illegible] introduction [illegible] from [illegible] [illegible] [illegible] the [illegible] Bizet [illegible] [illegible]

Here are his dates, in case you have forgotten them: 1838-1875. [illegible] one of that noble company of [illegible] which includes Chopin, Schubert, Mendelssohn and many others [illegible] when at the very peak of their careers.

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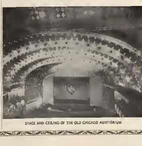
One Minute That Made a Million

By E. D. Van Schoonhoven

On the Mauretania a group of Metropolitan Opera House singers, returning to Europe some years ago, were discussing luck in the careers of opera stars.

"Take the case of Mme. ———," said one. "If she had not met Mrs. ——— who backed her with cash until she got started, where would she have been now? It was all a matter of pure luck. She goes to sing at a tea given by a musician and Mrs. ——— hears her, is pleased with her voice, her smiles, her animation, and 'Voila'—out of the golden tickets to the portals of success. Imagine one minute worth a million."

"Of course," replied an elderly German conductor, "there is always that kind of luck in the lives of all men, but I happen to know the story of this lady. She told it to me years ago in Berlin. She was a poor girl and had a terrible struggle to get a [illegible]. She did all kinds of menial work in order to get money enough to go to a great city to study. Through it all she kept her smile, her charm and her determination. If she had not had these on the day she sang at that tea, where would she have been? If she had not slaved to prepare herself, would her patron have given her a moment's thought? Talk all you will about luck, unless the seeds of luck fall upon soil prepared by hard work, they soon perish and die. True, our destiny is governed by unseen forces linked with the divine, but somehow it has never ceased favoring those who sacrifice and work in the right direction."



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This page continues a service which is offered monthly by THE ETUDE for the purpose of supplying Etude readers with lists of leading teachers in the larger cities, and as an aid to the teacher.

To the million and one half children now studying music, we have dedicated this interesting illustration from our new catalogue. It bears the opt title of "Reading, Riting, 'Rithmetic and Rhythm."

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