Gardner-Webb University

Digital Commons @ Gardner-Webb University

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

7-1-1932

Volume 50, Number 07 (July 1932)

James Francis Cooke

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

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

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 50, No. 07. Philadelphia: Theodore Presser Company, July 1932. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. https://digitalcommons.gardner-webb.edu/etude/802

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

THE ETUDE
Music Magazine

July 1932

Price 25 Cents

Heartily Recommended

MUSIC FOR SACRED USE

Suggestions for Brightening Services in Church and Sunday School

Junior Collection of Anthems

Price, 35 cents
$4.00 a Dozen plus post

This book gives a wonderful variety of anthems for junior choirs. There is a good mixture of original numbers and easy arrangements of always desired favorites. Most of the numbers are in two parts, then there are some that offer opportunity for three-part singing, while several may be used for unison singing.

Unison Anthem Book

Selected, Edited or Composed by
EDWARD SHIPPEN BARNES

This splendid collection gives 17 numbers arranged for the use of Sunday Schools, Junior or Young People's Choirs. Care has been taken to provide material for the universally accepted seasons of the Christian year along with anthems suitable for general use. No matter what other book a junior choir uses this is recommended as one book worthy of having at hand.

Price, 75 cents
$7.20 a Dozen plus post

A Bargain for Choirmasters

SPECIAL OFFER for $1.00 CASH

One Copy Each of ANY FIVE of the Anthem Collections Listed Below for Only $1.00 Cash

As practically every anthem in these books is published separately the choirmaster taking advantage of this offer will secure a fine permanent reference library of more than 100 anthems well worth knowing.

ANTHEM GLORY
Anthems not difficult to sing yet substantial in character.

ANTHEM OFFERING
17 numbers, all of them by successful writers.

ANTHEM TREASURY
18 bright and tuneful anthems.

ANTHEM WORSHIP
Splendid for the well trained choir.

ANTHEM REPERTOIRE
25 melodious and effective anthems.

VOLUNTEER CHOIR
A fine compilation of 23 anthems.

POPULAR CHOIR COLLECTION
A favorite among anthem books.

ANTHEM DEVOTION
Melodious devotional character but not difficult.

ANTHEM SERVICE
Every number interesting to choir and congregation.

MODEL ANTHEMS
20 Model Anthems not requiring much rehearsal.

ANTHEMS OF PRAYER AND PRAISE
21 pleasing and singable numbers.

PRICE OF ABOVE ANTHEM COLLECTIONS
Single Copy, 35c, Postpaid
Dozen, $3.00, not Postpaid

Instrumental Music for Sacred Services

PIANO

Reverie Album
For Piano Solo
Everyone likes the melodious and expressive piano pieces of the nocturne and reverie type such as the 33 in this collection. They possess calm, inspirational and devotional qualities, which make them most acceptable to the Church or Sunday School pianist.
Price, $1.25

Piano Voluntaries
For Piano Solo
The Church, Sunday School and lodge pianist will find these 23 pieces quite useful in the musical contributions or backgrounds they furnish for any part of a service or interlude in which piano music must be used.
Price, $1.00

Sunday Piano Music
For Piano Solo
Twenty-five serene, calm and dignified pieces are in this admirable album. This is one of the most desirable collections that could be kept on a Church, Sunday School or home piano.
Price, $1.00

Sacred Music
For Piano Solo
The variety is most satisfying in this collection of 25 piano pieces which have such worth and substantiality as to be very acceptable where piano music must be in respectful keeping with sacred moods.
Price, $1.00

ORCHESTRA

Crown Orchestra Collection
For Church, Chapel, Sunday School and Amateur Use
This collection has fine, easy-to-play orchestrations of some favorite hymn tunes and a number of other compositions of a calm or dignified type which make most acceptable Sabbath day music.

Instrumentation

1st Violin, Obbligato Violin (A), Obbligato Violin (B), Solo Violin, Second Violin, Viola, 'Cello or Bassoon, Bass or E flat Bass, Flute, 1st Cornet in B flat, 2nd Cornet in B flat, 3rd Cornet in B flat, 1st Clarinet in B flat, 2nd Clarinet in B flat, Trombone (Bass Clef), E flat Trombone or Baritone (Treble Clef), Horns in F or E flat Altos, B flat Tenor Saxophone, C Melody Saxophone or Oboe, E flat Alto Saxophone, Drums, Piano.

Piano Acc., Price, 50c
Other Parts, 25c Each

The Angelus Collection No. 1
Beside some arrangements of well-known Gospel Songs and Hymns there are included in these 10 selections such desirable numbers as "Meditation" by Morrison, "Traumerei" by Schumann and others. The instrumentation is the same as the Crown Collection except that this collection has no Obbligato Violin parts, no Solo Violin part and no 3rd Cornet part.
Piano Acc., Price, $1.00
Other Parts, 50c Each

The Angelus Collection No. 2
Another fine collection duplicating the success of its forerunner of the same title. There are some hymns and pieces, all in readily played arrangements. Instrumentation same as Angelus Collection—No. 1
Piano Acc., Price, $1.00
Other Parts, 50c Each

Gems from the Gospel Hymns
Arranged by J. H. Klohr
A sextet orchestra collection. Its selections are virtually medleys of hymns and yet each hymn tune may be used separately, with or without voices, if desired. Parts come for 1st Violin, 2nd Violin, Viola, 'Cello, Bass, Flute, Clarinet, 1st Cornet, 2nd Cornet, Trombone (Bass Clef), Trombone (Treble Clef) and Piano.
Piano Acc. Price, $1.00 — Other Price, 30c

PIPE ORGAN

Organist's Offering
Compiled by E. Preston Ware Orem
Price, $1.00
Gives a number of the best recent compositions, as well as some very excellent arrangements from the classics. 36 numbers.

Ecclesia Organum
Compiled and Edited by Wm. C. Carl
Price, $3.00
A superb compilation of organ music for the church service. 16 preludes, 15 offertories and 10 postludes.

REED ORGAN

Classic and Modern Gems for 1 or 2 Manual Organs, with or without Pedals
Price, $1.25
Contains 56 compositions.

One Hundred Voluntaries, Preludes and Interludes
Compiled by C. H. Kinck
Price, 75 cents
Short pieces, for either pipe or reed organ suitable for church service.

SELECTED GOSPEL SONGS

FROM THE FAMOUS "GOSPEL SONG" COLLECTIONS, EDITED BY IRA D. SANKEY, GEORGE C. STEBBINS, JAMES MC GRANAHAN AND P. P. BLISS.

Cloth Bound, Price, 60 cents

This splendid collection of 279 hymns and gospel songs is truly a group of "Selected Gospel Hymns." Here are enduring favorites in inspiring and uplifting hymns and in songs of peace, joy, strength, reverence and devotion.

Sacred Songs for Little Children for Every Day in the Week

By JESSIE L. GAYNOR

Price, 75 cents

A little volume containing nearly 70 charming inspirational numbers for little singers in the Sunday School Primary Department, the home or the Kindergarten. The numbers are short and easy for even the littlest tots to remember. The table of contents is classified.

Sacred Songs
By Famous American Composers
Selected by BARNEY STEBBINS

HIGH VOICE — LOW VOICE
Price, $1.25

In these volumes of sacred songs, one of 23 numbers suitable for high voices and the other of 21 numbers particularly grateful for low voices, there are fine numbers from such outstanding composers as Dudley Buck, Harry Rowe Shelley and others providing fine repertoire for church soloists.

Church Soloist

HIGH VOICE — LOW VOICE
Price, $1.00

The high voice volume presents 19 solos for voices able to sing "F" and "G" comfortably and the low voice volume gives a like number of solos for voices having a top limit on "E," some of the numbers not going even that high. Only five of the numbers in the high volume will be found duplicated in lower keys in the low voice volume. For all-around usefulness and for attractive qualities, these volumes are highly recommended.

Church and Home Collection of Sacred Songs

HIGH VOICE — LOW VOICE
Price, $1.00

The high voice volume gives 18 very acceptable sacred songs for high voice and the low voice volume gives 18 attractive numbers for sacred use by low voice singers. But five of the numbers appear in both volumes, so there is quite a little material for two soloists in the same church without a crossing of repertoires. The numbers in both volumes are melodic and singable and possess sterling qualities.

Helpful Catalogs on Anthems, Sacred Songs, Pipe Organ Numbers or Any Other Classification of Music Gladly Sent Free on Request

MUSIC PUBLISHERS, DEALERS AND IMPORTERS

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

DIRECT-MAIL SERVICE ON EVERYTHING IN MUSIC PUBLICATIONS—WORLD'S LARGEST STOCK

THE ETUDE
Music Magazine

Copyright, 1932 by Theodore Presser Co. for U. S. A. and Great Britain

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

Editor JAMES FRANCIS COOKE — PUBLISHED BY THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET, PHILADELPHIA, PA. — Assistant Editor EDWARD ELLSWORTH HIPSHER

Vol. L, No. 7 — PRINTED IN THE UNITED STATES OF AMERICA — JULY 1932

THE WORLD OF MUSIC

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

JOHANN SEBASTIAN BACH, a new opera based on incidents of the great composer's life, introducing several of the latter's works, had a pleasant reception when given on January 23rd at the Civic Opera of Berlin. The libretto by Rudolf Lothar brought out some criticism for its somewhat too realistic presentation of Bach; rather passive one; but the musical score by Paul Graener is said to be of a pleasant smooth and tuneful texture.

A GILBERT AND SULLIVAN COMPANY has been touring New Zealand, and "despite the prevailing depression" the Savoy operas are proving their drawing power with Gilbert's Iolanthe as a standout. And Sir Arthur Sullivan fondly hoped that he would live as the composer of such serious works as The Golden Legend and his symphonic and orchestral works, while he thought lightly of his operetta classics.

THE PORTLAND JUNIOR SYMPHONY ORCHESTRA (Oregon), with ninety-seven members and with Jacques Gershkovitch as conductor, recently closed its season with a concert which included the "Surprise Symphony" of Haydn and works by Mendelssohn and Tschaikowsky. As a novelty the "Peer Gynt Suite" of Grieg was presented with a student conductor, Eugene Linden.

THE BEETHOVEN PRIZE, awarded annually since 1927 by the Prussian State, has gone this year to Max von Schillings, composer, conductor and for some years the director-general of the Berlin Staatsoper. Among previous recipients of this recognition have been Hans Pfitzner, Emil von Reznicek, Heinrich Kaminski and Paul Juon.

GEORGE GILBERT MARBLE finished on April 3rd fifty years of service as organist of St. Paul's Universalist Church of Meriden, Connecticut.

THE NATIONAL BOARD OF DIRECTORS of the National Federation of Music Clubs met in Washington, D. C. from May 9th to 15th. American Folk Music, American Opera and Opera in English were subjects for discussion; and a program by the winners in the last Young Artists Contest was an interesting event.

MAURICE RAVEL

RAVEL'S new Concerto for Piano, the specialty of which is said by the composer to have taken two years of hard labor, had its double American premiere on April 22nd when performed by both the Boston Symphony Orchestra and the Philadelphia Orchestra. The composer has called the work "a concerto in the strict sense, written in the spirit of a Mozart concerto," yet he displays command of orchestration and attains many unusual and individual effects. At the Philadelphia performance Sylvan Levin was soloist and won an ovation.

THE PHILADELPHIA OPERATIC SOCIETY, oldest of America's organizations producing grand opera in English, celebrated its twenty-fifth anniversary on April 26, with a performance of Gounod's "Faust," with Henri Scott as Mephistopheles, Marvel Biddle as Marguerite and Herman Gatter as Faust. "Faust" was the work presented at the inauguration of the Society on April 16, 1907, and Mr. Scott appeared for the first time on any operatic stage by singing the rôle of Mephistopheles on January 30, 1908, when this organization gave a second performance of the Gounod masterpiece.

THE AMERICAN BANDMASTERS' ASSOCIATION held its third annual convention in Washington, D. C. early in April with prominent band leaders of Canada and the United States in attendance. A three hundred dollar scholarship at the National Music Camp at Interlochen, Michigan, was established for a wind instrument player. Mr. Edwin Franko Goldman, founder of the organization, was re-elected president.

THE "ELEKTRA" of Richard Strauss recently had a revival at historic La Scala of Milan, under the baton of Ettore Panizza. The composer was present, shared numerous curtain calls and then received an ovation when he appeared alone on the proscenium. When first produced on this stage in 1909, the same work was received with stormy hostility.

ST. LOUIS MUNICIPAL OPERA at Forest Park might well be emulated in its business management by other communities and managements. On May 1st $70,000 worth of tickets were already sold and two-thirds of the $150,000 guarantee fund was subscribed. The interesting angle on this guarantee fund is that it is said that in thirteen years it never has been touched, for each season has left a net profit, that of last year being reported as $30,000. Such is opera under efficient business management.

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS, of Philadelphia, with Ben Stad as founder-director, gave a program of old English music by Byrd, Morley and Gibbons, as a feature of the dedication of the Folger Shakespeare Library of Washington, D. C., on April 23rd, the two hundred and sixty-eighth anniversary of the birth of the poet dramatist.

THE WANGANUI ORCHESTRAL SOCIETY (New Zealand) has a broad descent of fifty years, with a series of distinguished conductors. Will Hutchens is its present leader and its president, Herbert Collier, who also plays the first violoncello, has been active in orchestral music in Wanganui for fifty years.

HUGO KAUN, well known German composer, died on April 2nd, in Berlin, at the age of sixty-nine. His name is rather familiar in America through his activities in Milwaukee where for fifteen years he was prominent as an orchestral conductor and as teacher.

MARY CARR MOORE, of Los Angeles, has been awarded the prize in the Composers' Contest of the National League of American Pen Women. The successful work was her "Four Love Songs," a suite for voice, strings and piano.

ARTURO TOSCANINI came all the way from Italy to conduct a concert in Carnegie Hall of New York, for the benefit of unemployed musicians. And the Maestro both bore his own expenses and accepted no honorarium. The result was about twenty-five thousand dollars to be distributed among needy fellow musicians.

MME. SCHUMANN-HEINK is dear to the heart of the world as first of all, a wonderful mother. And now she is reported to have passed to the training of a second generation by undertaking the education of her granddaughter Zelda, for the stage. Dare we wonder if "Ernestine the Great" practices the precepts announced some few years ago when she proclaimed, "The reason so many daughters have no better technic at the piano is that their mothers had a so poor technic with the slipper"?

ARTURO TOSCANINI

THE PHILHARMONIC SYMPHONY ORCHESTRA of New York gave in the last season one hundred and twenty-six concerts. Toscanini was probably the most favored conductor, with Sir Thomas Beecham, Ossip Gabrilowitsch, Vladimir Golschmann, Erich Kleiber, Hans Lange and Ottorino Respighi as his colleagues. Of the composers represented on the programs, thirteen were German, eleven Austrian, eight French, seven Italian, seven Russian, five American, four Czech, three English, and one each of Polish, Spanish, Finnish, Belgian and Magyar nationality. Beethoven, Mozart, Brahms and Strauss were most often heard, and of the many new works presented none was sensationally successful.

THE NORTH SHORE FESTIVAL, at Evanston, Illinois, from May 23rd to 28th, was rich in commemorative performances. The Brahms "Requiem" was given in memory of the late Peter Christian Lutkin, founder and long conductor of the festivals. Haydn's "Seasons" was performed in celebration of the master's two hundredth anniversary, and there was a presentation of John Alden Carpenter's "Song of Faith" written in commemoration of the second centennial of the birth of George Washington.

THE NEW YORK OPERA COMIQUE, which is an outgrowth of the redoubtable Kendall Mussey's "Little Theatre Opera Company," announces that for next season it will desert the Heckscher Theatre and Fifth Avenue for a "place in the sun" of Broadway. Good luck! No recent movement has done more for the development of a taste for opera in our own tongue.

THE CAPE TOWN ORCHESTRA (South Africa) devoted the first half of its program of March 17th to British composers. The works presented were the *Irish Rhapsody No. 1* of Sir Charles Villiers Stanford, the *English Rhapsody* "*Brigg Fair*," of Frederick Delius, and the *Theme and Six Diversions* of Edward German. The second half of the program was devoted to the "Pastoral Symphony" of Beethoven.

ANTONIO VERETTI'S first opera, "Il Favorito del Re (The King's Favorite)," recently had its premiere at La Scala of Milan and at the same time created the noisiest uproar heard in that staid theater for many a year. Veretti is one of Italy's advanced modernists. The audience sat in stiffly respectable wonderment through the first act; but when the curtain rose on the second and a Negro jazz band struck up merrily on the stage, this profanation of famous La Scala started a demonstration which grew progressively worse to the end of the work.

THE BERLIN PHILHARMONIC ORCHESTRA celebrated on April 17th its fiftieth anniversary. On behalf of President Hindenburg, a Goethe Gold Medal was presented to Wilhelm Furtwängler. Mayor Heinrich Sahm announced a municipal subsidy that will assure the permanency of the organization. Two conductors of an earlier day were Hans von Bülow and Artur Nikisch.

"PAPA" HAYDN'S two hundredth anniversary has been receiving rather general celebration, more especially in Austria. The great international event, such as recently marked the Beethoven and Schubert centennials, was not undertaken for Haydn because of the unfortunate financial conditions now world prevalent.

THE TORONTO SYMPHONY ORCHESTRA, with Dr. Ernest MacMillan as conductor, gave for its sixth concert of the season a program of British music consisting of compositions of Purcell, Holst, Delius and Williams. In the "Benedicite Omnia Opera" for soprano, chorus and orchestra, by Vaughan Williams, the Conservatory Choir assisted.

PHILIP JAMES

PHILIP JAMES has won the first prize of five thousand dollars, in the National Broadcasting Company Contest for orchestral compositions with his *Station WGZBX*, which was presented by M. H. Aylesworth. Max Wald took second prize ($2,500) with his *The Dancer Dead*. Carl Eppert, third ($1,250) with his *Traffic*. Florence Grandland Galajikian fourth ($750) with her *Symphonic Intermezzo*, and Nicolai Berezowsky fifth ($500) with his *Sinfonietta*. All are native Americans except Mr. Berezowsky who was born in Russia but is a naturalized citizen of the United States.

(Continued on page 523)

Information for Etude Readers & Advertisers

The Etude Music Magazine

Published monthly by THEODORE PRESSER CO., Philadelphia, Pa.

Entered as second-class matter January 16, 1894, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1933, by Theodore Presser Co. For U. S. A. and Great Britain.

Subscription Price

$2.00 a year in U. S. A. and Possessions, Argentine, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua (Lagoon), Republic of Honduras, Spain, Peru and Uruguay. Canada, $2.25 per year. All other countries, $3.00 per year.

Single copy—Price 25 cents.

Remittances

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

Renewals

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

Discontinuance

Owing to the educational character of The Etude, many do not wish to miss an issue. Therefore, the publishers are pleased to extend credit, covering a year's subscription beyond expiration of current period. Subscribers not wishing this will please send a notice for discontinuance.

Manuscripts

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

Advertisements

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

ETUDE ADVERTISEMENTS are Bulletins of Splendid Buying Opportunities.

PROFESSIONAL DIRECTORY

EASTERN

COMBS GENERAL CONSERVATORY OF MUSIC — Chas. Heinroth, Director — 15 S. Broad St., Philadelphia, Pa.

GUICHARD ARTHUR de GUICHARD SINGING — Exponent of Lamperti to Professional Students — Studio: 1425 Walnut St., Philadelphia, Pa. — LECTURER — Author "Artistic Basis of Voice Production"

NEW YORK SCHOOL OF MUSIC AND ART — Kate Lewis Francis, Director — 122 West 72nd Street

VEON — Piano Virtuosi — Professional Instruction — Concert Artist and Master Teacher — Author of "Modern Piano Mastery" — Studio: 1 W. 67th St., New York — Half a mile from Lincoln Tunnel — Twelve Years Teacher, Philadelphia, Pa.

SOUTHERN

CONVERSE COLLEGE SCHOOL OF MUSIC — Spartanburg, S. C.

SHENANDOAH COLLEGE CONSERVATORY OF MUSIC — Dayton, Virginia — Fine Arts Courses in Music, Oratory, Art, Home Economics, Expression, Journalism. In the heart of the Shenandoah Valley. Write Dept. E.

WESTERN

AMERICAN CONSERVATORY OF MUSIC — Piano, Voice, Organ, Violin, Cello, Harmony — Kimball Hall, Chicago.

CHICAGO MUSICAL COLLEGE — Founded 1867 — Accredited Degrees — Master Teachers — Artist Teachers — Dramatic Art — Opera — Voice — Piano — Organ — Violin — Cello — Theory — Dormitory — Catalog — 64 E. Van Buren St., Chicago.

CINCINNATI CONSERVATORY OF MUSIC — Established 1867 — Highland Ave. and Oak Street, Cincinnati, Ohio.

DETROIT CONSERVATORY OF MUSIC — 2000 Graduates — 100 Teachers — 5052 Woodward Ave., Detroit, Mich.

KNOX CONSERVATORY OF MUSIC — Galesburg, Illinois — Charles Fredrick Wheeler, Director

NORTHWESTERN CONSERVATORY OF MUSIC — Piano, Voice, Violin, Organ, Theory, etc. — Degrees, Diplomas, Certificates — Esther C. Bryant, President — Milwaukee, Wisconsin

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"

VOLUME L NO. 7 JULY, 1933

EDITORIAL AND ADVISORY STAFF

James Francis Cooke *Editor*
Edward Ellsworth Hipsham *Associate Editor*

Robert Braine — Jacob Kwalwasser
Dr. Frances Elliott Clark — George L. Lindsay
Louis Wadelin Curtis — Joseph S. Madeo
Dr. Hollis E. Dann — Russell Van Dyke Morgan
William Arms Fisher — William S. Nortenbaker
Karl W. Gehrkens — Ruth Ray Posey
Elizabeth A. Gest — Dr. Victor L. Rabinson
Mabelle Glenn — Peace Hugh Reed
Victor I. Grabel — Harry S. Sayler
Arthur de Guichard — Hugo E. Seubert
Clarence G. Hamilton — Frederick W. Wodell

Hugo Alden Barrell, *Music Critic*
William M. Felton, *Editor of Music Section of The Etude*

CONTENTS

World of Music — 437
Editorials — 438
Chant d'un Voyageur — J. F. Cooke 454
Musical Jargon of the Radio Clairtest — E. E. Higbee 464
How Everyone May Memorize Music — I. Freed 465
Musical Skyscrapers — M. B. Rose 466
Importance of Elimination — H. Hornbeck 468
Weight Watch — B. Horsfall 469
What They Wanted — 469
What the Musician Should Know about Broadcasting — E. F. Poole 467
Music as a Cure for Mental Depression — M. Shapiro 469
Standard Music Extension Course — J. Thompson 470
As Amateurs Operatic Music — G. D. Gunn 471
Keeping Time — Sister M. Charice 472
Half Hours in Musical Scholarship — G. H. Fenty 473
High Lights in the World's Famous Piano Methods — F. Lessard 473
The Mechanical Side of Piano Playing — T. L. Hickey 474
The Musical Education of Adam Geary — K. Clark 475
Turning Morning to Profit — M. A. Bell 476
Record of a Teacher — P. H. Ford 476
Qualifications of a Public School Music Teacher — F. W. Dykema 477
Band and Orchestra Department — V. J. Brisch 478
The Concert Band as an Art Medium — V. Brisch 479
Proper Employment of Percussion — G. C. Kinsey 479
Beginner Trombone Tricks — G. H. Sumsion 479
The Diving Chorus — F. Bryner 480
Education by Study Notes — K. P. Perry 481
Singer's Hints — 482
Secrets of Good Speech — F. Edwards 483
Modulating Voice for Microphone — H. A. Miller 484
Silent Singing — J. Kellogg 507
Grandma's Hints — 486
Organ and Piano Duos — T. L. Hickey 508
Reserving the Organ Pedal — W. F. Boyd 509
Bowing Suggestions — Reinald Werrenrath 510
Organ and Choir Questions and Answers — H. B. Fry 511
Instrumental Ensemble Contest: Its Outcome — 512
Violinist's Hints — R. Braine 513
New Court Tangle — R. G. Wyse 513
Choosing a Cheap Fiddle — H. C. Hodges 514
Sleepy Splendid — J. Baker 515
Music Bugs and Vaudevillians — M. L. Green 515
How Roll Violin — J. T. Rohm 515
Violin Questions Answered — R. Braine 516
Questions and Answers — A. de Guichard 517
Voice Questions Answered — F. W. Herb 518
What Is Jazz? Ladies in on the Radio? — G. H. Eckhardt 519
One Way to Gain a Larger Class — A. V. O'Brien 519
Practice — G. F. Thompson 521
8 Aids on Music Reviewed — 520
Letters from Etude Friends — 522
Junior Etude — E. Scott 523

MUSIC

Fascinating Pieces for the Musical Home

Serenade — E. Bratton 481
Dancing at the Wind — W. Hudson 482
Crazy Night — E. Foldal 484
Rippling Waters — M. L. Forsyth 486
Dance Fantastic — F. F. Baker 488
Ballet from Faust — C. Gounod 487

Master Works

Minuet — I. Boccherini 489
Serenade — S. Rachmaninoff 490
Romance — R. Schumann 492

Outstanding Vocal and Instrumental Novelties

Fathin' Like a Shepherd Lost Its (Vocal) — H. Walk 489
A Song (Vocal) — F. E. Roberts 494
The Princess Canada Song (Four Hands) — 497
Andante from Sonatina (Organ) — F. Kneifel and A. R. Gribble 498
Forest Flowers (Violin & Piano) — H. Rogers 498
— F. E. De Leone 499

Delightful Pieces for Junior Etude Readers

Song of the Dream (Orchestra) — J. P. Fisher 500
March of the Gnomes — C. B. Kneifel 502
The Tiny Tin Toy — M. M. Wilson 502
Star Queen — H. Gray 503
Julie Jugglers — C. W. Kern 503
Rocking by the Brook — M. Adair 504
Moods and Modes — F. Orsino 504

SPECIAL NOTICES AND ANNOUNCEMENTS

SPECIAL NOTICES

FOR SALE: Virgil Clavier, splendid condition. Reasonable. R. B. Hendrick, Syracuse, New York.

FOR SALE: Very high grade old Cremona Violin (good case and bow). Box 117, Country Etude.

SINGING COURSE: Especially prepared Correspondence Course for Music Teachers. Right years experience. Joseph Tabb Thompson, New Bedford, Mass.

WANTED—Position teaching Piano by young man. Eight years experience. Joseph Tabb Thompson, New Bedford, Mass.

WANTED—Position as organist and choir director. Can do church work. Wife—violinist, electrician, will sing or choreo and public music if desired. Reference. Address A. B., care of Etude.

ANNOUNCEMENTS

MUSIC COMPOSED: Songs and arranged and copied. Special songs and sketches written. Alexander Seymour, 4 W. 125th Street, New York City.

A LAWRENCE COOK, prominent author, offers a trained coaching course in musical composition to those interested in making the most of the modern styles used by professional radio artists who play the kind of music they want to hear. Original teaching material used. Write J. Lawrence Cook, Studio 1, 125 E. 125th Street and Walton Avenue, New York, N. Y.

DAVIS, KATHERINE K. — Musician Credit Song Poems — 20 Lincoln Court, Brooklyn, N. Y.

BEST BOOK FRANCESCO S. — Grey Frame Sparks — 5 70
Indian Summer — 4 5 .60
Summer — 4 5 .50

TEACHERS! Increase your income. Our time-tested system builds larger classes, simplifies all work, makes profitable up-to-date. Written guarantee. Investigate. Adno Studio, Bedford, Oregon.

SONG WRITERS—Have set your poem to catchy music write little or write your song if small. Satisfaction before you pay. Copyright FREE. Fidelity Studios (T) 10 South Wabash, Chicago.

HARMONY ESSENTIALS in eight lessons correspondence lessons. Particulars free. Eric T. Hall, Box 1000, Tacoma, Washington.

MUSIC COMPOSED—to song poems. Manuscripts prepared for publication. Orchestrations arranged. Prof. Chorus and Symphony specialist. Ted Krause, Prof., 1 470 Bldg., Cleveland, Ohio.

TUNE YOUR OWN PIANO—Simplified Instruction book gives everything in complete one page. Ed. M. Rose, Mansfield, Ohio.

MUSIC COMPOSED in any form or style—Melodies harmonized—Manuscripts arranged for publication. R. M. Stults, composer, 1 Sherman Place, Brooklyn, N. Y. Formerly Brooklyn Park, Pa.

THE G CLEF TWO PART CHORUS BOOK

Price, 50 Cents

Discounts on Quantity Lots

Everyone interested in the chorus work of schools, clubs, glee clubs and women's choirs will find this new collection of selections from numbers. Examination Privileges cheerfully to school supervisors and choir directors

THEODORE PRESSER CO.
1712-1714 Chestnut St Phila., Pa.

"Now please remember this is a Charity Concert. We will take up the collection before Miss Pilatt sings"

Where the Blue Heaven Meets the Sea

RECENT "PRESSER" PUBLICATIONS

Including New Editions of John Church Company Numbers

THE OLD MUSIC BOX

Exacting Editorial Scrutiny of Hundreds of Manuscripts resulted in the selection of these new pieces.

Choose from these material for Summer needs and for the teaching and recital repertoire of the Fall and Winter season.

Any of These Numbers Cheerfully Sent for Examination

PIANO SOLOS

Cat. No.		Gr.	Pr.
	AUSTIN, MARTIN		
11689	Tea time Waltz	3	$0.30
	BEATTY, JOHN		
25707	Over the Sea and Far Away—March	2	.40
	BEEN, LEOPOLD J.		
24726	Evening in the Forest	1	.30
25738	Silver Birches Bending	1	.25
21722	Small Brooks	2	.25
	BERWALD, WILLIAM		
25479	A Fairy tale Homeward	1	.25
	CASSEL, CAROLINE		
25484	Hunting Shadows	3	.40
	CHAPLIN, DONALD		
25654	The Bullfrogs Serenade	2	.40
	DAVIS, KATHERINE K.		
25481	Mandolin Cradle Song	2½	.40
	DE LUCA, FRANCESCO S.		
25663	Flight Sparks	5	.70
25604	Indian Summer	4 5	.60
25605	Sunset	4½	.50
	GREY, FRANK H.		
25540	Dreamy Moments	3	.35
25559	In the Bazaar	3	.35
25674	With Trumpet and Drum—March	2	.40
	MORSON, MARIE		
24654	Dance Bedouins	2	.35
25662	Shadow Song	1	.25
	JARNEFELT, ARMAS		
25618	Berceuse (arr. H. S. Sawyer)	2½	1
	LA FIERE, R. M.		
25671	Souvenir of Fingering	3(c)	.10
	LOTH, J. LESLIE		
25486	Little Wild Flower	2½	.40
	LUCIN, ALEXANDRE		
25774	Ballet Egyptien	4	.35
	MALLARD, CYRUS S.		
25673	Little Playmates	1½	.35
25672	Rolling Waves	1½	.35
25462	Still Life	1	.25
	MASELLE, CHARLES H.		
25679	The Old Music Box	1½	.25

Cat. No.		Gr.	Pr.
	MILLER, LILLIAN		
25494	Pastel and Jolly Waltz	2½	$0.25
	MILLE, R. P.		
25627	First Tarantelle (Arr. W. M. Felton)	2½	.40
	REBE, LOUISE CHRISTINE		
25648	In a Fairy Shadow	2	.30
	ROGERS, CALVIN		
25709	Hopi Snake Dance	3	.15

JUVENILE SCENES IN FOREIGN LANDS

Five characteristic Piano Pieces with words
By Lois Rychel
Grade 2½

24564	Lion in Russia	25
25568	Turkish Dancers	25
24565	Peri and Mice	25
25468	Hungarian Dance	25
25549	Lassi	25

JOLLY SCENES OF CHILDHOOD

Eight Piano Pieces
By Lois Rychel
Grade 1½

25537	Story	.40
21614	The Sleepy Kitten	.30
25636	The Jailbird Ride	.30
21640	Dolly's Cradle	.30
21542	Swinging	.30
25664	Little Spanish Dancer	.30
25661	A Tale at Evening	.40
25644	Cradle Song	.30

	THOMSON, R. J.	
25710	Happy Times	.50
	VIERO, EMILIO DA	
25708	Moon Picture	.35
	WILLIAMS, FREDERICK A.	
25679	A Country Festival	.40

PIANO DUETS

	KER, ROBERT NOLAN	
21701	My Soul Is Free	.21
	SEBROOK, W. C. E.	
40484	Mazurka (Arr. C. Dunell)	.75
	SOUSA, JOHN PHILIP	
25481	The Aviator—March	.40
25349	Kansas Wheats—March	.40

SACRED SOLOS

	EFFINGER, STANLEY E.	
25661	Hide Not Thy Face (In flat E)	.40
25466	Hide Not Thy Face (In flat E flat)	.40
	HAMMOND, W. G.	
25471	The Shadows of the Evening Hours (In D)	.50
	LOWERY, LEE WATSON	
21714	My Earnest Plea (In E flat)	.40
25715	My Earnest Plea (In flat E flat)	.40
	SCHNECKER, P. A.	
20486	The Angels Anthem (Ch. of)	(T) .60
	SPROS, CHAS. GILBERT	
20387	I Do Not Ask O Lord (In flat E flat)	.60

VIOLIN AND PIANO

	SEXTL, ALBERT	
31179	Lullaby (Piano Acc. by A. Kelterer)	.60
20580	Pesana Dance (Piano Acc. by E. Kelterer)	.65
	FELTON, WILLIAM M.	
31570	The Wood Nymph (Arr. E. S. Perry)	.35

SIX DANCES IN CLASSIC STYLE

By Nancy S. Sawyer

25571	Allemande	.35
25572	Gavotte	.35
25674	Sarabande	.35
25573	Gigue	.35
25575	Minuet	.35
25576	Menuet	.35

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

HAVE YOU A COPY OF THIS FREE "WHOLE WORLD" CATALOG?

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

APPLETON WHOLE WORLD MUSIC SERIES and the MASTER-COMPOSER MUSIC SERIES

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

FOR THE PIANIST

Piano Pieces	$1.25
Modern Piano Pieces	1.50
Light Piano Pieces	1.50
Recital Piano Pieces	1.50
Concert Piano Pieces	2.00
Piano Duets	1.50
Dance Music	1.25
Schubert at Home	1.75
Tschaikowsky at Home	1.75
Chopin at Home	1.50
Grieg at Home	1.50

FOR THE VIOLINIST

Violin Pieces	$1.25
Modern Violin Pieces	1.50
Light Violin Pieces	1.50
Violinist's Book of Songs	1.25
Classical Violin Duets	2.00
Standard Violin Concertos	2.00
Operatic Violin Pieces	2.00
Encyclopedia of the Violin	5.00

FOR THE OPERA LOVER

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

FOR THE HOME VOCALIST

Ballads Whole World Songs	$1.25
Love Songs Whole World Songs	1.25
Songs Whole World Songs	1.25
Songs of the Sunny South	1.25
Sacred Music	1.25

FOR YOUNG PEOPLE

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

MISCELLANEOUS BOOKS

Standard Organ Pieces (Paperbound)	$2.00
Standard Organ Pieces (Cloth)	3.00
Saxophone Pieces	2.00
American Home Music Album	3.00
What Do You Know About Music?	
Boards	2.00
Cloth	3.00

sent direct on receipt of marked prices.

D. APPLETON AND CO. 35 W. 32d St., New York

WHILE THEY LAST!

A Two Dollar Book Almost as a Gift to New Etude Subscribers!

THE ETUDE MUSIC MAGAZINE has just made a remarkable purchase of . . .

1900 COPIES of

Masters in Miniature

By George C. Jell

Masters in Miniature is a 270 page cloth bound book with 196 excellent marginal pen drawings. Each chapter covers one composer and includes a series of brief written biographies of the following Masters:

Bach, Beethoven, Chopin, Brahms, Grieg, Sullivan, Handel, Haydn, Mozart, Mendelssohn, Liszt, Schumann, Wagner, Franck, Saint-Saens, Tschaikowsky, Dvorak, Strauss, Albeniz, Guilmant, Debussy, Sibelius, Mascagni, Rachmaninoff

Note that the book is right up to date and includes the foremost modern living composers.

These books are new fresh, copyrighted copies in excellent condition, and are in no sense damaged job lot of discarded volumes. The work is just about to be republished by a leading old-line New York publisher at $6.00 a volume. We were simply very lucky in getting them at a price which enables us to present them almost gratis to new subscribers at this time.

—QUICK!!—

These copies will go in a jiffy. You get both THE ETUDE for a whole year ($2.00) and this excellent two dollar book for only $2.00. All that we ask is that you add 25c for postage and packing, making your remittance $2.25. As long as they last you stand a chance of getting one. Orders will be filled in rotation. We reserve the right to return remittances after the supply is exhausted.

Send $2.25 for THE ETUDE and Your Book To:

THE ETUDE MUSIC MAGAZINE
1712-14 CHESTNUT STREET, PHILA., PA.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Relief Collection of THE WORLD'S BEST KNOWN MUSICIANS

It is as well to be content with a phase only until the entire history of music is adequate covered. Staff can not be collect on now. Nothing like this has ever before been done. Girls collection are exhibit one series of the most popular portraits published are referred to the of next one for setting them in the Publisher's Notice Department.

"Making the Music Teacher's Advertising Pay"

AMERICANS are the greatest advertisers in the world Many social economists attribute our enormous world success to the fact that we have so persistently and so intelligently presented our products that millions have been kept continuously and prosperously employed

Advertising is the fire which, properly directed, creates a very large part of our productive energy It is a power which now above all things, should be intensely directed upon our proposed activities for the coming season The music teacher who through any foolish class priggishness turns up his nose at advertising this year deserves all the penalties of failure that can be heaped upon him.

The Editor is personally a great believer in the value of a good circular properly distributed It goes back to the time when he issued a very simple circular in New York City to which he was able to attribute returns amounting to nearly three thousand dollars The circular and the distribution cost about fifteen dollars Most of them were given out by hand, when opportunity presented. It was reckoned this way The circular attracted pupils who would not have come through any other channel and these pupils, during the time they continued study, paid $3 000 00 for lessons. Rarely does a business man issue advertising that draws more than ten times the cost of the advertising Here it drew two hundred times the cost.

The circular that pays is the one that is aimed directly at securing returns of a definite character Alas, most circulars seem to be put together for biographical purposes and the stupid gratification of the teacher's vanity The selfish reader of your circular is interested in the details of your personal career only to the extent of those things that will help him to become a better player in the event that he engages you as teacher He is interested and impressed by those things that may convince him that music is a real investment and not merely the indulgence in something which he might at some time look upon as an extravagance For years THE ETUDE has been saturated with all kinds of articles dealing with every phase of music as a practical necessity We have printed over and over again scores of statements regarding the great men of all lands who have found music of inestimable practical value in their lives We shall be glad to have our teacher readers use in their circulars any of these statements, without cost. We put them there in the hope that they would be thus employed

Your circular should be in good taste, not over-worded, and above all things it should be original Remember that the word advertise comes from the Latin words ad and verto meaning literally to turn to or to turn aside If your advertisement is like every other one your possible customers have seen, it will not command attention, the first magnet in all advertising The second thing it must do is to create desire, and the third thing is to focus that desire upon what you have to sell These are the great essentials of all advertising Usually the most successful business men, whether they are selling circuses, railroads or washing machines, are the ones who know how to induce sales and to continue sales for needed articles by a knowledge of these principles

Dr Henry C Link, Secretary of the Psychological Corporation of New York, in his excellent "The New Psychology of Selling and Advertising" classifies the main principles of a successful advertisement thus

1 It must arouse attention, that is, it must be seen.
2 It must arouse interest, that is, it must be read
3 It must produce conviction, that is be believed
4 It must impress the memory, that is, be remembered.
5 It must produce a response, that is be acted upon"

Therefore make your musical advertisement 1 attractive in appearance (good paper printing and cuts) 2 novel—that is, different—in text and freshness of approach 3 adequate in arguments that do not produce counter arguments that mean sales resistance 4 impressive in style and facts that cannot be readily forgotten 5 activating, so that the reader will take steps at once to consider a course of music study with you.

General newspaper advertising is a problem to many teachers. Your editor never found that it was very profitable In the smaller city and town it may pay but in the large city, with papers displaying so many thousands of lines of advertising of all kinds, the advertisement of the average teacher is lost. The private teacher cannot afford to take sufficient space to make his announcement count. The exception sometimes is a special musical section in which musical advertising is segregated Even here, however he is obliged to pay for circulation which rarely touches the class from which he may expect patronage. The conservatory in which the interests of large groups of teachers are pooled may take space sufficient to secure compensating results and yet avoid adding disastrously to the overhead of operation

Advertising in the musical papers of the newspaper type is profitable or not profitable largely in proportion to the reputation of the individual advertising If the teacher has a national reputation of sufficient dimensions to draw pupils from other cities or from a large district it usually pays him well to keep his name before the public In this way his reputation expands. Pupils who patronize such teachers do so with the prospect of sharing in that reputation The cumulative effect of such advertising over a period of years is often very strong It is a great mistake for a teacher not to follow up his advertising investment of this kind It is a legitimate part of his expense of operation and is the last thing which he can afford to curtail Here again he must consider the strength of appeal of the papers employed Don't pay for waste circulation Go out to the field in which there are logically the most prospective pupils For this reason many have found the musical educational monthly magazines of real pulling power because they reach musical homes more particularly than groups of professional musicians In addition to this the magazine is of permanent value and because it is kept in use for months and years

Samuel Wadfworth

BEGS leave to inform the Publick, but the Female Sex in particular, that he has opened a SINGING-SCHOOL for their Ufe, at his Dwelling-Houfe near the Town-Houfe, to be kept on Tuefday and Friday Evenings, from 6 to 9 o'Clock. If any of the Sex are defirous of being inftructed in this beautiful Science, they fhall be inftructed in the neweft Method.

Ye Female Sex, I pray draw near,
To Mufic fweet pray lend an Ear;
Young Virgins all with beauteous Voice,
Make mufic Harmony your Choice.

Philo Mufico.

AN EARLY AMERICAN MUSICAL ADVERTISEMENT

This quaint announcement appeared in a paper in Salem Massachusetts shortly after the Revolutionary War

it affords the teacher advertiser an exposure of his advertisement for a far longer period than does the newspaper.

In preparing your advertising, study your own problems and write your own copy. Do your own thinking. Above all things don't write too much. You can be helped by reading such books as the "Musicians Business Manual" by George C. Bender and "Teaching Music and Making It Pay" by Doron K. Antrim—and you ought to own such books for reference purposes. However in addition to this, keep a keen eye upon the best advertising copy in the freshest publications of nineteen hundred and now and see what the present style of copy and design is.

Again, let us state our conviction that direct circular advertising falling into the hands of the most likely prospects is the most productive advertising for the teacher of music—yet very few teachers can present a really good circular.

This year circulars are very important to awaken interest in a world convalescing from the chills and fever of the depression. Of course all estimates are foolish but we are confident that, if eighty per cent of the teachers instead of eight per cent as in the past, were to put out this year good circulars, the whole profession would earn a greatly increased amount before the close of the next season.

OUR GREATEST NATIONAL RESOURCES

OUR GREATEST national resources are not to be found in our fields our mines, our rivers, our factories but in the armies of invincible youth which no depression or series of depressions can resist.

They are our greatest resources and at the same time our greatest responsibility. It is for this that the teacher in any such commonwealth as ours must be the most important servant of the state. Upon the teacher depends the guidance of youth and the to-morrow of our country. The vast problem of crime which engages the attention of every American and before which we bow our heads in shame is very largely the problem of the teacher. What the teacher does now determines our political and sociological destiny. Our very spiritual development is largely in the hands of the educators.

We have unbounded faith in the invincible youth of America. We feel that our citizens as a whole do not realize the vital force of this great reservoir of national reserves.

Why not appoint a day in the Fall or a series of days when the force of our youth may be demonstrated? Let our school bands march and counter-march through the streets to the strains of martial music and turn the laugh upon the pessimists the weak-kneed the sap-witted fools who see nothing but ruin. Let us call these days "America Awake Days," "Invincible Youth Days," "Reborn Confidence Days" or "The Spirit of Nineteen Thirty Two Days."

We shall have more to say about this later.

HANDS VERSUS TALONS

THE piano was made to be played by hands not claws. Our sympathies go out to certain teachers we have known, who have had to contend with the ridiculous fashion affected by certain young women who unconsciously are imitating the customs of ladies of the demimonde who let their nails grow so long that their fingers look more like talons than human digits.

The first exhibition of this vulgar and freakish fashion came to our notice years ago in Paris when we were sitting at a table in front of the Cafe de la Paix, watching the world go by. The particular offender seated herself at an adjoining table. Her eyes were set off not by the dark penciling practiced on the stage, but by a kind of olive green which gave her whole countenance the appearance of some well known nightmares we had met. Her finger nails were varnished to a bright cerise. Poor little thing! These were her votive offerings to the God of beauty. Whatever charm she may have had disappeared under such a disguise.

Well trimmed finger nails, kept immaculately clean, are an adornment to the hand. Nature knows best, and the esthetic values she has established become ridiculous when they are changed by artificial means.

It is impossible to play the piano well with long finger nails. Entirely apart from the inevitable scratching of the wood work of the instrument, the whole hand is thrown out of balance. Any teacher who has to contend with such a fashion is justified in writing to the pupil's parents and explaining the impossibility of proceeding under such conditions.

MESMER AND MUSIC

STEFAN ZWEIG in his recent and thoroughly impartial book, "Mental Healers" devotes one third of its contents to the remarkable story of the German scientist Franz Anton Mesmer (1735-1815), whom we hitherto had thoughtlessly and ignorantly put down as a charlatan. True, a French Government commission of physicians and scientists in 1785, did render a condemnatory report upon his work but modern investigations place the experiments of Mesmer upon a far higher pedestal in relation to psycho-therapy. At least he did lend his name to mesmerism and set to work thousands who have since investigated the influence of the brain upon the body.

Mesmer was no cheap quack. He studied divinity at Dillingen and Ingolstadt and, later, medicine at Vienna, where he received his doctor's degree in 1766.

His connection with music was noteworthy in many ways. He was an accomplished performer upon the piano, the violoncello and upon the glass harmonica—that curious instrument perfected by Benjamin Franklin. Indeed it is said that it was Mesmer who introduced this instrument to European musical circles and even induced Mozart to write for it. Haydn, Mozart, Gluck, Piccinni and Righini were his intimates. His home was one of the centers of musical interest in Vienna. It was at a little theater in his garden that Mozart's first opera (written at the age of fourteen) was given its premiere, after it had been rejected at the imperial opera house by the jealous impresario, Affligio. Thus musical art owes a real debt to this queer and retiring personality, whose significance in science is now being recognized over one hundred years after his death.

Mesmer was a pioneer and was misled at times. One of his mistakes was the advocacy of the magnet as a universal panacea for all ills. He kept however an open mind and was far in advance of his times. If he made one notable blunder in the field of medicine it should be remembered that in his day there was really very little scientific knowledge about the art of healing and no remedy was too preposterous to fail to find a following. We are still just on the threshold of the greater medical science.

START MUSIC STUDY NOW

Etude readers of last month were doubtless surprised to find the back cover of the magazine devoted to a sign "Start Music Study Now." Many realized at once that this afforded a great opportunity for music study promotion and placed this sign in their windows or hung it in their music rooms. This month we are repeating the same sign, and it will appear again next month. Do not allow it to go to waste. If you do not use it, get some friend to place it in a window. In this way one-half a million signs will have been on view by September, and the art and profession of music will have been correspondingly benefited. Will you not do your part?

THE DUCAL PALACE IN VENICE

A FLIGHT OF THE PIGEONS IN FRONT OF ST. MARK'S CATHEDRAL

THE PLAZA OF ST. MARK'S WITH LA CHIESA DELLA SALUTE IN THE DISTANCE

Chant D'un Voyageur

A Series of Intimate Musical Sketches

By JAMES FRANCIS COOKE

SEVENTEENTH IN THE SERIES OF MUSICAL TRAVELOGUES

Each one of these travelogues is complete in itself. Many of them have been confined to some one city or some one country. The present series deals with interesting musical episodes in all parts of the musical world visited from time to time by the writer. This time it is Venice.

IT WAS WHILE in Venice in 1830 that Mendelssohn wrote the first of his Opus 19 and thus completed this set of six pieces which were to form a part of the now famous "Songs Without Words" which have survived a century. It has been thought also by some that he conceived the title for the whole work while in that city of dreams on the Adriatic.

A city of dreams. Ha! Ha! Sometimes one's dreams are interrupted by those very *barcaiuoli* (boatmen) whose songs have contributed so much to the picturesque and romantic fame of Venice. One night after a long and tiresome journey the writer arrived at the Royal Danieli Hotel on the Grand Canal too fatigued even to absorb the ever lovely charm of the city which is never more alluring than after dark. About three in the morning he was awakened by singing. Under all ordinary circumstances this would have called for indignation. One feels himself at least entitled to the rights of slumber between midnight and dawn. The Latins, however, often have little respect for that rule. When music comes to the surface it is not suffered to be suppressed at any hour of the day or night. In Cuba one must not be surprised if the citizens take it upon themselves to get up an impromptu brass band and parade the streets to celebrate some event at three in the morning. We have known it to happen on at least three occasions. Perhaps the instinct to serenade is too strong to be curbed.

The Night Singer

BUT WE HAVE drifted far from Venice and that particular singer on that particular night. Never has the writer had a lovelier musical experience. The voice of that *barcaiuolo* was so direct, so pure, so mellifluous that it seemed as though no more exquisite singing could be imagined. We climbed out from under the mosquito netting cover of the bed (see foot note) and went to the window expecting to see a singer in the pavement aspiring to collect a few coins after the nocturnal concert was over. Nothing of the sort—it was merely a gondolier puttering about his boat and cleaning up after the night's work. He was singing because he loved to sing or because he had to sing. What a repertoire! Many of the songs had the flavor of age. Some had certainly been but recently imported from Naples. All were lovely beyond compare. No wonder Venice is famous for its *barcarolles*. There is no more sincere and impressive melody in the world. No wonder that it has inspired almost every composer who has been there in person or in dreams.

Famous Barcarolles

ALTHOUGH COUNTLESS composers have written barcarolles, comparatively few are famous. Usually the first composition of the musical amateur is a lullaby. Of the thousands of lullabies that have been written the successful ones may be counted by the digits of one's hands. Quite the same condition exists with barcarolles. Auber, Hérold and Donizetti each had a try at them in their most famous operas but who can recall them? The writer feels that one of the greatest barcarolles ever written was Schubert's *Auf dem Wasser zu Singen*. Alas, poor Schubert went to Venice only in a gondola of dreams. What inspiration might he have found if he could have spent a week, a month or a year along the Grand Canal. Beethoven's *Gondoliera* known as *La Biondina* (*The Little Blond*) is not by Beethoven at all. It is a melody by Platzer which Beethoven only harmonized.

Sterndale Bennett the English composer even went so far as to write a *barcarolle* for piano and orchestra. It is in his fourth concerto. Mendelssohn wrote three additional barcarolles: Opus 30, No. 6; Opus 62, No. 5, and one of his loveliest songs *Wenn durch die piazzetta* Opus 57 No. 5.

Probably the most famous *barcarolle* of the Grand Opera stage is that from the "Tales of Hoffman" by Offenbach. Jacques Levy the little Jewish boy who, after the custom of the time took his professional name from his birthplace (Offenbach-am-Main), was quite a traveler and possibly visited Venice many times. Certainly no one composer has better captured the simple undulating dreaminess of the barcarolle. This melody was literally exhumed by Oscar Hammerstein when in 1907 he produced the opera in America, a quarter of a century after its first production (1881) in Paris. Despite its very simple rhythm and repetition of the same notes the *barcarolle* does not become monotonous but is in fact strangely contagious.

THE GLORY OF PARADISE

Tintoretto's famous painting in the Ducal Palace. This canvas, seventy two feet wide, is the largest of the world's masterpieces in oil.

Barcarolles à la Russe

THE FIVE BARCAROLLES of Rubinstein were once widely played particularly the one in G minor. They deserve still to be heard more frequently. Some of them seem to us a little alien to Venice, but they are excellent piano music.

The opus mark, 60 on Chopin *barcarolle*, indicates that it was written quite well along in his career as his opus numbers run only to 72. It is not one of his most loved compositions, although with Chopin the amenity of his genius was such that nearly everything he wrote was exquisite in finish and rich in charm. Most barcarolles are in 6/8 time but that of Chopin is in 12/8 measure. Nevertheless, the triplet figure gives it the real *barcarolle* background.

There is no record of a visit of Chopin to Venice. He got as far as Genoa on his way back from Majorca but was doubtless too ill to realize his surroundings. Possibly it was hateful to him because he could not fail to remember the escapades of George Sand when she eloped clandestinely to Venice with Alfred de Musset. At the Danieli George Sand must have been as ubiquitous as George Washington in America. When the writer first visited this magnificent Venetian palace, converted into a modern hostelry with such few changes as sanitary plumbing and elevators so necessary in these days he was escorted to a room with the assurance that it was the particular chamber occupied by George Sand when

(Foot note. Never go to Venice in September unless you have a cuticle of nickel-plated steel. The Venetian mosquitoes and Italian mosquitoes in general are smaller and somewhat less musical than those of our own New Jersey but each one, like its American cousins, is armed with a stiletto tipped with poison. Fly screens are rare in most Italian cities where mosquitoes flourish in the streams. They have had screens or nets. The Italian peasant apparently eats plenty of polenta, drinks plenty of chianti, works hard and lets the mosquitoes bite. Perhaps they are immunized to this particular breed of Culicidae. Some of the larger Italian cities are literally as mosquitoless as our best American cities. But oh! that night in Venice! We evidently were there during a mosquito convention.)

the has a guest. The room reeked with strong tobacco which seemed some lingering evidence of the strong cigars that that enigmatical descendant of a Polish King smoked in such fashion that it did not interfere with her mysterious wooing of men. On the occasion of future visits it was learned from the loving bell boys that George Sand apparently had lived in every room in the hotel.

The Land of Romance

THE DANIELI has one of the most extraordinary locations of any hotel in the world. It is only a few steps from the Doges Palace. Its front windows look out upon the loveliest part of the Grand canal and in the distance is that enchanting ecclesiastical group of the *Santa Maria della Salute* which suggests Turner and every painter inoculated with the fascination of Venice.

If you stay at the Danieli long enough you will find that almost everything in sight is wrapped up in romance and legend.

In the far distance however is the Lido. If you are a person of taste, take no account of the Lido. The writer wishes he had never gone there. It takes away the precious flavor of Venice, like cheap food after a delicate viand. The Lido is the Coney Island of the newly rich of Europe and America. True people of distinction who like that sort of thing sometimes also go there. Nothing is cheap about it. The prices are exorbitant. What one gets is a magnified atmosphere of the night club with its worn out habitues exhausted in the futile effort to keep incessantly amusing themselves. Why any one should leave enchanting Venice for a moment to waste it in the Lido is difficult to tell.

People stay in Venice far too short a time. In fact some ignorant guide books state that all can be seen in two or three days. Stupidity! A month in Venice is barely enough to catch the real Venetian atmosphere. The tourist who rushes through the canals on the new steam vessels never sees Venice. After you have gone up and down the canals over and over again in a gondola we advise you to set out to see a new Venice on foot. Yes, there are streets in Venice which do not require bathing suits—miles of them. You can wander and wander up these back alleys, over and over again finding new and fascinating vistas at every turn. You can spend days in the Doges Palace and in other palaces open to the public for a small fee, viewing works of art of the Venetian masters to be seen nowhere else in the world. You can stand on the Rialto and see a Venice totally different from the Venice you see when you merely go under the historic bridge on your way from the railroad station to the hotel.

Is Musical Venice Passing?

IS THE MUSICAL spirit of Venice passing? Certainly the musical Venice of yesterday is gone. In a previous article we recounted the glories of the great Venetian opera houses which for the most part are very small and interesting theaters with a flavor peculiarly their own. There is no place in the musical world where one seems quite so remote from the present as in the Venetian theater. One gets something of this sensation in the Theater Albert I in Paris, in the Deutsches Theater in Berlin, and in the Louis XVI little playhouse in the Palace of Fontainbleau. In fact all the while one is in Venice one has a feeling of guilt in wearing a modern costume. It certainly does not fit into the surroundings. Something seems wrong. There is the atmosphere which we find in that delightful music which Francesco Malipiero has uncovered in old Venetian palaces some of which has appeared in THE ETUDE. Surely this does not go with an outing hat and "plus fours." One is inspired to look up a costumer and get oneself properly rigged out in the attire that Tintoretto or Raphael approved.

One now hears few barcarolles in the liquid streets of Venice. We hated the Grand Canal when the "steam buses" puffed up and down. They seemed like miserable interlopers, like washing machines in the Forum Romanum. The call of the gondoliers "OH eye" "AYE-OH," are the proper klaxons of canals not steam whistles. One now and then hears a barcarolle but it was inspired for a certainty by five or nineteen to the dollar. It was hired music, not the music of eternal romance, moonlight and love. Alas the *barcaroli* have to live and who can pay better than the Americans?

If we were Mayor of Venice the municipality of Venice should provide a school for *barcaroli*, if only to insure romance from expiring. The greatest commercial asset of Venice is the imagination of its visitors. If we were mayor of Venice (and we are not running for that office) we would use every device to cater to this imagination, if only for the noble service of resuscitating romance in a world that needs it badly. We would resort to costumes, decorations and much music. We would not be content with having one of the finest municipal bands in the world, a band that is a real asset to the city, but we would deliberately cultivate singers to perpetuate the barcarolle. Having given this form of music to the world, and having had it accepted by art lovers everywhere we would consider the preservation of the *barcarolle* to be an artistic obligation like the preservation of Tintoretto's "Last Judgment." We would invite more and more musicians to Venice to write more and more barcarolles. Then we would find some gifted publicity man who would dig into the dictionary and bring out all the adjectives that spring up with bewitching, charming, delightful, diverting, entertaining, entrancing, magical, ravishing, transporting, alluring, lovely and tempting, and we would use these in telling the world again and again about Venice. Then we might feel that we had done justice to the tax-payers.

Better still, set it all to music in barcarolles, and then send it out over the air in America. The fine spirit of this way would soon magnify themselves into dollars. Surely the first barcarolle we would choose would be that of the late Ethelbert Nevin from his ever captivating "A Day in Venice." It is called *Gondoliers*. Nevin realized Venice as only Nevin could. His dreamy nature fed upon the romance and the color and his instinct turned it into music. His barcarolle certainly ranks with the greatest ones of all time. Small wonder that pianists and orchestras everywhere play it incessantly.

Musical Jargon of the Radio Clarified

A Popular Interpretation of Technical Terms Heard Daily Over the Radio

By Edward Ellsworth Hipsher

Part XXV

Stabat Mater (Latin, *stah-baht mah-tair*). A musical setting of the famous fourteenth century hymn, by Jacoponus, *Stabat Mater Dolorosa* (The sorrowing mother stands), a Lamentation of the Blessed Virgin Mary. This beautiful poem, with its sublime pathos has inspired many composers, so that we have settings from Dunstable and Palestrina on down to the now familiar ones by Rossini and Dvořák.

* * * *

Strathspey (Scotch). See Highland Fling.

* * * *

Stretto. A closing passage in more rapid time than the remainder of the piece. That part of a Fugue where subject and answer or motives, overlap creating in this part a sensation of greater liveliness.

* * * *

String Quartet—see Quartet.

* * * *

Strophe. A term sometimes applied to a song in which many stanzas are sung, each to the same music. It is derived from the Greek term for a poem or ode in which all the stanzas follow a set form.

* * * *

Stuck (German, *shtook*). A piece, a composition. A term applied mostly to a composition in not more than one movement.

* * * *

Study. Thoroughly discussed under *Etude*.

* * * *

Subjective Music. Music which appeals more to the intellect than to the senses. Contrapuntal music is largely in this class, with Bach furnishing the most eminent examples. Music of a reflective or individual character in any form.

Suite (French *sweet*). A set, or cycle, of pieces usually all in the same key. It was a forerunner of the sonata and originally consisted of a group of well developed dance movements often with a prelude. Handel and Bach brought this form to its greatest perfection, though Couperin and Rameau of France and Scarlatti and Corelli of Italy were among those who left notable examples. The classic suite contained usually a *prelude, allemande, courante, sarabande, bourrée* and *gigue*, though a minuet or gavotte was sometimes added or even displaced one of the regular movements. The introduction of a *caprice, presto* or *fugue* changes the group properly to a *partita* which see.

The modern orchestral suite is much more free in construction with its different parts in varying keys. Its movements often are selected and arranged from the score of an opera or other large work.

* * * *

Symphonic Poem. A work often of symphonic proportions but free in form. It usually is based upon a *program* derived from a romance or poem, which it undertakes to illumine musically. Liszt is considered the "Father of the Symphonic Poem" and of the later composers Richard Strauss is its most successful exponent.

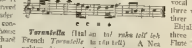
* * * *

Symphony. A work for the orchestra and in the form of a sonata, though more broadly treated and highly developed than the sonata for a single instrument. It is the chief of all instrumental forms. Beethoven holds a preeminent place among symphonists, no other having yet approached his noble ideas. The symphony proper began with Haydn, reached its maturity through Mozart and Beethoven, to whose achievements such composers as Mendelssohn, Schubert, Schumann, Brahms, Mahler, Franck and Tchaikovsky have added nothing beyond a romantic or emotional glamour.

The term was formerly applied to a variety of overture, and to the introduction of a song or the interlude between its verses.

* * * *

Tambourin (French, *tam-boo-ran*). A French dance, indigenous to Provence, originally accompanied by a flute and tambourine (tambour de Basque); hence its name. When adapted to the stage the drum accompaniment became an organ-point on the tonic or dominant. The Tambourin is in lively double measure and usually in the binary form with the two themes alternating between major and minor. Its characteristic rhythm is



* * * *

Tarantella (Italian, *tah rahn tell lah*, French *Tarantelle* ta ran tell). A Neapolitan dance in lively six-eight rhythm with the tempo gradually growing faster. The name is derived from an old and popular belief that dancing of the *tarantelle* till the dancer dropped from exhaustion would cure the bite of the *Tarantula*, a deadly venomous spider. A characteristic of the *Tarantella* is a leaping motion in the melody. The one by Heller is typical though other composers wrote more brilliant examples. Some modern specimens are in three-eight or even two-four time.

Tattoo. A military signal for soldiers to retire to quarters at night. In it drums predominate though there are some for the fifes or trumpets.

* * * *

Ternary Form. A musical form in which the leading theme alternates with two other themes. Of this form the Rondo is typical. The ternary form is often used in highly developed movements of the sonata, the quartet and the symphony.

This name is also sometimes applied to the first movement of the sonata, because it is in three main divisions, but this is a rather loose application of the term.

* * * *

Terzetto (Italian, *tayr tset toh*. German, *Terzett* (*tayr tset*)). A composition for three voices. A term applied almost entirely to vocal music. This designation has been largely supplanted by the now familiar *Trio*, which is applied to both vocal and instrumental compositions. In vocal music the *terzetto* may be for any three voices, such as the "Angels' Trio" for three female voices in Mendelssohn's "Elijah," those for three women and for three boys, in Mozart's "The Magic Flute," or "Awake the Harp" for soprano, tenor and bass in Haydn's "Creation." Mozart's "Don Giovanni" also has a marvelously fine *terzetto* for soprano, baritone and bass.

* * * *

Thematic Music is music in which the principal themes or motives are logically developed into new phrases, periods, or episodes in such a manner that, though constantly varying in form or treatment, they never entirely lose their identity.

(Continued on page 525)

How Everyone May Memorize Music

By Isidore Freed

Part I

Mr Freed is an American Pianist and Teacher long resident in Paris. The second part of this article will be an analysis of the "Nocturne in F minor" of Chopin and has been designed to show how it may be memorized. The music of this Nocturne will be published in the same Etude.

THE ABILITY to memorize is one of the birthrights of every human being. Our everyday life is filled with countless unconscious uses of memory without which we could not live through a single day, for practically every physical action which we make is dependent on memory. When we walk the movement of our legs is controlled by a kind of memory which we call reflex action. When we form our mouths, lips and tongues to utter syllables of speech we are again using reflex memory. When we rise at a certain hour each morning and go through the movements of dressing and performing our toilet we make use of still another kind of memory which we, for convenience, call habit. When we leave the house for school or for business almost unconsciously walking in the right direction, again we are using our memory. The mere fact that we can remember our names is ample proof that we are blessed with that very elemental, all important quality called memory. All forms of life are dependent upon it whether it be that kind of collective, atavistic memory called "instinct" to which all the lower animals owe their very existence, or whether it be a memory composed of instinct tempered by reason, as in the case of man.

Memories Simple and Complex

FOR THE music student a large gulf seems to separate ordinary everyday memory from that highly specialized kind of memory which will permit him successfully to perform a musical composition. For those who claim to have no musical memory at all this gulf often seems to take on tremendous proportions. Yet the gulf is really no gulf at all, for many musicians seem to memorize with almost no difficulty and without any apparent conscious effort. Very often if someone with a good musical memory were asked to explain how he memorizes his music, his reply would be, "It just comes naturally. I have no trouble at all!" It is evident however that the process by which this person arrived at memorizing, though unconscious, must still be practically the same as that which everyone else must use in order to memorize, for all memories are natural receptacles for retaining impressions and are governed by the same natural laws. The difference between good memories and bad ones does not lie in the memories themselves but rather in the individual powers of observation, concentration and coordination, the means by which the memory reservoirs are filled.

Mental Habit

THE PIANIST will find that for him successful memorizing will divide itself into two distinct processes, one mechanical or muscular, the other mental. These are processes, however, which he makes use of every moment of his musical life, for his very ability to play even a simple piece is dependent upon them.

We shall analyze first the muscular or mechanical side of memorizing. This consists, of course, in automatically striking the right key in the right manner at the right time. But has not the purpose of the pianist's everyday practice been to develop just this ability? Could he successfully play even a two-octave C major scale with finish, if he had not made automatic the process of striking the right key in the right manner and at the right time? So we see that muscular or mechanical memory is nothing more than the use of reflex action.

Mental retention, the second factor in memorizing, consists in retaining two kinds of impressions: those received through the eye and those received through the ear. All of us who have learned to read music have successfully used the former, and all of us who can hum even a simple melody have successfully learned to use the latter. One cannot learn to read music unless the shape and position of each note has stamped itself indelibly on one's mind through the eyes, nor can one hum a tune unless the pitch relationship of the sounds and their rhythmic value have equally been retained in the mind through the medium of the ears. Thus we see that all those who play have already made successful use of digital memory, visual memory and aural memory.

Three Roads to Memory

WHY IS it, then, that some people experience great difficulty in memorizing even a short, relatively simple, piece? And why do others, gifted with apparently good powers of retention have their memories leave them at critical moments? The answer lies in the manner in which the pianist memorizes. Everyone who plays the piano can develop a dependable memory if he goes about it carefully, wisely and completely. Those people who are gifted with remarkable musical memories have acquired these memories through a proper, although unconsciously arrived at regard for the three essentials: observation, coordination and concentration. To develop these qualities is to acquire a good memory.

We cannot retain if we do not at first observe. But there is a great difference between partial observation and complete observation, for even a single note on a page of music is really a most complex combination of various elements. First of all it is the note itself, let us say middle C, secondly it is a middle C of a certain time value, thirdly it is a middle C which plays a definite rôle as a component part of a rhythmic phrase, fourthly it is a middle C that has a definite harmonic function and fifthly it is a middle C that has a definite rhythmic function. Then we must consider this same middle C in its proper relationship to the character, quality, key, dynamics, speed, and so forth, of the composition as a whole. Truly our seemingly meek, inoffensive, little middle C has suddenly taken on Gargantuan proportions.

Instinct Plus Observation

BUT LET us not become disheartened, for all three characteristics of our middle C are interrelated and natural elements of the art of music and most of them are grasped by our instinct rather than by our conscious observation. Yet what shall we do if our instinct fails to grasp any of these elements or if it grasps them incorrectly? Here it is the function of our powers of observation to remedy the fault.

In order to memorize successfully and dependably the question of coordination is equally important. The greater part, by far, of any good piano playing is done by a series of reflex movements directed by our subconscious mind. If we are to perform a musical composition with any style, any grace, any warmth, we cannot be bothered by such questions as: "Is my elbow functioning properly?" "Has my finger stroke been rhythmically exact?" "Is my upper arm properly relaxed?" "Am I playing in time?" and so on. All the elements of piano technic must be properly assimilated and coordinated so that the imagination can be allowed free fancy. But when all the individual elements of piano playing have been properly coordinated, we have already achieved a very important kind of memorizing, for we have succeeded in relegating to our subconscious mind, the realm of reflex memory, the greater half of piano playing. We are no longer concerned with such questions as I have mentioned, nor with the problem of correct fingering, since the right finger automatically seeks the right key at the right time, in the right order. In other words, through proper coordination mechanical memory is completely achieved.

Increasing Concentration

THE THIRD element, concentration, is perhaps the most important of all as far as memorizing is concerned, for slips of memory are almost always due to faulty concentration either during practice or during performance. How to arrive at perfect concentration is difficult to say. Different individuals must choose such methods as suit their own temperaments. For example I have a friend, a famous cellist, who had not been able properly to concentrate. He attributed this fault to the fact that his subconscious mind was too active. Accordingly he stuck a pipe into his mouth, and has smoked himself into blissful and contented concentration, for his subconscious mind was kept busy by the pipe and so did not continue to disturb him. When the writer tried the same method in order to achieve concentration for himself he, alas, succeeded only in achieving a stomach ache.

Another friend, also an important musician, went through a much more rigorous method of training. He would place a sheet of white paper on his music stand and force himself to concentrate on white for a stated interval of time. He began, naturally, with a very short interval and was able at length, after many months of hard work, to concentrate on absolute white for as long as ten minutes consecutively.

If any of my readers believe this to be an easy thing to do, let them try the experiment themselves. They will find that the white paper becomes tinted with all sorts of colors, black predominating, and that it takes on all sorts of fantastic, dancing shapes and contours.

Because of this very rigorous training my friend developed a remarkable memory. Not only did he know by heart practically all the literature for his instrument but much ensemble and orchestral music as well.

Fingers Eyes Ears

FOR THOSE who have succeeded in developing their powers of observation, coordination and concentration to a high degree of perfection, memorizing is child's play. But what shall others do who have not been able to reach this sublime state? Shall they in the meantime have to content themselves with using their music to play from? No. For as already has been stated, one memorizes mechanically (muscularly), visually and aurally. These three kinds of memorizing overlap and assist each other's functions. One may, for example, by the use of mechanical memory, be able to play a piece perfectly on a silent clavier from which one hears no sound. Or on the other hand, by means of the aural memory, one may be able to play the same piece in one's mind, without the use of the keyboard at all; and one, by means of the visual memory, may be able to visualize the very notes of the piece before one's closed eyes.

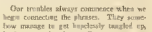
A story is told that Liszt, when examined for entrance to the Paris Conservatoire, transposed Bach fugues from memory. Since the fingering in the original key and the notes were completely changed in transposition, it is evident that he could have been relying upon neither his mechanical memory nor his visual memory. He must therefore have been playing entirely by means of aural memory.

It is thus apparent that we really have three kinds of memory to rely upon. It only remains for the pianist with a weak memory to prescribe for himself a course of training in order that he may be able to make better use of his powers.

The writer would suggest that this training be both general and specific, general as concerns exercises in observation, coordination and concentration, specific as the sense of studying how to memorize by actually memorizing a musical work. One should choose a rather simple composition at first and should practice it until one is quite familiar with it. By the time one actually begins to commit the piece to memory one will find that one can already play disconnected measures here and there, from memory. Our visual, aural and muscular impressions have already begun to register subconsciously but they are neither very complete nor very reliable.

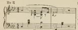
First of all let us cut the composition up into phrase fragments, first phrase, second phrase, third phrase and so on. The phrase itself never offers any memorizing difficulties, for it is logically and naturally constructed. One feels the pull of the line (from "F" to "C") instinctively.

Ex. 1



Our troubles always commence when we begin connecting the phrases. They somehow manage to get hopelessly tangled up, leading us either into endless repetition or else into strange, uncharted territory. We must therefore make a clear analysis of the cadences at the end of each of our practice divisions as well as the beginnings of the sections which follow. The key relationships of the various sections must be carefully noted. Naturally a knowledge of harmony and musical form is of tremendous value here, for otherwise we should have difficulty in making our analytical observations. Also our harmonic sense would guide us by indicating the natural pull of cadences as well as other harmonic groups and chord combinations.

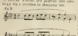
Ex 2



Note the pull of the cadence toward F minor

By careful practice and constant repetition of simple phrases and by intelligent analysis of the manner in which these phrases are joined the terrors of memorizing soon become non-existent. Sometimes inner melodies and left hand chord groups (both accompaniment figures) prove to be troublesome. The same type of careful analysis and practice will soon cause these troubles to disappear too.

Ex 3



In Ex 3 note the personality of the inner melody which occurs on the second measure.

An exercise of inestimable value is to memorize away from the piano studying the score mentally. This is an excellent means for developing inner hearing—that is, hearing without the use of an instrument, which is the goal of true musicianship. If this is not possible at a first attempt, one should try to sing mentally a very simple popular melody and to continue this mental thinking of musical phrases. By degrees one will eventually develop the ability to hear a complete musical composition mentally.

Naturally the foregoing presupposes a willingness on the part of the pianist to do hard work. He must not expect that he will learn to memorize without expending as much energy on this problem as he would on any other problem connected with piano playing. Artists are made by a combination of talent, intelligence and perseverance. They need musical talent for it is upon their instinctive musicianship that they must rely in the last analysis. They need intelligence, for it is intelligence which must guide them through the intricate paths of much-study. But above all they need perseverance for it is only through perseverance that both talent and intelligence can be of any value to them. Memorizing depends somewhat on talent, a good deal on intelligence but mostly on unrelenting perseverance. The suggestions offered in this article as well as in the analysis of the composition which follows, can prove the basis for a rigorous course of training which may continue several years before it is finally crowned with complete success. The pianist with real perseverance will be the one to profit most.

(In the August Etude the author of this article will give a study analysis of Chopin's Nocturne in F minor, Op. 55 with suggestions for the memorizing of it.)

Musical Skyscrapers

By Margaret Wheeler Ross

Architectural form is to be found in music quite as much as in literature or pictorial art. Therefore the towering and complicated chords employed in the harmonic structure of modern compositions may rightfully be termed "Musical Skyscrapers." The simple fundamental two and three story chords of the early classic school are as old-fashioned and out-of-date as are the whale-boned stays and bulky bustles of milady's wardrobe or the flowing stock and lace trimmed waistcoat of milord's sartorial make-up of a century ago.

Our musical forebears believed they were achieving tremendous architectural effects when they began to construct chords of more than three-stories—as indeed they were. The great Beethoven and his contemporaries enlarged the form and built chords upon firmer foundations.

Then came Wagner with his tremendous genius. "Seven storied melodies," Liszt called the climaxes in his operatic scores. And famed singers of his day long used to the melodic simplicity of the Italian school, rebelled as they strained their voices to be heard above the multiplied combinations of tones in his orchestral accompaniments.

A great building is a series of repeated lines conceived and executed, story upon story in rhythmic patterns. So also is a great musical composition chord upon chord, climax upon climax, interlocking a series of melodic lines into a rhythmically completed whole.

It has been necessary to train the listening public to understand and appreciate these modern harmonic superstructures. Hence the effort that has been put forth within the past few years to popularize the opera and the symphony orchestral concerts. The various reproducing and mechanical instruments have been of great assistance in this movement, and the general distribution of them with the descriptive explanatory literature given away with their sale, has developed the harmonic ear of the residents of Main Street.

The music tradespeople and the composers of these modern masterpieces are well aware that audiences with a musical education that might be termed of a ground story and basement plan restriction cannot appreciate harmonic structures of skyscraper proportions.

Some years ago the "gingerbread" style of architecture was in vogue and small frame houses were laden with tawdry ornaments. Happily the modern apartment of simple harmonious lines soon displaced this fad. This figure might be applied to the architectural growth of our modern chords. In their period of transition they became harsh and discordant, vulgar and offensive.

Today the skyscraper chord is a masterpiece of musical architectural beauty agreeable and acceptable to the ear whether it is consonant or dissonant in character.

"Take a music bath once or twice a week for a few seasons. You will find it is to the soul what a water bath is to the body. Seek therefore every opportunity for hearing it. Purchase some kind of instrument for the home and see that its beneficent harmonies are often heard. Let music be as much a part of the daily routine as eating or reading or working."
—Oliver Wendell Holmes

The Importance of Elimination in Teaching

By Grace White

The point in teaching where mastery takes most experience and expert training is elimination. What not to say requires the greatest judgement and thought. This is why it takes a master teacher to give a perfect first lesson.

The complicated business of playing a piece—including intellectual effort, control of hands and feet, mathematical certainty and guidance of the emotions—is too much to learn during the first lesson. But how much can be omitted? The simpler the first instruction the more accurately will it be learned.

In learning to drive an automobile the poor beginner must synchronize the movements of hands and feet at once, or suffer for it. He starts his engine with trembling hands, wobbles a few feet along, the pedal stalls with a terrible thump and looks around gasping with relief that he is still alive. To take such a person into even the thinnest traffic would be suicidal. Before attempting this he learns the machine thoroughly. So with the pianist. Is it not wise that he be taught to make musical sounds and to get the different "feels" before being directed into the traffic of notes and lines and rests?

To give a successful first lesson may not be all you expect the pupil to learn. Then eliminate all unnecessary items. Present your subject stripped of all superfluous information. This does not mean to teach the pupil as little as possible but to teach him as *simply* as possible. Every word in the first lesson—and they should be few—should be chosen for its vitality and clearness. Perfect order, one direction leading straight into another, is absolutely necessary.

Try to have the pupil do everything perfectly. His first few weeks of practice are for drill and repetition. Our listener with the car can learn to drive by keeping off the garage doors, and some pianists seem to learn only by their mistakes, but this is because they were not taught accuracy in the beginning. If pupils learn each passage accurately before they leave each lesson, they will not have to undo their own errors later on.

Weight Touch

By Esther Horowitz

For an excellent and simple way of performing the "weight touch" stroke naturally and accurately let the student try cracking (not smashing) walnuts with a paper weight or other flat solid object small enough to permit the fingers clasping it. He will immediately discover that the wrist will have no natural tendency to bend, and the stroke will be a two to three inch drop.

For comprehending *controlled* weight this exercise cannot be surpassed. Striking a walnut for one whole measure to a given time signature and yet not cracking the nut until the next measure gives further elucidation regarding the touch.

After cracking a few walnuts to set rhythms, the piano itself may be approached for further experiment, the fingers being the paper weight and the keys the walnut to be cracked. While practicing this stroke at the piano it would be well to hold (in the other hand) a pencil in a perpendicular position to the keyboard and watch the stroke so that when the paper weight (the finger tips) strikes it does not swing away from the lead pencil but 'drops' in a straight line alongside the pencil from directly above the keys to be struck.

Weight touch when properly understood can be controlled so as to play soft as well as loud tones. It can also be applied from the height of only an inch. The greater the height the more exaggerated the stroke, for swiftness not height, produces a true *forte*.

Weight touch is always employed at the beginning of every slur, also for playing slow successive chords, the pedals being used to sustain the connecting tones. Weight touch will be found likewise effective in playing non legato single tones. And let it be always remembered in piano playing—any stroke made naturally and easily is correctly done.

What They Wanted

The Philadelphia Orchestra once a year has a request program, determined by the votes of the audiences at the concerts. This year the votes ran in the order given below which indicates somewhat the tastes and desires of those who have been hearing this remarkable organization under its virtuoso conductor Leopold Stokowski.

Beethoven	Symphony No. 5, C minor	246
Rimsky Korsakov	"Scheherazade"	223
Tschaikowsky	Symphony No. 6 "Pathetique"	209
Ravel	Bolero	206
Brahms	Symphony No 4 E minor	175
Bach	Toccata and Fugue in D minor	152
Bach	Passacaglia	142
Brahms	Symphony No 1 C minor	133
Dvorak	Symphony No. 5 "From the New World"	133
Strauss	"Death and Transfiguration"	133
Tschaikowsky	Symphony No 5, E minor	125
Schubert	"Unfinished Symphony"	119
Beethoven	Symphony No 3 "Eroica"	108
Sibelius	"Finlandia"	98
Wagner	"Tristan and Isolde"—Vorspiel and Liebestod	95
Franck	Symphony in D Minor	93
Beethoven	Symphony No 7	81
Strauss	Ein Heldenleben	81
Tschaikowsky	Symphony No 4, F minor	80

"It is absolutely imperative for one who would interpret music to cultivate the memory. A musical composition is never thoroughly understood until it has been intelligently memorized." —Mozart.

What the Musician Should Know About Broadcasting

By Henry Francis Parks

It does not matter much what we do in life but, in order to do that certain thing right, we eventually develop what is known as technic. Technic implies both agility and skill with which a thing is done and an intelligent understanding of the principles involved.

This is particularly true of radio broadcasting. When radio stations started broadcasting entertainment programs a little over a decade ago almost anything "went." But, with the development of the radio science, the improvement of the physical equipment and with the greater response of this equipment to the acceptance and broadcasting of music, speech and so forth, the need for some certain definite technic becomes apparent.

A Brief Résumé of Radio

Radio goes back to the days when Edison invented the incandescent electric light globe. Realizing that the arc lamp with its dangers of fire, its intense heat, its expense, and so forth, would make lighting by electricity on a large scale impractical if not impossible Edison sought a solution. Experimenting with some string which had been impregnated with a conducting compound, Edison applied a current of electricity to it. It instantly flared into brilliant incandescence and then burned out. Now he knew that oxygen, being required to support combustion, was responsible for the short life of the filament. So by placing this string or filament as he called it, within a glass bottle (or bulb) and evacuating it (evacuating means taking all the air, which naturally contains oxygen, out of the bulb) he found it would burn longer.

Now the only limit to the life of the string filament was the length of time the filament would electro-chemically respond to the passage of current. Improvements in design and proper selection of metals such as tungsten, tantalum and their compounds, finally produced our present Mazda lamp.

Fig 1

Now, once the elemental "vacuum" tube or electric, incandescent electric light bulb was an actuality experiments did not cease. Edison continuing his physical researches, particularly in the field of what is now known as "Electronics" had made the very important discovery that if another wire or element was inserted in the bulb, a current flow was detected in a sensitive galvanometer.

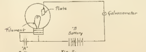


Fig. 2.

He observed that vast quantities of infinitesimally small particles of a negative electrical character known as "electrons" were leaving the filament and bombarding the added element the plate because of some attraction. By increasing the voltage to the plate the flow of current was perceptibly increased (up to a certain point of saturation of course). Further he discovered that the direction of the current was from the plate to the filament just opposite to that of the electrons which was from the filament to the plate. This is known to science as the "Edison effect."

Other scientists, Fleming of England, Heinrich Hertz of Germany and Curie of France delved further into the field of electronics taking up from where Edison left off. They have been instrumental in developing knowledge in this field, which their successors have turned to commercial use.

Although any tube which is evacuated is technically a "vacuum" tube, yet the name was not applied in an electrical sense until the "two-element" tube was brought out. Now as a laboratory toy for experimental purposes the tube had many interesting uses but it did not attract the attention of the commercial world until early in the twentieth century when Dr. Lee DeForest, the great American physicist, put his brain to it. He reasoned that in view of the fact that these billions of electrons were bombarding the plate and due to them bouncing back like a rubber ball thrown against a side wall, were beyond control accomplishing no really commercially useful work some sort of a control ought to be interposed between the filament which emitted the electrons and the plate which attracted them. He, therefore introduced the third element the grid.

Fig. 3

and modern radio, long distance telephony and their associated arts were born.

Referring to Fig 3 we see an evacuated bulb with the filament (F), the grid which surrounds it (GG) and the plate which surrounds both grid and filament (PP). The "A" battery usually a six volt source with resistance of some sort to adjust the voltage to tube requirements, is shown as well as the "B" battery usually a ninety volt dry cell battery though higher plate voltages are used for certain kinds of tubes. Finally there is the "C" bias battery—a very small dry cell battery furnishing about four and one-half volts.

The action is simply this: electrons moving at a tremendously rapid rate go through the mesh or open spaces of the grid element to the plate where, because of their negative electric character they are attracted by the positive polarity of the plate voltage. This is in obedience to a universal law of Nature and physics that "like forces repel and unlike forces attract." Having arrived at the plate, and bombarded it they start to bounce back to the filament but are prevented by the positively charged grid which helps—because of its positive character—to increase the flow of negative electrons to the positive plate. For some purposes the grid has a negative voltage when very few if any electrons will be found to flow to the plate. The electrons discharge into the evacuated space to return to the filament and repeat the process until the molecular composition of the filament is altered, it crystallizes or burns out when the tube ceases functioning.

In the case of bulbs which are filled with certain types of rare gases, such as argon, neon and so forth application is made of the vacuum tube for such industrial purposes as brilliant gas signs so familiar to us all. Vacuum tubes are filled with other sorts of gas and in time become 'soft' due to peculiar changes in the chemical relationship of the gas and the elements in the tube. The bombardment of the plate by these electrons causes intense friction, and this is what makes the plates in your radio set so red hot, particularly the power tubes.

This brings us to one realization that the control of the current and voltage in the grid circuit enables us completely to control the current and potential of the plate—and therein lies the whole reason for this explanation. We shall return to this point a little later.

Elemental Physics of Tone and Tone Production

Physicists have, nearly with one accord, accepted the theory that every phenomenon of nature and physics takes place because of the vibration of a certain type of wave at a certain frequency. Religious cults have even attempted to show that thought itself is caused by a definite wave length at a definite frequency. With this viewpoint the author has little sympathy. Nevertheless we do know that starting with the audio spectrum of sound and going through the radio, the X ray, the color, heat, light and finally the cosmic spectrums these phenomena obtain because of certain wave lengths moving at certain rates of vibration or frequencies.

The audio frequency spectrum concerns us most for it is the one which we can hear with our own ears without the aid of any mechanical or electrical devices. Take the piano for instance. The range of this instrument is from approximately twenty seven vibrations a second for the extreme low A to eight thousand one hundred and ninety two for the extreme high C (middle C being two hundred and fifty six vibrations or cycles a second). The average human ear easily hears all the tones in this range while exceptional ears hear tones as low as sixteen cycles a second, as well as upper harmonics as played on a violin to as high as ten thousand cycles. Door squeaks and chirps of crickets about sixteen thousand cycles and certain types of noises (not tone) as high as twenty thousand. The human voice ranges approximately from low E, the first added line below the bass clef at eighty cycles for a bass voice, to D above the treble clef, about one thousand, one hundred and fifty two cycles.

Now if we examine a piano, we find that the bass strings are very long and have a wide diameter while as we go up the musical scale in the treble the strings become correspondingly shorter and the diameter thinner. This is obedient to another law in physics which every high school student knows: "The pitch of a tone producing body is inversely proportional to its length." Also observe that as we go up the scale the frequency *increases* while the wave length *decreases*. And inversely, while we go *down* the scale the frequency *decreases* while the wave length *increases*.

Microphones Used in Radio Broadcasting

The types of microphones used in the radio field today divide themselves into three principal classes: the carbon, the condenser and the magnetic speaker types.

The carbon microphone is built on the same principle as that used in an ordinary telephone transmitter which we use every day in business and social intercourse. It has two 'buttons' instead of one and is much better made all of which means greater sensitivity.

Fig. 4.

Fig 4 gives a cross-sectional diagram of the carbon microphone. A round metallic disc or diaphragm (D) is suspended between two 'buttons' or metallic cups (BB). These buttons are filled with fine carbon granules (GG). When the microphone is connected with a current supply to a transformer and thence to the amplifying equipment there is practically little flow of current until the diaphragm is vibrated by someone talking or playing. When this happens the tiny carbon granules in the microphone are also shaken and moving about change a certain electrical characteristic of the circuit known as "the resistance." This causes impulses varying according to the frequency and the degree of dynamical strength (loudness or softness) employed.

The condenser type of microphone

which to outside appearance ordinarily resembles a bottle, consists of a fixed plate and another one, which is movable, separated a very, very short distance from it.

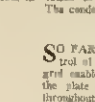


Fig. 5.

The view looking at the diaphragm from any edge is shown in Fig. 5. Here is shown the fixed plate (F) and the movable one (M). Voice or music causes the movable plate to vibrate according to the frequency. The feeble impulses are amplified by successive stages of vacuum tubes and finally that into the air by a radio transmitter. This acts on the electrical property of capacity.

The third type works on identically the same principle as the loud speaker in your radio set. In fact, any loud speaker properly connected in a radio circuit may be used as a transmitting microphone, although care in design is necessary for quality output.

Fig. 6

Referring to Fig 6 we can readily understand the principle of the third type. A double steel core (CC), permanently magnetized is surrounded by two coils or windings (WW) of fine insulated wire, (D) is suspended between the poles of the terminals of which go to the first stage of the audio amplifier. A diaphragm the two field magnets (as they are called) By a system of leverage the diaphragm is connected to the center of a cone made of stiff paper about six inches in diameter When a sound is produced the cone vibrates sympathetically with the wave emitted and causes a movement of the diaphragm (D) between the field pole pieces similar to the motion in the cone.

The motion of this diaphragm in this magnetic field gives rise to various impulses in the coil windings These are amplified exactly the same as a carbon or condenser type of microphone. This microphone acts on a principle known as radio engineers that distortion of magnetic lines of force in a magnetic field tends to set up a current in a winding surrounding it or, if the winding already carries a small amount of current it will tend to vary it. In either case the pulsations may be amplified and used for broadcasting the same as the other two types The Brunswick recordings in Chicago are made with this type of microphone exclusively

A moving coil type is being experimented with by NBC engineers in connection with Stokowski's Philadelphia Symphony In case is not general, however

A carbon microphone cannot be moved while broadcasting because of shaking the tiny carbon granules and making a disagreeable noise in the broadcast. The condenser microphone can, since its only moving part is one plate of a condenser, hence it is widely used in making moving pictures or in taking the complete action of a large stage—for example, in broadcasting a performance of the Chicago Civic Opera Company or the Philadelphia Symphony Orchestra. The magnetic loud speaker type of microphone as the Brunswick engineers in Chicago have developed it seems the most desirable of all. It is not easily "crushed" by too great a surge of tone is mechanically stronger, and has less distortion over the wide range of the musical scale than the others. However this type, though once used in radio stations, is not now to be found in practical use in broadcasting The condenser is the more popular

Volume Control

SO FAR, so good. We know that control of the current and potential of the grid enables us to control the current in the plate circuits of the vacuum tubes throughout the stages of amplification which we may find necessary to broadcast the music And we know that the microphone is susceptible to changes in the dynamics and frequency For that reason, the engineer has a volume indicator meter, with a needle which constantly moves showing the intensity of the current and a resistance device, or volume control which enables him to compensate for rises in frequencies or surges in dynamics in the grid circuit which is fed from the microphone.

If a radio engineer does not catch a surge quickly enough, due to the singer being too close on a high frequency what is known as a "feed back" takes place in the vacuum tube The grid bias is insufficient to take care of the added duty, and the tube acts as a transmitter feeding back from plate to both grid and filament to the tube. This action in turn goes on throughout the entire system of amplifiers until when it gets to the large transmitter tubes the current is so large it completely burns out the tube. And thus it done in an infinitesimal fraction of a second. This usually happens but once to a singer If the tube is not burned out the "feed back" at the transmitter throws it off the air and the broadcast is ruined So the singer must do his or her share in discharging the radio broadcasting responsibility Hence the necessity for a knowledge of the proper technique of the use of the microphone.

The Use of the Radio Microphone

RIGHT HERE is where the most important lessons of radio technique are to be learned. When one faces a microphone at an angle of ninety degrees to the diaphragm and sings or plays an instrument directing the tone at such a direct angle efficiency of broadcasting is not attained. To begin with the diaphragm of a microphone can vibrate only in two directions that is forward and backward. If you stand directly in front of a microphone and sing directly into it you start it vibrating backwards, but every time it is to return to a forward direction towards you in order to complete the frequency cycle it encounters the next cycle of the same or a different pitch depending upon whether the note is being sung or another has been reached in the melody and there is constantly a slight paralysis of the diaphragm in its return direction This causes distortion By singing into a microphone at an angle as near to forty five degrees as possible the main force of the wave strikes the diaphragm at an angle and is refracted at an angle of forty-five degrees in the other direction (making a total of ninety degrees for the combined impingement and refraction) This allows a maximum of diaphragm vibration with a minimum of tone distortion

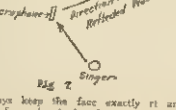


Fig 7

Always keep the face exactly at an angle of one hundred and eighty degrees with the forty five degree angle of the microphone (that is, in a straight line) Do not move the head to either side or above or below the instrument, but move backwards and forwards from it, always retaining the straight line angle. Here is the explanation.

If we take a body of perfectly still water say a wash tub or bucket and drop a stone in the center, the stone sets up waves in the water which go out radially

Fig. 8.

When we sing or play a tone wave the same thing happens It also happens when we broadcast a radio wave. The center of the radially emitted wave is the strongest The wave weakens as we leave the center until finally it is dissipated. Sound waves refract Therefore, in a room with a microphone and a singer, here is what takes place.

Fig 9

As the singer (S) sings directly in the microphone (M) in the direction of the arrow the middle, or strongest, part of the wave impinges itself upon the diaphragm while the outer portions of the wave dissipate themselves against the painted walls. (The walls of a broadcasting studio are usually sound insulated by felutex or drapery of heavy goods) Thus the full value of the wave is obtained and good quality results.

But what happens when a singer turns his or her head away? Let's look at Fig. 10 and study it.

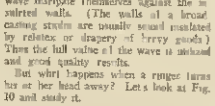


Fig 10

The singer (S) standing in front of the microphone (M) attempts to prevent blasting by turning right in the direction of the arrow The initial impact of the tone wave catches only part of the worker outside radiations of the wave, but the wave continues, traveling around the room in geometric fashion like a ball on a billiard table and striking the microphone a fraction of a second later There are consequently two impulses always striking the microphone a weakened portion of the original wave and a still weaker portion of the refraction lagging behind. In some voices the effect is to flatten the tone—in others, to sharpen it. Therefore never move the head from the straight line position of one hundred and eighty degree angle of incidence with the microphone and this normal angle, as was shown in Fig 9 or forty five degrees with the microphone.

Ascertaining the Danger Point which Forms the Neutral Position at the Microphone

IN THE SECTION, "Microphones Used In Radio Broadcasting" you were informed that two factors affected the condition of the current in the microphone circuit, that is, change of dynamical strength and change of frequency If singer will stand about twelve inches from a microphone, at an angle of forty-five degrees start with the lowest tone of their vocal register and slowly go up the compass of their complete register at the same time having an engineer watch a volume indicator milliameter at auditory equipment to tell when the needle swings completely to the right (stop) the danger note in their register will be easily ascertained. That note forms the neutral position point as so far as distance from the microphone is concerned. For notes higher the singer merely moves directly backward, never changing the ninety angle of incidence with the microphone and, inversely for lower notes, the singer moves forward. For notes produced in a crooning falsetto voice, the singer should be very close to the microphone Here frequency does not affect the current as much as is the case with the open voice.

To Emphasize a Word

THE SPEAKER, or dramatic reader, should also avoid sudden surges in the tone. In order to have good clear diction consonant sounds must have a tiny time interval allowed in which to give the vowel sounds at the end of words. For example, "I can't do that" would be given, "I can tuuh—do thatuuh "W's" should be pronounced as "double you s" The "S's" being sibilants must be suppressed as much as possible, or they reproduce with a disagreeable hissing sound.

Unlike the actor on the stage or the public speaker one does not increase the dynamical strength with strongly accented words a radio broadcasting. Such sudden surges would certainly blast a microphone. The word should be allowed a preliminary pause after being spoken For example, "I can't—do that" if spoken in a manner that the word can't is given a trifle closer to the microphone at a full second or two silence follows immediately, will produce the easier result as a speaker emphasizing it in a public speech

When beginning the very first word of a broadcast remember that the beginner does not know what your volume level is. That is, he does not know what is the current he is allowing you to use in your microphone is too much or too little. He always takes a chance as the first word Better have it a trifle softer than too loud that it opens with a loud blast The best way to accomplish this is to start your opening phrase or sentence at least a foot and a half back from the microphone and immediately come in to within four inches and stay there Allow nothing to distract your attention or to move you from the forty-five degree angle your head and the microphone describe Do not whisper with a ten feet of a carbon and within twenty feet of a condenser microphone

Never touch a microphone with needle Ask an announcer engineer or control man on duty to do it Do not cough in the microphone Watch your breathing carefully for if you take a breath too quickly all of it will result *figures anywhere near a microphone* Many chain programs sustain tremendous explosions merely by crinkling up a daily newspaper before the microphone. Always, if you are a singer have your name, the slogan or exponent you use, the title of your numbers, the composer's name, the accompanying medium and whatever explanatory material you think will be of interest to your radio ence written out on the typewriter or neatly block printed. For example

Mary Lou, "WWWWS Popular Balladist" presents her inimitable interpretation of "Two Hearts in Three Quarter Time She is accompanied by the WWWW Symphonic Orchestra.

For the second in this group Mary Lou, "WWWWS Popular Balladist" enters as a triangle to that big city argument every spring and fall

(Continued on page 520)

Music as a Cure for Mental Depression

By the Well-known Musical Pedagogue and Pianist

DR. MOISSAYE BOGUSLAWSKI

FOR MANY years I had felt that there was a greater mission for music than for mere culture and self-expression, or as used by some people, for amusement only

Most of us are constantly susceptible to vibrations such as sound and color Some women are horrified at the color red, others find it very comforting To some black is depressing to others the same color is very soothing We have loud types who respond in grief to the color white rather than black, and *vice versa*

Regarding certain types of music we find that the same conditions obtain. I have found people to respond favorably and remain contented during the tremolo beating of drums, whereas others seem nervously at a breaking point when hearing the same sound I have also observed these conditions during the performances of music of brass instruments. It is a well known fact that the sound of the oboe has often produced mental disturbance the tonal quality of the instrument has a tendency to bring about melancholia

With these facts in mind I set out to interest the authorities of the Chicago State Hospital for the Insane in experiments for reactions with music as a therapeutic for mental disease My suggestion was received favorably and I was assigned to Receiving Ward Number Nine of the Hospital Dr David Rotman in charge of this ward, gave me every cooperation was very helpful in turning over historical data concerning the numerous patients and watched the work with considerable interest and enthusiasm.

MOISSAYE BOGUSLAWSKI

A Radical Departure

THE ONLY steps known for some time in the medical care of mental ailments other than the uses of medicine have been the hydro-therapeutics, and, while such baths applied to the agitated patient through the vibration of running water a seductive condition the use of music seemed to be a radical departure from the accepted forms of treatment.

I had felt that through music a person for pent up nerves would have a far reaching effect upon the consciousness of the patient and so I divided my music applications into four groups to which each was subjected. Dr Rotman permitted me to select any such types as would be of most interest. My theory was based upon finding my melody to which the patient would respond, believing that within everyone, a certain melody entwines the romance and tragedy of the individual's life. I first began with the melodies of the nursery The second group was devoted to melodies of childhood ranging between the years of eight and twelve I called those the "Melodies of the Primary School Child" The third group was limited to melodies of adolescence, ranging from twelve to twenty-two, the period of romantic manifestations And the last group, the fourth, concerned itself with sacred songs and dances and music of the popular and classical type.

The first case subjected to the experiment was that of a young Italian mother age twenty-two who became mentally deranged at childbirth, would have nothing to do with her baby and was unresponsive to the happenings to her surroundings. Her condition developed into a psychosis, in which she considered herself unworthy of humanity and pleaded that she be treated like an animal. The three classes of melodies were presented to which she showed no reaction having to be held down on the chair by two nurses When the fourth group of melodies was presented such as Italian folk songs and Italian peasant songs there seemed little or no success, and then *The Miserere* from "Il Trovatore" was played. She broke down into a severe weeping spell, calling for her baby When asked why it was she called for her child while the melody was being played she said that this was the melody her father sang to her when she was a small child. In being led from the room she manifested a keen interest in the activities of the ward and asked when she could see her child.

Music Piercing Mental Walls

THE NEXT type experimented with was a German girl, who was a catatonic case of the severe types of mental derangement. She had not conversed with anyone for some three months and had shown no emotional display during that time. As the regular groups of melodies were presented to her there were no reactions until the fourth group was applied and she responded to an old German song entitled *Du da hoyat mir an Herzen*. She gave vent to an extreme weeping spell and, when asked why this melody brought tears, she said that it brought back to her memory a romance of her earliest girl hood. This patient was thirty-eight years of age and seemed to show considerable response to human activities in the ward.

Another case of interest was that of a Belgian woman who displayed a very childlike silliness in her general conduct and seemed to dislike most music played to her of her nation until she heard the Belgian Hymn. Whereupon she recalled vividly her early experiences at prayer in the sanctuary of the church of her home town.

An outstanding case was that of an American woman of thirty years of age whose derangement was due to childbirth and whose response to certain types of music was intensely interesting. It was my great desire to find not only such music as would soothe the patient, but also a particular type of music that would arouse the extreme emotions of the patient and to note the extent of her agitation. In trying numerous pieces I developed that the Rachmaninoff *Prelude in G Minor* aroused the most hideous shrieks from this woman and all through the performance of the composition she pleaded with the doctor and nurse that they have me stop playing this particular piece. I carried on the performance until I convinced it was the agitated rhythm that produced her condition and then I played the *Spring Song* by Mendelssohn which delivered a most serene mood in the patient and calmed her completely

Music as Memory Aid

I HAD found in my experiments that certain types of music and certain melodies revive lost memory One elderly woman seemed to forget her place of residence but, upon hearing *Silver Threads Amongst the Gold* was able to call the street number and city from which she was brought This particular case was found in the Research Hospital at Kansas City Missouri.

The musical treatments should be conducted individually and at no time in groups, because the focal purpose of the effort is entirely lost when there is a number of people in the room. The patient has considerable difficulty in concentrating upon the effort of the performer I found that frequent interruption during the performance of the music was a great help in winning the confidence of the patient. Only in one case of the many experimented with did the music seem futile.

My experiments were conducted for the purpose of reactions. I attempted no cure for I could not forsake my professional duties to carry on this work to the length needed I feel that further development of this great field should fall to the lot of experienced psychiatrists who have delved in cases of mental derangement the greater parts of their lives. I am convinced beyond question that our entire human relationship is already conducted considerably by the vibration of sound and as man grows to know music better and better he will have finer understanding of the mental ills of the human race

The Etude has presented many aspects of the therapeutic value of music in mental maladies Dr Boguslawski gives new evidence of much interest to all who are in search of information upon this important subject now so widely discussed.

SUBJECT QUESTIONS ON DR. BOGUSLAWSKI'S ARTICLE

1. *What effect does the sound of running water usually have on mental patients?*
2. *What four groups may music be divided into in treating patients?*
3. *How may music become a memory aid?*
4. *What particular types of patients benefit by music?*

The Standard Music Extension Study Piano Course

for Teachers and Students

A New Monthly Etude Feature of Great Importance

By Dr. John Thompson

All of the Music Analysed by Dr Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

SPRINGTIME IN CHINATOWN

by Victor Renton

The twentieth century must answer many indictments. Its tendency to filch picturesque costuming and age old customs, romance and mystery from many lands, substituting therefore the mixed blessings of motors and "progress" is not the least reason of these indictments. In some countries the process is by no means complete and the imported glamour of Old Cathay still hovers over certain streets in the New World where slant-eyed denizens make their homes. It must be remembered that Mr Renton's music together with all other Chinese music written by Occidentals is simply a foreigner's idea of how Chinese music sounds. The hollow effect of open fourths and fifths used rather freely here is characteristic of these attempts to depict Oriental music. Technically it is impossible to write actual Chinese music in our system of notation, since the Chinese system employs fractional parts of a tone smaller than our semi-tone. It is natural that to our ears, attuned to the diatonic scale, Chinese music should sound out of tune. To their ears our music sounds very queer too—so we are quits on that score.

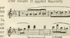
Mr Renton's *Springtime in Chinatown* has a decidedly Oriental flavor and provides at the same time an excellent study in playing double-note staccato and legato. As the text indicates, the opening fifths in the left hand should suggest a Chinese gong. The effect will be helped along if the fingers are held somewhat tense and the chords struck sharply and *with pedal*. This achieves the metallic effect produced with the greatest nonchalance by beginners but only after careful thought when relaxation has been attained. The passages marked staccato should be played with rather dry staccato, sharp percussion, employing very little weight and in most cases with wrist attack. A slight blurring with the pedal if not overdone will lend the atmosphere of mystery which is inseparable in our minds from Oriental music. Follow the marks of dynamics closely making pronounced contrasts between *fortes* and *pianos*. The theme in E minor beginning with the sixth line, third measure, should be played boldly in a robust style. Take care, however that the staccatos do not lose their crispness in the effort to play in a *big* manner. The glissando in the coda is probably best played with the third finger.

ON WINGS OF THE WIND

by William Hodson

In this piece Mr Hodson has given us a waltz built on the chromatic scale. "Believe it or not" there is a definite exhilaration in gliding up and down the keyboard on chromatic scales similar to that experienced in skating or dancing. Incidentally and fortunately chromatic scale playing offers splendid practice in finger precision and is one form of practice that pupils seem thoroughly to enjoy. Interesting tonal variation may be had if the first four measures of the introduction are played with rolling attack answered by the last four measures played with articulated finger legato.

The waltz proper begins with the second line, and the opening phrase will stand a little *rubato* if applied discreetly.



Observe that the second theme beginning with line four has the indication, *grazioso* (gracefully). Be careful of the voicing here: the upper or soprano voice is to be sustained while the alto voice descends in short chromatic groups played *legato* and tossed off on the third beat as shown by the slur. Remember that chromatic passages must be pedaled with utmost care, otherwise the tones lying so close together will cause a most unpleasant blur. For the same reason release the pedal sharply so that the dampers take effect at once.

In playing the A flat theme beginning on the next page observe the *sostenuto* tones marked ♩. They are important and should have not only more singing quality but a bit more significance as well. On the next line the first note of each measure, for four measures, should be given the same consideration. Play the whole piece in the breezy manner suggested by the title. Try for ease of performance and the soaring freedom of the wind remembering that in playing the piano the visual sense of the hearer has its part. He is apt to think he hears what he sees. Make a resolution to learn this piece so very well that you will be able to play it without providing a spectacle of frantic note grabbing.

GIPSY NIGHT *by* Eduard Poldini

Born with an abhorrence of the rules of living as we understand them it is but natural that Gipsies should be antagonistic to established rules of musical structure. As a consequence most Gipsy music is in the nature of improvisations. But what improvisations! Following the Romany pattern, changeable restless and moody as these primitive people themselves! Poldini here suggests an impromptu dance about a Gipsy campfire. The lonely fiddler improvising a wild and fiery dance tune, accompanied by a rhythmical beating on pots and pans, is easy to visualize. The pot and pan accompaniment used so often by the Gipsies is here portrayed by the monotonous effect of the root and fifth employed over and over again in the style of pedal-point in the left hand. Beginning with the third line the effect is reversed, this time a bass instrument carrying the theme while the pots and pans provide a right hand accompaniment.

Sharp rhythm is mandatory throughout—and let the accents be well marked.

Study well your outside limits of dynamics. The composition begins *piano* and waxes constantly louder and more excited in mood until *fff* is reached in the middle of line six. Notice that after an impetuous descending passage in unison a *rallentando* suddenly asserts itself in accented notes followed by two chords held for a long pause, putting obviously an end to the dance. The closing six measures are played very slowly and softly. Presumably the exhausted dancers are ready for sleep.

RIPPLING WATERS *by* M. L. Preston

Even the pianist endowed with slight imagination should catch the proper spirit of this piece. It is suggestively titled and the subtitle, *Caprice* indicates its character. The tempo, *allegro spiritoso* means "fast and spirited" and further along in the text we read *leggiero grazioso*, "lightly gracefully." All of which suggests not a waterfall or rushing torrent, but small rivulets running busily and at times playfully down to the sea. Play this piece with well articulated finger legato in the right hand, a rather shallow touch which deepens as *crescendos* are necessary. Use your imagination and vary the tonal shading to depict the play of sunlight and shadow on the water. Measure seven for instance in the right hand, should be played with close finger legato and rolled rather than articulated. Observe that after the pause at the end of line three we go into the parallel major key. No shadows here. The water dashes in broad sunlight over little rocks, *giocoso* sportively. Other rivulets joining the stream swell the volume to *mezzo forte*. After the pause in the coda we jump abruptly from triplets to quadruplets played *vivace* under very vivaciously. Later the little stream is absorbed, very quietly by a larger body of water.

Besides being tuneful and interesting pianistically *Rippling Waters* affords a good etude in finger dexterity.

DANSE ECOSSAISE *by* Fred T. Baker

A dance out of bonny Scotland for your delectation. The *ecossaise* is an old dance which used to be accompanied by the skirl of bagpipes and originally was in 3-2 or 2-4 time. The modern *ecossaise* is a form of country dance and is in quick 4-4 or 2-4 time.

Published originally in the difficult key of G-flat it proved decidedly popular and many will hail its advent in this new and easier key of G major. It cannot be too often emphasized that rhythm is the very life blood of all dance forms. Play the piece in the tempo of a schottische about M.M. ♩=132. Roll the arpeggios which open the introduction. Where the dance proper begins be sure to play the sixteenth notes and the following dotted eighths with a *sweep of the arm and hand*. Otherwise the effect is apt to be stilted if not really clumsy.

In playing the second theme in D major be sure the upper voice is sustained, while the alto moves *downward*. The third theme in E minor should be played with pomposity *fortissimo* and sustained, but well accented. Observe the wedge shaped accents appearing in this theme. The mark Λ calls for an accent with extra emphasis. The double-dotted notes in the left hand on the three of this page give to the following sixteenth notes almost the effect of grace notes.

Try to achieve in this place the care free abandon of a rustic dance without sacrificing the all important requirements of rhythm.

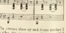
BALLET FROM FAUST *by* Gounod

With each successive generation the young learn Gounod's "Faust" seem to find fresh favor and the ballet music in the immortal opera is no exception. Aside from its purely musical charm it affords teacher and student fine study in various phrase attacks and in the up and down strokes of the arm. The tempo indication is *moderato maestoso*, which of course means "moderately fast and dignified in character." Let us digress for a moment to discuss the matter of technical attack in a piece of this character which makes a primary appeal to the emotions of the player.

Simply to *feel* emotion is not enough. One must have the technic to *express* that emotion in terms of the piano. Many young players and some older ones experience the entire gamut of emotion at the keyboard, and the stubborn piano stolidly refuses response until the proper keyboard attacks are used. In other words all musical effects, aside from the most elementary, no matter how subtle, emotional or intellectual their inspiration, must of mechanical necessity be *reduced* to terms of technical attack before they will come out of the piano. Great artists, it is true, do not think in terms of technical attack when playing concerts at the piano. This is because they are masters of proper attack at the keyboard. When technical attacks are *mastered* they become instinctive, as natural for all natural gestures, as instinctive as the act of breathing. An emotion or idea is instinctively followed by the proper technical gesture and so communicated to the piano. The choice of technical attacks used in interpreting this Gounod music is of utmost importance and will richly repay thoughtful consideration on the part of the performer or student.

The rhythmical "swing" of the ballet music should be established in the two introductory measures. To produce the exact shade of rhythmical and tonal inflection one should employ a sharp up-stroke of the arm on the second beat of the measure, followed by a sustained down-stroke on the third beat which is tied over to the first half of the final count as shown in "A".

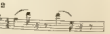
Ex.1



(The arrows show *up* and *down* strokes.) Now play the measure as shown in "B," which uses only downstrokes and hear how lifeless and uninteresting the rhythm is as a result.

The theme begins in measure three with two note phrases which should be thrown off very sharply with the *drop-roll* attack. The second note of each phrase should be shortened almost to a sixteenth as though it were written as follows.

Ex.2



In measure four the six notes appearing on the last beat in the right hand are best played with minimum finger action

(Continued on page 528)

GIOVANNI MARTINELLI AS ANDREA CHENIER

ELISABETH RETHBERG AS MADAMA BUTTERFLY

JULIA CLAUSSEN AS DELILAH

EDWARD JOHNSON AS PETER IBBETSON

An American Operatic Mecca

An Account of the Extraordinary Accomplishments of the Ravinia Opera Company and its Benefactor

By Glenn Dillard Gunn

Although the Ravinia Opera will be inactive till next year interest in the project has not diminished in the West.

IMAGINE a park set on the shores of a great inland sea, lawns verdant, its every vista inviting. Imagine an ancient and weathered pavilion set amid towering elms and maples so that it seems a part of the grove. Picture these trees dark against the sunset glow, black and misty in the moonlight or vaguely etched against the stars. Then in such a setting imagine *Archibaldo's* gorgeous aria, or *Fiora* and *Avito* on the battlements of her castle or *Romeo's* hymn to the moonlit night with a real moon shining softly over the auditorium. Such is Ravinia, the institution that makes Chicago the center of the world's major opera during the summer months.

Because he is a friend of Ravinia's patron Louis Eckstein and because many of its major artists like Elisabeth Rethberg, Lucrezia Bori and Giovanni Martinelli come from the Metropolitan in which, until this past season he has played such an important role Otto H. Kahn makes his annual pilgrimage to Ravinia, "in order," so he says, "that I may really hear the Metropolitan artists."

For this old wooden auditorium is just what he describes it to be, "the Stradivarius of all theaters." Its acoustics are matchless. Its dull brown rafters, its gabled ceiling of board and shingle, the planks of its floor and the stained timbers of its proscenium are so many parts of a resonant chamber that magnifies the beauty even of such a voice as Mme. Rethberg's or amplifies the thrilling trumpetings of Martinelli.

Such are the physical assets of Ravinia.

Aesthetic Resources

ITS ARTISTIC assets are not less impressive. The Metropolitan, the Chicago Civic and the operas of Paris and Brussels send their most important singers to this "opera house in the woods." The Chicago Symphony Orchestra—one of the justly celebrated ensembles of the world—serves Ravinia for its symphonic programs under the leadership of Eric De Lamarter and plays for the opera performances under Gennaro Papi, Louis Hasselmans or Wilfred Pelletier. In no opera house European or American have I heard an orchestra to equal this.

These are some of the reasons for Ravinia's fame. Others were tersely stated by James O'Donnell Bennett in a recent issue of a Chicago daily.

"At Ravinia there is no plush and no gilding.

No society, no overdressing, no snobbery.

There are no resort seats, no long intermissions, no extravagant prices."

The atmosphere is one of delightful informality. But it is the informality that derives from a common interest in beauty, not the informality of inconsiderateness. The people who gather here nightly seven times a week for opera and on Sunday and Thursday afternoons for symphony concerts come from every walk in life, from every part of Chicago and its suburbs, from all the North Shore communities as far north as Milwaukee, from adjacent states. They come by trolley, by train and car traveling twenty-three miles from the centre of Chicago—no great distance in that vast and unsuspected city—to this sylvan retreat of the muse on the shores of Lake Michigan.

THE OPERA HOUSE IN THE WOODS

The Perfect Setting

ONCE arrived the opera-goers find none of the pomp and circumstance of winter opera. They stroll comfortably under the trees. They smoke and chat until the trumpet calls them to their places in the auditorium. The American habit of talking through all symphonic preludes and interludes at opera is not encouraged at Ravinia. Occasionally some uninitiated patron of Winter opera mistakes the overtures as a signal for conversation. But even these calloused souls fall under the Ravinia spell, surrender to the Ravinia atmosphere, and learn to listen to the operatic address as a whole compounded of song, symphony and drama—the latter element in lesser degree because even here the American prejudice against intelligibility in the matter of operatic texts has not been overcome.

They still sing in foreign languages at Ravinia. But not because the vernacular has not been tried. Twenty years ago a great lover of opera, Louis Eckstein, acquired control of Ravinia. It had functioned some five years as a center for summer symphony. Walter Damrosch and the New York Symphony had dedicated it in 1906. For several seasons Dr Damrosch had come for the whole or for part of the summer. Frederick Stock and the Chicago Symphony, Emil Oberhoffer and the Minneapolis Symphony had had a share in these earlier seasons. There had not been a great deal of interest.

Eckstein's Planning

WHEN Eckstein, an ardent opera lover, took charge of Ravinia, he had a few fellow directors who still wanted symphony. He bought them out promptly, purchased the park—which he has since deeded, with certain drastic restrictions to the village of Highland Park in which municipality it is located—and all the stock and property of the company. Having acquired control Mr Eckstein put into practice his theory that Americans loved opera, had developed an intelligent appreciation of it and needed only a chance to hear and understand it and they would flock to it. So he engaged as many routined native or English-speaking artists as he could find and tried to induce the public to listen to opera in a language which they could understand. He failed.

Ravinia is situated in the midst of Chicago's most prosperous and (perhaps) most cultured suburbs. The North Shore communities reflect the college atmosphere. One of them is the home of a famous university. Now nowhere is music less respected or less understood than in American colleges and universities. As Dr John Erskine has said "The American public schools teach the children to love music and the colleges teach them to despise it." Mr Eckstein soon learned that Americans do not love opera—that is well-to-do, college-bred Americans. So he changed his plan. He borrowed the greatest singers from the Metropolitan and the Chicago Civic. He banished the English language from Ravinia.

Immediately he succeeded. For Americans, still loving opera not at all and understanding it as little as they love it came to hear the stars while Chicago's multitude of Italians who love their own opera and some French and German opera, and the Jews, who love all opera and all

lands of music passionately, came in crowds.

The "Loop" Millionaire

FORTUNATELY Louis Eckstein has the wealth to do as he pleases. Americans would be interested to know how he acquired his vast holdings of Chicago "loop" real estate, how he developed the group of magazines which he recently merged with the McCall publications, how he built up the chain of drug stores that he sold not long since to Liggetts, how he acquired control of other wide-spread, money producing enterprises.

Eckstein will not tell them. Financially he is a man of mystery. His name appears on the boards of directors of some of Chicago's strongest banks. His reputation as a real estate operator is such that his word on values is considered final in Chicago. But how he got his start, by what steps he rose to his present unassailable position in Chicago's financial world no one can say.

He first appeared in Milwaukee where he admits having played second fiddle in the resident orchestra, he won't say how many years ago. But he professes that the life of the professional musician held for him no such prospects of financial reward as measured up to his ambitions. So one next heard of him as confidential secretary to a railroad president and his first adventure in real estate—which seems now to form the foundation of his fortune—was most unfortunate. For to please his employer he purchased on time two lots in the suburb of River Forest, held them for forty years and sold them for half of what it cost to keep them.

Eckstein offers to prove that he has been a professional musician. He has challenged General Charles G. Dawes his friend and neighbor to play flute, as extra man with the Chicago Symphony at Ravinia, to his own second fiddle. General Dawes compromises by contributing to the Ravinia guarantee.

"Good Business" that Loses Money

WITH THE same executive ability that earned him his millions Eckstein directs affairs at Ravinia. He plans the season. He engages the artists. He arranges the repertoire which is a complicated affair involving artists' contracts, the number of performances each must have, the taste of the public and the box office—for Eckstein does not lose money casually generous as he is known to be.

He is in short, the lowest paid impresario in opera and so far as my observation goes, the most able of the whole lot. For he donates his services, guarantees the artists' contracts and at the end of the season, pays the deficit.

Fortunately Mr. Eckstein has the wealth to do with Ravinia as he pleases. It has cost him a million dollars in twenty years. It would require an endowment of seven millions to pay its annual deficit which last year was nearly three hundred thousand. Remember Eckstein loves opera. He might endow picture galleries or build libraries or own a yacht. It would cost little more than his generous patronage of opera which in turn has enriched the lives of millions and furthered the culture and the prestige of the city that gave him his wealth.

Ravinia, then, today operates on the plan of the Metropolitan and the Chicago Civic, and is also on the cultural level of those distinguished homes of art. Eckstein has enlarged his season to ten weeks and three days. He has expanded his repertoire until it matches the thirty seven or forty operas given annually by those institutions.

He brought to Ravinia such artists as Scotti, Didur, Muzio, Raisa, Easton, Kingston, Bori, Johnson, Macbeth, Rethberg, Lazzari. He began to produce novelties. He discovered "Marouf." He revived "The Bartered Bride." He produced "La Rondine." He made tentative experiments in translated opera and gave a gorgeous English version of "Lohengrin" of which the American public would have naught, for like every other intelligent lover of opera Mr. Eckstein believes that opera is music and drama or perhaps even drama and music, but in any event words and music with the usual necessity for intelligibility of the words.

Opera in the Vernacular

FINALLY, noting the enormous success of Deems Taylor's "Peter Ibbetson" he returned to his first ideal and tried a native work in the vernacular. Ravinia patrons were now ready for the experiment. They discovered that song, even operatic song, is an address to the listener compounded of words and music and meant to be understood. They were made totally unconscious of the language as a problem or a prejudice by the expert diction and enunciation of such great singing actors as Edward Johnson, Lucrezia Bori, Florence Macbeth and the rest of the expert cast which for the most part was that which presented the work in New York.

That is Ravinia's latest chapter. There have been many others. Some are concerned with such pretentious and portentous novelties as Respighi's "Sunken Bell." Some merely echo the triumphs of Rethberg's *Elsa* and *Aïda*, Bori's *Manon* (in either version), Chaliapin's *Marouf*, Lazzari's *Archibaldo*, Martinelli's *Radames* and *Chénier* that have resounded in other theatres. But all gain something distinctive from the Ravinia atmosphere.

If Ravinia were located anywhere in Europe it would be a Mecca, a Bayreuth. But it is in America and in Chicago, of all places. It is the shrine where our own people may gather summer after summer on the shores of their own waters.

SELF TEST QUESTIONS ON MR. GUNN'S ARTICLE.

1. *Tell of the origin of Ravinia.*
2. *What is distinctive about the atmosphere at Ravinia?*
3. *What failures did Eckstein meet with in the first few years of his Ravinia sponsorship?*
4. *Name ten famous opera stars who have sung at Ravinia.*
5. *What are three comparatively new operas Eckstein has had produced?*

Keeping Time

By Sister Mary Charles

Keeping time is one of the most imperative requirements of a musical performance. This does not mean an absolute adherence to the tick of the metronome but a close clinging to some correctly chosen tempo which gives the piece a certain rhythmic distinction.

The tempo of Dvořák's *Largo* from the "Symphony from the New World" would be entirely unsuitable for his *Humoreske*. Both, nevertheless, have variations in tempo which all but the expressionless players must feel; yet they have a fundamental rhythm which gives their pieces their distinctive character.

Accelerating or retarding the tempo if done by an artist does not mean playing out of time. It has nothing to do with the halting and stammering of the bungler. Thus, playing out of time may be a virtue in one and a fault in another.

A Half Million Dollars in Musical Scholarships

By Rob Roy Perry

Part III

The Delta Group

IN MISSISSIPPI Gulf Park College at Gulfport offers one scholarship of $200 a year, with possible renewal for one additional year. Hillman College, Clinton, offers one competitive scholarship of $108 to vocal students. Mississippi Woman's College at Hattiesburg has thirteen partial scholarships with a combined value of $2,200. The University of Mississippi offers six scholarships having an estimated total of $470. Whitworth College at Brookhaven gives $250 in scholarships each year.

Centenary College of Louisiana, Shreveport, announces three full scholarships of $180 each, open to freshmen, and partial scholarships totaling $250 to advanced students. For the current year the Sophie Newcomb College for Women, New Orleans has given ten scholarships varying in value from full tuition to $100 per year in addition to a regular fund of $250. Funds of $250 each are given annually at Louisiana College, Pineville, and Louisiana State University, Baton Rouge.

We Start West

IN TEXAS, Amarillo College of Music at Amarillo distributes $350 among several winners in a yearly contest. Baylor College for Women, Belton, has an annual scholarship fund of $250. Kidd-Key College and Conservatory at Sherman offers one full scholarship of $300 to a violin student. The Lon Morris College at Jacksonville offers two scholarships of $90 each to first year students. Southern Methodist University at Dallas has two music scholarships aggregating $355 yearly. Southwestern University, Georgetown, and Texas Woman's College, Fort Worth, have annual grants of $350. Western Texas State Teachers College at Canyon has three full scholarships estimated at $100 each.

Figures from six schools of Arkansas are at hand. Central College, Conway distributes $250 annually to worthy students. The College of the Ozarks at Clarksville has two cash scholarships of $125 each and in addition four scholarships for musical work which are valued at $315 annually. The Donath Music School at Helena is this year giving full and partial scholarships, having an estimated value of $1,332, to eighteen pupils. Henderson State Teachers' College, Arkadelphia divides $250 annually between three pupils who meet the requirements prescribed by the National Association of Music Schools. Ten partial scholarships, valued at $1,000 are offered annually at Ouachita College, also at Arkadelphia. The University of Arkansas, Fayetteville, divides $250 annually between one piano student and one voice student.

Oklahoma College for Women, Chickasha, makes no charge for tuition in the Fine Arts Department, in which are enrolled above three hundred students this year. Consequently this represents the equivalent of three hundred scholarships equal in value to a year's instruction in music. Oklahoma City University at Oklahoma City offers five partial scholarships of $50 each. Phillips University at Enid has a scholarship fund estimated at about $1,200, distributed among some thirty five pupils. The University of Oklahoma at Norman announces sixteen full scholarships at $100 each, and thirty two partial scholarships in smaller amounts, with a combined total of $2,600; also, several fellowships to graduate students varying from $350 to $700 per year. The University of Tulsa at Tulsa has an annual fund of $250.

In the Alleghenies

IN WEST VIRGINIA Bethany College at Bethany awarded five scholarships aggregating $300 to music students during the first semester of 1931-1932. Morris Harvey College at Barboursville has an annual fund of $250 for scholarship purposes.

Kentucky lists four colleges giving aid to music students. Berea College at Berea distributes $250 each year to worthy pupils. Eastern Kentucky State Teachers College, Richmond, offers three scholarships of $64 each to upper classmen. Georgetown College at Georgetown has an annual grant of $250. Murray State Teachers College at Murray offered during the current year thirty scholarships in practical music having a combined value of $1,000, a part of this being determined by competitive examination.

In the "I Will" City

IN THE MIDDLE WEST, the city of Chicago offers the music student splendid opportunities. The American Conservatory announces sixty full scholarships valued at $40,000, and one hundred and fifty partial grants totalling $30,000. Bush Conservatory gives annually for a duration of ten months, twenty-five full scholarships valued at $7,500, twenty five half scholarships with total value of $3,750 and twenty five quarter scholarships worth $1,875, to students of outstanding talent. The Chicago Conservatory furnishes tuition to thirty-seven pupils, having an estimated value of $4,440. Chicago Musical College awarded one hundred and eight free scholarships during the current year having an estimated cash value of approximately $70,000, these having been granted by competitive examination. One further award is made each year for a student to study in Germany, all tuition and living expenses paid.

Chicago Piano College offers ten full scholarships valued at about $2,000 and fifty partial scholarships worth approximately $1,750. Columbia School of Music, while not making any formal offer of scholarships, does grant free and partial scholarships in deserving cases. The Musical Dramatic Conservatory offers five full scholarships with total value of $1,000 and ten partial grants of $100 each. Neilson's Musical College awards ten partial scholarships of $100 each. The Sherwood Music School provides numerous scholarships for the regular term, granted by competitive auditions and consisting of one hour of private instruction weekly. Summer session scholarships are also available.

Data is available from fifteen Illinois institutions in addition to the Chicago report. Bradley Polytechnic Institute, Peoria, has one fund of $250 for music scholarship purposes. Carthage College at Carthage offers no specific music aid

(Continued on page 518)

High Lights in the World's Famous Piano Methods

By Florence Leonard

Part II

Kalkbrenner in England

WHEN Kalkbrenner visited England, however he was not at first received with great cordiality. He interviewed the conductor of the Bath Concerts with regard to an engagement. But he was told that "the young ladies of England were now such proficient performers on the pianoforte that they could be but little interested in any importation from France, a country by no means famous for the production of ability in that particular direction."

However Kalkbrenner, with ready wit, replied that, as he was traveling for improvement as well as fame, he should be highly gratified by any advantage he might receive from his fair competitors in this country.

He was therefore engaged without advertising and with no friendly support, but he made a complete success and was enabled to commence his career in London. During the remainder of his stay in England, Ireland and Scotland he was received with enthusiasm.

If one regards this pianist as a predecessor of Chopin and not strictly as a contemporary (he was born twenty-two years before Chopin) one will find material of considerable interest in some of his Etudes. Op. 126 contains a study on "wrist chords," with other Etudes expressing his romantic temperament, his dramatic tendencies and still other compositions which show ingenuity and imagination. Op. 143 Vol. 1, also contains certain interesting Etudes—again with chords and octaves. Op. 20 need not yet be discarded from the list of a teacher who needs variety of material.

Praised by Beethoven

CRAMER whose masterly Etudes remain the chief heritage which he left to posterity was of a different type from either Clementi or Kalkbrenner. He played the violin at four years of age but was attracted more to the piano, and experimented with chord-making on an old piano in the attic of his father's house instead of practicing his violin. The father and mother happening to overhear him, were so pleased with his harmonies that they permitted him to work at the piano. They were living in London and Clementi, naturally was sought as teacher when the boy was twelve years old. But before that he had appeared at a benefit concert. Haydn, when in London, took a great fancy to him, and he came to know Beethoven when giving concerts in Vienna.

Beethoven admired his Etudes and praised his playing above that of all his contemporaries, and the story goes that when nine years later Hummel heard him play Beethoven in London, he rushed to him, kissed him on both cheeks, and cried out, "Never till now have I heard Beethoven."

Moscheles wrote of Cramer that he had "a fine delicacy, velvety touch and lovely singing tone, like breathing from the sweet south." Other critics praised his "perfect *legato* from his bent fingers." He was devoted to his piano and would often play until two or three in the morning. Plainly he was a personality of more depth and dignity than either Clementi or Kalkbrenner, and this personality speaks in his Etudes.

In London Cramer was a personage. He was director of the Philharmonic Orchestra there at the time when the name "Jupiter" was bestowed on Mozart's "C major Symphony." He was there to introduce the young Mendelssohn to the London audience, and Mendelssohn wrote home: "Old John Cramer led me to the pianoforte as if I were a young lady."

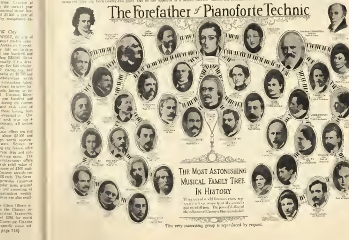
"Glorious John"

CRAMER was there to meet Liszt, in 1840 and appear with him in concert. "Glorious John," aged 70 and the "Young Lion," aged 17, gave a joint concert. Liszt, in what would now be called a characteristic "gesture," played a duet with "Glorious John," and then proceeded to play many Cramer Etudes. In 1853 Cramer was guest of honor at a dinner in London, at which he played "with soul, passion and profound melancholy" the C minor Fantasia of Mozart.

Cramer was largely self taught in both playing and composition. "His own style" it is said "and his study of singing in the Italian School (perhaps also his childish struggles with the violin!) inspired him to *legato* in touch and to grace and expression in melodic phrases, making the piano sing."

His warm hearted disposition and liberal interest in all talents helped to foster warm hearted memories of the man.

Hummel who had at the time a remarkable vogue which one can scarcely understand today appears as one looks back



This very interesting group is reproduced by request.

over the intervening years, to have had little magnetism to either personality or composition. The three prominent names to this period remain Clementi Kalkbrenner Cramer

The Right Finger at the Right Time

KARL CZERNY (1791 1857) was probably the most famous writer of Etudes as yet known to the musical world. He had, however no individual system of position for hand and finger nor had he a special system of movement. He made fingering that is, the choice of the finger which is to be used the leading idea of his work. And he depended also on many repetitions of the same exercise to bring about the required skill

His systematizing of results obtained up to his time—points of modern virtuosity being included in this systematization—is one of the remarkable characteristics of his work. Another trait is that of making the actual musical material simple so that the mind may be given as completely as possible to the technical problem. But it was not the time *of using the finger* as which he relied for gymnastic training It was rather the many repetitions of a figure with the correct fingering which was for him the essential

Louis Plaidy (1810-1874) who gave the first good exposition of a theory of touch advocated the higher elbow slightly higher than the keyboard, with a level line through the back of the hand and the first joint the knuckles must not break this line by protruding The two end joints must be rounded. The first joint was the joint which played. The tone was made by striking (except that at *mezzo-staccato* the finger pressed heavily and the forearm lifted slightly *Sta cato* was played from the wrist, and a soft *staccato* had "a quick withdrawal of the finger also." He said, "Some virtuosi play *staccato* with the arm, but this must not be imitated by the pupils."

In the scale the hands were to be turned inward a little and the arm held slightly away from the body "The thumb must already be under the second finger when it (the second finger) strikes! "The thumb must always be carried over the keys.'

The Lowered Wrist

WITH A successor of Plaidy Kontski (1817 1899) a new idea of touch appeared. This was gained through a new position. Instead of best fingers and horizontal hand or hand rising to a higher wrist, he used a lower wrist than any predecessor, and carried the fingers nearly straight For he held that the tip was not sufficiently sensitive and made a dry tone. So to make his tone he drew the finger *forward* (not toward the palm) pressing far down, so that the hammer touched the string gently This he called *carezzando*

It is interesting to note that this movement is a glaring one to the chief of Bach but in the opposite direction.

With Kontski, as an innovator, appeared new ways of tone making must be grouped two others, Marx (1795-1866) and Thalberg (1812-1871).

The ideas of Marx were not presented in a system of playing or of teaching but are scattered here and there through his works on nineteenth century music, Beethoven and Bach. He felt that players lacked the true connection between finger and feeling Each finger must be able to sense the emotional tone by itself, with the requisite degree of tenderness or accentuation, of individualization, or of melting fusion, of individualization, or of melting fusion, of individualization, or of melting fusion

other innovations Miss Best introduced into the musical education of Adam Henry and his companions, of how she discovered an old fiddler in that district, whom she persuaded to come to the school and play to the children. They were almost hilariously happy over *Arkansas Traveller* and *Turkey in the Straw*, and they all, even the teacher herself, danced the Virginia Reel to the music of *Pop Goes the Weasel*. She arranged with a neighbor who had a good radio to allow the children to come to her home a few evenings when there were exceptionally good concerts such as children could enjoy and by the applied psychology of "preparation," the children knew beforehand something about the music they were to hear.

Finding Music

ONE EVENING after school Adam and his beloved teacher had been walking to their homes together in silence for several minutes when he began almost unconsciously to hum a tune they had sung in school. A moment or two later the hum developed into singing.

Miss Best spoke quietly. "You have a very sweet voice, my boy."

"You really think so?"

"Indeed I do and I hope you will develop it after your voice has changed. Just sing quietly and not too high for a year or so."

"Do you know, Miss Best," Adam said, "that when Miss Smith taught us music none of us kids ever sang outside of the school house. Now everybody sings all the time. We sing when we milk the cows. Sis sings when she washes the dishes, and sometimes, just for the fun of it, a bunch of us will sing together. We just love to sing. Dad says as soon as he sells his grain he's going to buy an organ like the one at school and I bet then the whole family'll sing."

"I'll teach you how to play that organ. We can practice on the one in the school house till yours is bought," promised Miss Best.

Nothing and Everything

"GEE, that'll be great! Say ain't music funny! You don't learn anything in it—like rules for dividing fractions or that Tallahassee's the capital of Florida (what's the use of that anyway?) but it just gets a hold of you and you like to have it. Now some music makes me want to work hard and win out, some makes me glad I'm an American. It sort o' goes in you like when you look at a bright clean American flag flying in the wind, some makes me feel sad but doesn't put me in the dumps, and some makes me feel as if I could love everybody and always be good and kind, and I don't believe there's a single piece of what you call instrumental music that could make a fellow have bad thoughts."

"Yes," the teacher replied, "in this respect instrumental music differs from all other arts."

"But, Miss Best, what is it that makes music get hold of us the way it does, especially when you don't learn anything from it?"

"Adam, my dear boy, you do learn, but it is a different learning from what you get in grammar and reading and composition! For as one great teacher said, 'Music is the language of the feelings as much as words are that of thought, and when your feelings are right your conduct, your life, will be right.'"

"I guess that's so. And if it is so I'm always going to sing and listen to the best music so I can live the best life."

Turning Morning Hours to Profit

By Mae Aileen Erb

Usually, in every teacher's schedule, there are some morning hours that lie idle and unclaimed. These should be turned into commercial value.

Probably right in the teacher's immediate neighborhood or in the families of her pupils there are children four or five years of age who are not going to kindergarten. A little supervised work of some kind would be good for these children. Parents wish, in a vague sort of way, that something of the sort could be arranged though it seldom occurs to them to turn to music as a solution. Therefore it is left to the piano teacher to make the suggestion.

Classes of these children, once formed, may meet at least twice a week. Even though the charge for each is nominal the payments in the aggregate insure a good profit to the teacher. Moreover the classes are the means of forming a waiting list for private pupils when the children shall have outgrown class instruction.

Adult pupils are another means of turning morning hours not only into profit but into real pleasure as well. What kind of pupil is more painstaking and conscientious than the adult beginner? One experiences genuine enjoyment in teaching these grown-ups. In the first place the desire to learn is very strong in those, for sensitive and timid as they are about commencing lessons they otherwise would never summon up the courage to begin. Also adults will want to realize the value of the money invested. They will follow directions implicitly and they will practice. They can assimilate more than a child, too, and, if their arms and hands are relaxed and supple their progress will be rapid. There are young married women with leisure on their hands or mothers or aunts of already acquired pupils who are just waiting for the suggestion.

Does it not occur to the teacher that some of her former pupils who dropped music when in high school and who have since graduated from school or college would be ready and glad to continue study if approached with the idea? Probably by this time they have "missed" their music and will resume it with increased zest and enthusiasm.

By having friendly circulars printed, to be sent to adults or mothers of pre-school children the teacher may stress her interest and desire to serve such types of pupils. Results will be forthcoming.

"But what of those who have no talent or taste for music? Are these also to be taught it? They would undoubtedly benefit by a course of instruction in, say, the piano, if only for a few years, even though it were not found advisable to prolong the course beyond that time; for if it does nothing else the learning to play an instrument requiring delicate manipulation of the fingers of both hands teaches control over the movements of the fingers and exercises a disciplinary influence which perhaps no other exercise can."—Musical Press.

RECORDS AND RADIO

By Peter Hugh Reed

IT HAS been observed that radio commentators on good music have not, in the past, been always too well informed. Too often it has been pointed out, they have made statements that were not only misleading but were likewise untrue. As one of our leading critics has said, their remarks are "largely of pretentious and semi-literate gush, rich in ignorance and error." It is an unfortunate thing that the radio companies did not see fit from the very beginning to have authoritative speakers in connection with all programs of the higher class of music. Much criticism of their programs and lack of respect for their endeavors would thereby have been saved.

That the interest in a program is heightened and the appreciation strengthened by comments from an authority who has universal sympathy and understanding has unquestionably been proven by the response to Dr. Damrosch's notes on music, as well as to the informal and informative talks given every Sunday by Mr. Olin Downes of the New York *Times*, during the intermission in the symphonic broadcasts of the New York Philharmonic Orchestra.

Oral Program Notes

MR. DOWNES has added to the symphonic broadcasts something that previously was sadly missing for the listener. His message has not been one of sentimental palaver or "semi-literate gush." Instead it has been one of dignity and restraint, never lacking in interest, never padded with nonessentials, never pedantic, never pretentious. One would call his talks relevant notes upon the music, oral program notes that guide and assist the listener to a better understanding and appreciation of the music under hand. What Mr. Downes lacks in vocal qualities he has more than made up for in his splendidly conceived outline on the music.

Because of public approbation and demand a collection of Mr. Downes' radio lectures has been published in book form by the Dial Press, Inc., New York, under the title of "Symphonic Broadcasts." We recommend this book to all music lovers who are interested in the radio and the phonograph because it is interesting, informative, full of imaginative stimulus and of unstarred enthusiasm. It will, we believe, unquestionably recall many pleasant hours of radio music to those who have heard and enjoyed these symphonic broadcasts, and it will assist the reader who cherishes recorded music in the arrangement of some first-rate programs.

Ripe for Broadcasting

SCRIABIN, for some strange reason, has been neglected by the recording companies. Until recently only a few of his earliest piano compositions have been available on records. This in itself, is scarcely understandable, when one considers that he was a remarkable pianist, added much to the technic of the instrument, and that his later piano works are striking examples of his genius in writing for this instrument.

Among his orchestral works the "Poem of Ecstasy" and "Prometheus" stand out as two of his most impressive instrumental compositions. Like all of his music in the larger forms these are founded upon his none-too-certain religious, philosophical and esthetic beliefs. For this reason, these works have been undeservedly scoffed at by some and neglected in the concert hall, although by rights they deserve to be better known and esteemed.

It is not essential to know Scriabin's complete esoteric program for the enjoyment of either work. Suffice it to know that the "Poem of Ecstasy" expresses "the joy of creative activity" and that "Prometheus, the Poem of Fire" depicts "the gift of Prometheus, the fire which awakened man's conscious creative power." Both works are rich in harmonic effects and also in orchestration, and both are rhythmically ingenious. The fact that Scriabin conceived "color-rays" to be used in conjunction with "Prometheus" does not imply that the music is incomplete without them. It has been generally conceded that the *clavier à lumières*, the instrument which he invented to project his lights, was a detriment rather than a help to the music.

Scriabin Recordings

SOME YEARS ago Albert Coates recorded the "Poem of Ecstasy." This was prior to electrical recording. This recording endeavor, a most ambitious one for the time, although not completely satisfactory, nevertheless proved helpful to those who wished to familiarize themselves with this score. Coates has long been a protagonist of this music. His reading of it is undeniably the ideal one, due no doubt in part to the fact that he knew Scriabin intimately and that the latter completed this work in Coates' home in Russia.

A new recording of the "Poem of Ecstasy" and a first recording of "Prometheus" comes to us, via Victor album M125, played by Stokowski and the Philadelphians. Stokowski's reading of both works, although carefully planned, is in no way an outstanding one. The "Poem of Ecstasy" under his direction lacks the vitality that Coates gives to it. Perhaps it is the recording that fails Stokowski's purpose, however, for, strange to say, it is weak and not up to the high standards of the previous recordings of the Philadelphia Orchestra in both works.

Max Bruch, an eminent German composer of the latter half of the nineteenth century, is best known by his Kol Nidrei variations and his Violin Concerto in G minor. The latter in fact is one of the most popular works of its kind in the concert hall. Dedicated to Joachim, that celebrated German violinist who also inspired Brahms' Violin Concerto, it has been included in the repertoire of almost every famous violinist since he first played it in 1868.

There is a mistaken belief that Bruch was of Hebraic origin. This is not true. Bruch came of a musically gifted family of the Lower Rhine who were all of Christian antecedents. His Kol Nidrei, although inspired by an original synagogue lament, did not in any way derive from a racial inheritance as some writers contend. One has only to listen to his Violin Concerto in G minor to recognize the inheritance of pure German sentiment and romanticism which belongs to this composer. Furthermore, his religious works for choir

(Continued on page 519)

THE MUSIC SUPERVISORS' FORUM

A National Board of Distinguished Experts Selected by The Etude Music Magazine to Assist Supervisors in Securing Practical Advice and Information Upon Important Musical Educational Problems

Qualifications of the Public School Music Teacher

A Discussion of Music Education and Music Educators from the Standpoint of the General Administration

By Dr. Peter W. Dykema

PROFESSOR OF MUSIC EDUCATION, TEACHERS COLLEGE, COLUMBIA UNIVERSITY

THE NEWLY enriched music program in the schools has made new demands upon the instructors who are to have charge of it. Administrators must, therefore, scrutinize carefully the qualifications of music instructors—not only the new ones who are added to the staff but those already in the system. Many of the teachers who for years have been in charge of the music instruction are far less well prepared than the new teachers. Summer session study will do much to keep all teachers in touch with recent developments and more important, will help keep them open minded and progressive.

It may assist administrators in formulating and maintaining standards for music instruction if we indicate some aspects of the training now provided for teachers and supervisors of music. We may use three large headings in passing upon an applicant's fitness for teaching music: 1. general cultural or educational background; 2. musicianship; 3. specific educational training. We shall take for granted that the teachers whom we are discussing possess in adequate degree those personal qualities of patience, sympathy, altruism and breeding which make them acceptable as human beings and that they are companionable, trustworthy and likeable. These qualities are necessary in any calling that has such large social responsibilities.

1—General Cultural or Educational Background

NO TEACHER can be licensed to teach and to receive public moneys in any high school, in almost any grade school and in a large number of rural schools unless he has had at least two years of normal school or college training. This means that he must be a high school graduate and must have had at least two years of training beyond that. Many schools require an additional year, and the powerful North Central Association of Colleges and High Schools stipulate that no teacher shall be employed in a high school unless he has received a degree from a college or university. Some high schools are now requiring a master's degree for the heads of their departments.

This summary of general educational background which is more and more being required of all teachers in our public school systems, including the instructors in art, physical training, domestic science, music as well as of instructors in the usual academic subjects has particular significance when one considers the academic training of many excellent musicians. A large number of the professional singers and players now furnishing music for America would be unable to meet the general cultural and educational background requirements stipulated by our school authorities. For those professionals who, due to the decreasing opportunities for their services in their established fields, are inquiring as to how they can qualify for teaching in the public schools, it is frequently a severe blow to learn that, because they began to devote themselves to their particular field before they had graduated from the high school, they must now go back and do the equivalent of their high school work and then add to that a full college course before the state can pay them to teach in the public schools as regular instructors.

2—Musicianship

THE OTHER side of the picture discloses the special preparations which the music teacher must make in actual personal performance of her art. She must be able to sing tunefully and pleasantly so that her demonstration of a phrase of a song in the intermediate grades or in the high school chorus or orchestra or in the theory class shall reinforce the statement of the 16th century poet who said "It is good for all men to sing." Acceptable piano performance is expected of every type of musician in the public schools whether he or she be the teacher of little children in the kindergarten or the band director in a high school or an instructor in any intermediate position.

Within the past few years all teachers, whether they be in the grades or high school, have been required to know a little about all the instruments in the band and orchestra, to be able to play scales and simple melodies on two or three different types and to have considerable facility in some one of these so that they can actually be acceptable members of a band or orchestra. In theoretical study there should be knowledge of and facility with the material of music so that the grammar and structure of the compositions being played or sung or listened to will be understood, so that accompaniments may be written and even improvised to given melodies and even so that the teacher shall have herself composed and written down compositions of sufficient merit to aid her in providing the music which the children are studying. This creative aspect, moreover, shall apply not only to the writing of notes but to making of simple instruments and the using of the body for appropriate rhythmic embodiment of the structure and mood of a composition.

Finally through a rich experience of listening the teacher shall know the great musical literature of the world to such an extent that the compositions to be studied with the children shall already be so familiar to her that she can reinforce them by references to and citations from other important works drawn from her experience. The music teachers of today are beginning to measure themselves by the professional musician of yesterday, and it will not be long before they have an established status as delightful and talented performing musical amateurs. In other words, they will teach for their living but will perform capably both as a part of their teaching and as especially prepared musical citizens.

3—Specific Educational Training

THE TECHNIC of education has become so specialized that the music teacher must not only have general cultural background and fine musicianship, but she must have had special educational training. The high school graduate who goes to a conservatory and carries on intensive music study is no longer acceptable as a teacher in the public schools unless that conservatory has affiliated with it an educational institution in which there are teacher training specialists. The music teacher must have studied the history of education, the philosophy of education, and the general principles of the methods of instruction as set forth by modern psychology and pedagogy.

Then there must have been that special training in the technics of some of the various branches of music. There are now, for example, special methods of teaching vocal music in the primary grades and the intermediate grades, the junior high school, and the senior high school. The conductor of *a cappella* singing must have something beyond what the teacher of the rote song in the primary grades has. Something of the special capabilities of the director of the cathedral boy choir must have been acquired by the teacher who would handle successfully boys' voices in the upper grades and the junior high school. Something of the technic of the community song leader must be at the command of the school director of great assembly singing.

Likewise in the special aspect of appreciation teaching the capable instructor must have some of the characteristics of an aesthetician, of a musician, a guide of souls, and a transmitter of emotional states if he is to make all of his technical knowledge of music function properly in the presentation to young people of the great music of the world. He must have been interested in that laboratory for the treatment of normal people, namely, the study of what music can do with abnormal people.

The great field of instrumental instruction naturally is calling for special training. The tremendous waste in instrumental instruction in this country by which the majority of students who study the piano, for instance, never learn to play that instrument acceptably either to themselves or to others has made an intensive study of the methods of instrumental instruction necessary.

Again, the music educators all over the world are more and more indebted to Jacques Dalcroze for calling attention to the significant contribution to music education which his system of eurythmics has made. Many other types and even systems of rhythmic expression which have grown up in recent years, ranging all the way from Isadora Duncan and the aesthetic dancer to the stage and even vaudeville dancers, must also have been considered by the music teacher who would include in her instruction the important rhythmic appeal of music.

These are but sketchy references to some of the aspects which must be considered in the selecting of those finer music teachers who are to guide the children in the wonderful years that are ahead of us, years when music will be recognized not simply as a desirable auxiliary to training but as one of the essential centers and modes of approach to the forming of life and character.—*From The Cadence*

Public School Music Teaching in America has set the standard for the world, but American Public School Supervisors take the modern attitude that we are merely pioneers looking for new and vastly more profitable fields of accomplishment.

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

My Impression of the Concert Band as a Medium for Artistic Expression

By CARL BUSCH

MY ACQUAINTANCE with the concert bands in the United States takes me back to the visit of Gilmore and his band to Kansas City. The great bandmaster remained here for some time, giving daily concerts and brought with him as soloist, Lefebre, a great virtuoso on the alto saxophone. Gilmore was a true showman, with his cannons and his redshirted blacksmiths hammering anvils, but this did not lessen my admiration for him for he was a most excellent conductor playing standard compositions along with such popular ones as his audience demanded. Looking at his instrumentation, I find included E flat cornet alto and tenor horns and A flat piccolo-clarinet. These instruments have all been discarded by our bandmasters of today and I believe Gilmore was the only one to use the piccolo-clarinet; it is still in use in some of the European bands. Mr. Austin Harding noticed this clarinet in Italian bands and, in my collection of obsolete instruments, I have two which were formerly in an Austrian Regimental Band. The omission of alto and tenor horns in the American band is to my mind a doubtful improvement.

As I listened daily to Gilmore's concerts it dawned on me that the concert band could be raised to a position where it would leave a truly artistic impression, granting certain eliminations in program making, stronger representation of the various choirs, more refinement in instrumentation, together with worth while original band compositions.

The Breaker of the Sod

IT IS AN unquestioned fact that Gilmore was an inspiration to many leaders that came after him. Were I to enumerate these leaders and their work, this paper would expand beyond its limits; one name, however, must be mentioned and a tribute be paid to our beloved John Philip Sousa who with his Master Band spread the gospel of band music in its highest form throughout the world.

Hearing various bands on their visits to the West further strengthened my belief in the concert band and created a desire to express myself through this medium. The very large apparatus at one's disposal, its manifold combinations and tone colors showed clearly the possibility of new and interesting effects.

Just as the violin parts in the orchestra score are often divided into many parts, so may we now, with the large section at our disposal, divide the clarinet parts into six, eight or even more parts. The saxophone quintet, the excellent link between woodwind and brass, is gradually assuming an important position; to me it is one of the most serviceable choirs in the band. With the return of the B flat cornet to its place, principally for melodic expression and represented by four or more parts, we have, together with the contrasting trumpet parts, a truly interesting soprano section. We all admire the baritone for its beautiful singing quality as the violoncello of the band. If we compare an orchestra score with a band score, we find that the band, through the great variety of instruments and manifold divisions of parts, offers a most interesting field for study and experiment to the composer.

Native Effort in Composition

THE EFFORT on the part of the bandmasters' association to interest our native composers in this field, already now bearing fruit, is strongly to be commended. Kneller Hall, the famous English Royal Military School of Music, founded in 1857, inaugurated a similar movement in 1920, with an offer to perform compositions passed on by a committee of selection. Twenty nine works were submitted of which five were chosen for performance; this offer has remained open ever since.

Comparisons with the symphony orchestra, which we hear now and then, should never come under consideration. I believe there is hardly a bandmaster today not willing to admit that the orchestra with its matchless string section is and always will remain supreme. Yet because it has reached such great heights it seems almost impossible that it should go farther. On the other hand the concert band is still growing and will continue to grow; the last twenty years have witnessed an amazing development in leadership, instrumentation and technical perfection on the part of the individual players. Add to this the advent of original compositions for band, and we cannot but realize that the band has become a true medium of artistic expression.

The Proper Employment of the Percussion Instruments in the Modern Concert Band

By GLENN CLIFFE BAINUM

THE MODERN concert or symphonic band differs so greatly from the harsh, brassy and inflexible style of the band now rapidly passing into the discard that it calls for a radically different and a much more temperate use of the percussion instruments. Our drummers have been too inexpert, the drums they select have been too noisy, our arrangers have been too lavish with their ink and too frequently our conductors have had their eardrums pounded into a state of partial insensibility to tonal balance.

In the modern symphonic band the bass section of six or more players is perfectly capable of supplying a firm and solid impact for the rhythm and a satisfying foundation of tone to the ensemble, without the assistance of a strong-armed bass drummer—whereas if the bass drummer of the old Home Town Silver Cornet Band stopped his pounding for a few measures the one and only tuba player was in danger of heart failure as a result of his embarrassment, self-consciousness and sense of responsibility. The French horn players of our bands of today do not need, nor do they welcome, the harshly flammed afterbeats of a military field drum patterned after that which the drummer boy of the Appomattox carried, although the alto players and the snare drummer certainly were a lot of comfort to one another, even though they couldn't blend with anything else under the sun except a flat-wheeled street car.

Drumming Difficulties

THE PROBLEM with regard to the bass drum resolves itself primarily to improvement in tone quality (1) by the securing of a more tympani like resonance (more "boom" and less "bang") and (2) by the securing of a wider range of variation in volume and tone quality. Resonance and variability of tone are dependent largely upon the size of the drum. Most bass drums are too small. Proper resonance and variability of tone cannot be secured in a bass drum smaller than thirty-four to thirty-eight inches in diameter—with a proportionate depth as designed by the manufacturer. I myself prefer a thirty-eight by twenty inch drum for concert purposes and one thirty-four by eighteen for the large marching band.

The common use of a hard-felt drum stick with an inflexible handle is also partially responsible for the harsh and obtrusive tone that is so objectionable. For concert purposes, the stick used should have a rather large head of only moderately solid material covered with lambs wool with a handle of material a degree more flexible or resilient than wood.

The "Dead Spot"

THE DRUM heads should be replaced when the skins begin to harden, for only young heads are resonant. Furthermore, it is necessary that drummers shun the "dead spot" at the center of the head as if it were death itself and strike the head at various points between the center and the rim in accordance with the kind of tone most suitable to the passage being played. The nearer the center the greater the volume and the less of resonance; the nearer the rim, the less the volume and the more ringing and sustained the tone. That is 𝅘𝅥 (*f*) should be played near the center; 𝅘𝅥 (*pp*) near the rim.

In band music, cymbals and bass drum are so frequently employed together that I can see no reason why cymbals should not be attached to the drum provided that the cymbals are good, and provided that the bass drummer is intelligent and musical enough not to abuse them. A further requirement is that the cymbal attached to the drum should be supported in such a manner as to avoid "killing" the tone of the cymbal. Whenever possible, there should be a second pair of larger cymbals in the hands of a separate player to be used only for special effects.

The bass drum should never rest on the floor but should be set in a bass drum cradle which will make the most of the drum's resonance. The drummers should stand. In fact, I am strongly in favor of all percussion men standing while playing. They do a better job since, by being visibly prominent they are more likely to realize how audibly prominent their playing is.

Increasing the Rhythmic Current

IN THE case of our snare drums and tympani our problem is simpler and resolves mainly into a matter of employing the snare drums to *reinforce* rhythms and dynamic effects rather than to reflect them. In fact, our ideal should be the development of a percussion section that is suave rather than imposing, musically expressive rather than dynamically enervating and emotionally effective rather than merely sensational.

I am reminded of a recent advertisement which displayed an illustration of a man with a Paris garter encircling his Adam's apple and informing the reader that, "If we wore them around our necks we would change them often." Our drums by their very nature, are our most prominent instruments. A band does not wear its drum section, figuratively speaking, inside under its trousers leg but prominently displayed around the neck. The importance of good taste and the avoidance of garish and monotonous effects cannot be overemphasized.

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

Early Technic Grade 3 Pieces

I have an exceptionally bright pupil who is half through Mathews' Book 2 ("Standard Graded Course") and is almost through Schmitt's Op. 16. What studies should I use with these? Also kindly give me the name of a book that explains scale building.

Please mention a few piano solos in the early third grade suitable for adults.—Mrs. L. A. G.

Let your pupil keep a small book of manuscript music paper which she brings to each lesson. Write in this book each technical assignment—scales, chords or finger exercises—with explicit directions as to how this assignment is to be practiced.

You can find out all about the scales from J. C. Cooke's "Mastering the Scales and Arpeggios." I also recommend for the pupil you mention F. A. Williams' "Short Pieces in all Keys."

For Grade 3 pieces which should interest adults try Dussek, *Rondo (La Matinée)*; Tschaikovsky, *The Skylark*; Grieg, *Lyric Pieces*, Op. 12; Beethoven, Sonata Op. 49 No. 1; Ehrlich, *Barcarolle in G Major*.

Piano Concertos

I am writing for some suggestions about the use of piano concertos. I have a small chamber orchestra: two first and two second violins, a cello, flute, trumpet, clarinet and piano. They play easily accompaniments to several Mozart concertos, also to Beethoven's Op. 15 and Mendelssohn's G minor.

Please suggest other works of this type that are not too difficult.—F. W. G.

You ought to accomplish good results with such an orchestra as you describe. The addition of a viola is very desirable.

Other excellent concertos of moderate difficulty are Beethoven's No. 3, in C minor; Hummel's Op. 85, in A minor and Op. 89 in B minor; and Mendelssohn's in G minor; also his *Rondo brillante*, Op. 29. Somewhat more difficult, but very interesting, is Hiller's "Concerto in F♯ Minor," Op. 69. Finally there is Grieg's splendid Concerto in A minor.

Two Pedals Together

From the MacDowell "Six Little Pieces" I find the first line with the marking *Con 2 Ped.* Will you please explain this?—Mrs. J. H. D.

Con 2 Ped. means "with two pedals"; that is, that the soft or *una corda* pedal and the damper pedal are to be used at the same time. The soft pedal should be kept down with the left foot throughout the passage or until the expression *tre corde* or simply *tr* is inserted. Meanwhile the damper pedal should be employed according to the regular rules, namely it should be changed whenever there is a disturbing change of harmony or melody.

Webs Between Fingers

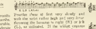
My third and fourth fingers are bound together by a web of flesh, so that it is difficult for me to extend them sufficiently or to trill with them. After practicing for some time my hand becomes stiff, often remaining so for a day or two. Although I have practiced special finger exercises, it has benefited me very little. All of my fingers are slightly webbed, but the others not so badly.

I have studied for five years, and music means everything to me. Will you please advise me what to do?—W. A. T.

All pianists realize the restriction or "webbing" of which you speak between the third and fourth fingers, although your case seems especially troublesome. When high raised fingers were the rage, there were all sorts of attempts to overcome this difficulty. Robert Schumann, for instance, ruined his chances of becoming a professional pianist by making an experiment on his fourth finger which rendered it almost useless. Some players even went so far as to have the offending ligament cut, often with rather disastrous results, I believe.

Now however the difficulty has been largely met by substituting for high-raised fingers the forearm rotation in which the fingers are kept on or near the keys while the melodic connections are made by sidewise motions of the forearm to left or right.

I am suggesting the following exercises for the third and fourth fingers which may be applied also to any other two-finger combination and which should be practiced with the left hand in a similar manner:



Practice these at first very slowly and with the wrist rather high and very loose, throwing the forearm to right (R) or left (L), as indicated. If the widest expanse (C to G) is too great for you this step may be omitted.

Beginning to Teach

Do you think that I am too young or unprepared to teach piano? I am in the seventh grade, and know the theory of music, the elements of harmony and a good deal of the history of music. Are there any musical organizations that I would have to join and just how should I begin?—C. E.

I see no reason why you should not begin your teaching work, providing you carefully prepare yourself for this special occupation. You should first of all study books on teaching such as Macklin's "Elementary Piano Pedagogy," Arthur Foote's "Some Practical Things in Piano Playing"; also my own books, "Piano Teaching: Its Principles and Problems" and "What Every Piano Pupil Should Know." Get your studio and teaching materials ready; also lists of studies and pieces in all grades (see "Guide to New Teachers on Teaching the Piano," furnished on request by the Presser Company).

At the start, tell your friends about your venture; also send out cards to any you know who might be interested. If you secure but one or two pupils to begin with this may prove a nucleus which will grow as your work becomes known and appreciated. Personality is an important factor so that you should strive to win the liking and esteem of your patrons.

While it is not absolutely necessary for you to join any organization, I strongly advise you either to ally yourself with fellow teachers through a club or attend occasional meetings with a small number with whom you may interchange ideas.

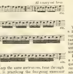
A Left-Handed Pupil

What can be done for a girl who is left-handed and who has much trouble in playing trills or passage work of any kind? I have given her some rotation work of the Matthay system, but she has not been at it long enough to show any results. She gets very discouraged because she cannot manage her right hand as others can. Her age is twenty and I hope it is not too late to do something for her.

I do not find in my set of Grove's Dictionary information as to how many sonatas D. Scarlatti composed and how many are printed. Can you tell me?—Wm. R.

If you persist in the forearm rotation according to Matthay's system I believe that you will improve matters. Bear in mind several points:

1. See that her wrists are kept *perfectly loose*.
2. Keep her wrists rather high.
3. Let her practice at first softly and very slowly.
4. Begin with exaggerated rotation to left and right until freedom is acquired, when she may play increasingly faster and with less obvious motion.
5. Trill exercises are especially important such as the following, which is to be played in all keys, with numerous repetitions:



Keep the same metronome time throughout, in practicing the foregoing exercises. Begin with 𝅘𝅥 = 69 and, as facility is gained, increase this to 𝅘𝅥 = 84.

Domenico Scarlatti wrote some three hundred harpsichord compositions to which the names sonata, suite, scherzo, pastorale, and so forth are freely given. A Paris publisher is now bringing out a complete edition of his works.

Height of the Keyboard

I use a miniature upright piano. The keyboard is consequently low, standing twenty-seven and one-fourth inches from the floor, while the bench is eighteen and one-half inches high. I've been told that the keyboard is too low to allow of proper leverage for the wrists and the necessary curvature of the fingers. I've also heard that a low keyboard can injure neither the proper execution by wrists and fingers nor the virtuosity of the player.

What is the standard if there is one? What should be the distance between the height of the bench and the keyboard? Following the advice of a friend I have put one and one-half inch blocks under the instrument. This caused the raising of the pedals to three and three-fourths inches. This is too high for proper use, and I have tried to remedy it by resting my heels on blocks. What do you think of this?—Rev. A. F.

So far as execution is concerned, the height of the keyboard is negligible, provided that you sit at the proper relative position before it.

The keyboard of an upright piano is ordinarily somewhat higher than that of a grand, of which the keyboard is generally twenty-seven and three-fourths inches above the floor or only a half-inch above your own. I advise you rather than to raise the whole piano to lower your bench if necessary, by sawing off the legs until your position is correct. This occurs when your forearms are level and the upper side of each is about three inches above the keyboard. A bench that may be raised or lowered at will is an advantage.

Professional Aims

I have studied irregularly for about ten years. Despite this irregularity my teacher often marvels at the good condition my hands are in, though she says I could do better if I were more accurate in striking the notes. I am an excellent sight reader. I play such pieces as Rachmaninoff's *Prelude in C♯ minor* and Chopin's *Revolutionary Etude*.

I am now twenty-two, and if I can become a professional pianist I will practice any number of hours that you think necessary. I am compelled to study alone or with a teacher who can scarcely play the music that she gives me.

Should I still practice scales, and what studies should I use? How much time should I put on scales, studies and pieces? What pieces should I memorize to form a large repertoire? Please also suggest a way for me to study harmony and composition.—J. W. C.

You have high ambitions which call for a large amount of intensive work extending over several years. Even then you can scarcely expect to pose as a virtuoso but may become a successful teacher and, with your ease in sight reading, a good accompanist.

Prepare to practice three or four hours a day: a half hour on pure technic, three-quarters of an hour on formal studies, the remainder of the time on pieces in advance and in review. For technic I suggest a thorough study of Philipp's "Complete School of Technic." Studies should include those of Czerny, Cramer, Clementi, Moscheles Op. 70 and other studies of Chopin. Your repertoire should include important numbers from the classics from Bach to Beethoven, typical works of the romanticists, especially of Schumann, Chopin and Liszt, and a judicious selection of modern works beginning with those of Brahms and Debussy.

While you can accomplish a certain amount by yourself, for professional training an expert teacher is a prime necessity. Could you not aim at attending a good conservatory where you can pursue not only piano work but can also take up musical theory leading eventually to composition?

The Divine Chopin

By Francesco Berger

The Etude again extends its heartiest congratulations to Professor Francesco Berger of the Royal Academy of Music of London who has recently celebrated his ninety eighth birthday As the quality of style in this recently written article indicates Professor Berger is still actively and enthusiastically in the field to which he has made such valuable contributions through his unusual talents He has personally taught many celebrities

THE FOLLOWING article by Professor Berger gives THE ETUDE *an opportunity to refer to his delightful book which appeared last year under the alluring title of "97 Jenny Lind to London which he attended in 1847 He says*

"Her repertoire was not a very extensive one, but included such operas as Norma, Sonnambula Robert le Diable, and Figlia del Reggimento In the last-named work she assumed the *role* and costume of a French vivandière and very cleverly played on a drum suspended from her shoulders while marching in military step to Rataplan, rataplan and Cuscum le duce

The performance was so unlike that of the conventional *prima donna* she sang so beautifully and acted so archly that she created quite a vogue for that class of character and so great was her success and popularity that enterprising shopkeepers sold Jenny Lind tea and Jenny Lind biscuits, and ladies wore Jenny Lind bonnets and hats."

The Complete Genius

WHEN I open a piece by Chopin, to give a first lesson on it, I feel like the devout Moslem who enters a mosque—inclined not only to take off my hat but to divest myself of my shoes, too as symbol of complete prostration before a superhuman presence No composer for the pianoforte (excluding even Beethoven) has produced pieces of music combining in each so many excellences as has Chopin In any of these we have perfect material, perfect conduct, perfect *brillante* passages —each one totally different from every other and yet all highly original No ordinary scales and no common place *arpeggios* in Chopin—rather perfect proportion, perfect contrast, perfect ending neither too prolonged nor too abrupt, and perfect unity throughout.

One shrinks with horror from contemplating the mess Schumann would have made of Chopin's music had he treated it. He would have dragged the theme down into the lowest regions of the keyboard, would have there fettered about with a multiplicity of mixed chords rendered doubly undistinguishable by his express direction that they should be played with unchanging pedal Having worried both player and hearer with this sort of thing for a time he would suddenly have remembered that a second subject was about due, and would have rushed up to the other end of the keyboard and presented a totally irrelevant subject—for he was not able to distinguish between derived contrast and undeserved extreme If the first subject represented a bird on the wing he second one might be expected to represent a priest at the altar or if the first one represented the rocking to sleep of a baby the second one might portray a cook preparing a meal for hungry diners Who but an irresponsible Schumann would have dreamt of introducing the most republican of existing songs, *The Marseillaise* into a masked ball scene in Vienna, the most imperial city in Europe

An Attack of Liszt

EQUALLY painful it is to reflect how Liszt would have treated poor Chopin. He would have overladen his theme with showy but rapid cadenzas from the top of the keyboard to its center filling half the pages with small printed type He would not have trembled to invent a second subject at all, but would have contented himself with imitation, the first one—which in a foreword he would have told or represented the immortal son of a Christian martyr in a Roman circus Who but so inflated a man as Liszt would have described an ordinary slow movement as "the benediction of God to the wilderness?"

On looking through a parcel of pianoforte pieces by various masters one cannot help being struck by the immense difference between these all and Chopin. I do not think that even today with his wide popularity he is sufficiently appreciated. His music taken collectively is in so many respects so completely his own—quite as much in the material employed as in the treatment to which he submits it or in the form in which he ultimately leaves it.

Even his one great rival, Beethoven when he wishes his right hand to sound the keyboard from the center to its highest notes or the reverse does not disdain to do so by means of an ordinary scale or a common place *arpeggio* neither of which are in his personal creation. They have been used thousands of times by others, and are as much yours or mine as they are Beethoven's. We do not find this even in Chopin. If at when he uses scale or *arpeggio*, he so ornaments, so disguises, that its skeleton is as much hidden from the eye as it is undetected by the ear Chopin's material is always exquisite his treatment masterly and his form perfect. What other adjectives than "exquisite," "masterly" and "perfect" can music need?

The Two-Toes

THERE is still a section of the public who look upon Chopin's music as too romantic, or too young ladyish, or too Polish. What is there of any of these faults in such works as his cataract *Etude in A minor* or his wonderful *Funeral March* or his *Allegro* of the *Concerto in A* or his *Andante Spianato* and *Polonaise* or his delightful etude on the black keys (the "Butterfly") or his exquisite *Nocturne in E flat* the remembrance of which as performed by that expert artist, Sarasate, I recall as one of the most enthralling moments in my entire musical experience.

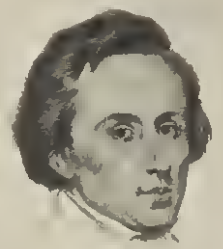
Let us for a moment consider one or two of the technical peculiarities in his *Funeral March*. The opening accompaniments let the left hand can and must be fingered in this only practicable manner that is, 5 on the first chord, and 4 on the second. Then when we reach the heavenly strain of the *cantabile*, the left hand groups of four notes had better be be ken by using the middle finger on each 1 st note and a full hand of 5 3, 1 on the other three. The rapid change of position which this mistake must, of course, be accomplished with as slight a jerk as possible so that the continuity of the whole figure shall not be interfered with The original version of this work, when played as a separate pianoforte solo seems to lack a more extended ending I only know of one edition which supplies this wanted conclusion that I consider it improved by this version.

In connection with Chopin's *Funeral March* I recall that it was a great favorite with her late Majesty, Queen Victoria, herself a keen judge of good music, in consequence of which it was played by a military band in her funeral cortège and was also performed at the first concert given after her death by the Philharmonic Society, of which she had been a life patron.

Re Creating the Berceuse

OF THAT other remarkable work of his the *Berceuse* I recall memorable performances by Anton Rubinstein Clara Schumann and Paderewski, each of whom spoiled the cradle-rocking effect of the left hand *basso ostinato* by taking the piece at too rapid a pace, as I have heard it given by some rushing Russian pianists All three used the soft pedal throughout its length unremittingly adding the loud one only at odd moments.

Even so richly endowed a genius as Chopin had a few weak moments, neither his concertos nor his sonatas nor his solitary pianoforte trio came up to his own standard of perfection They are however mere specks on his Sun, the effulgence of which is not obscured but possibly enhanced by them. Among other great composers for the pianoforte, there is only one who can be worthily ranked as his legitimate successor and I confidently predict that eventually the world will agree with me that that one is Moszkowski.



FREDERIC CHOPIN
A recently imported pen drawing by M Wulf

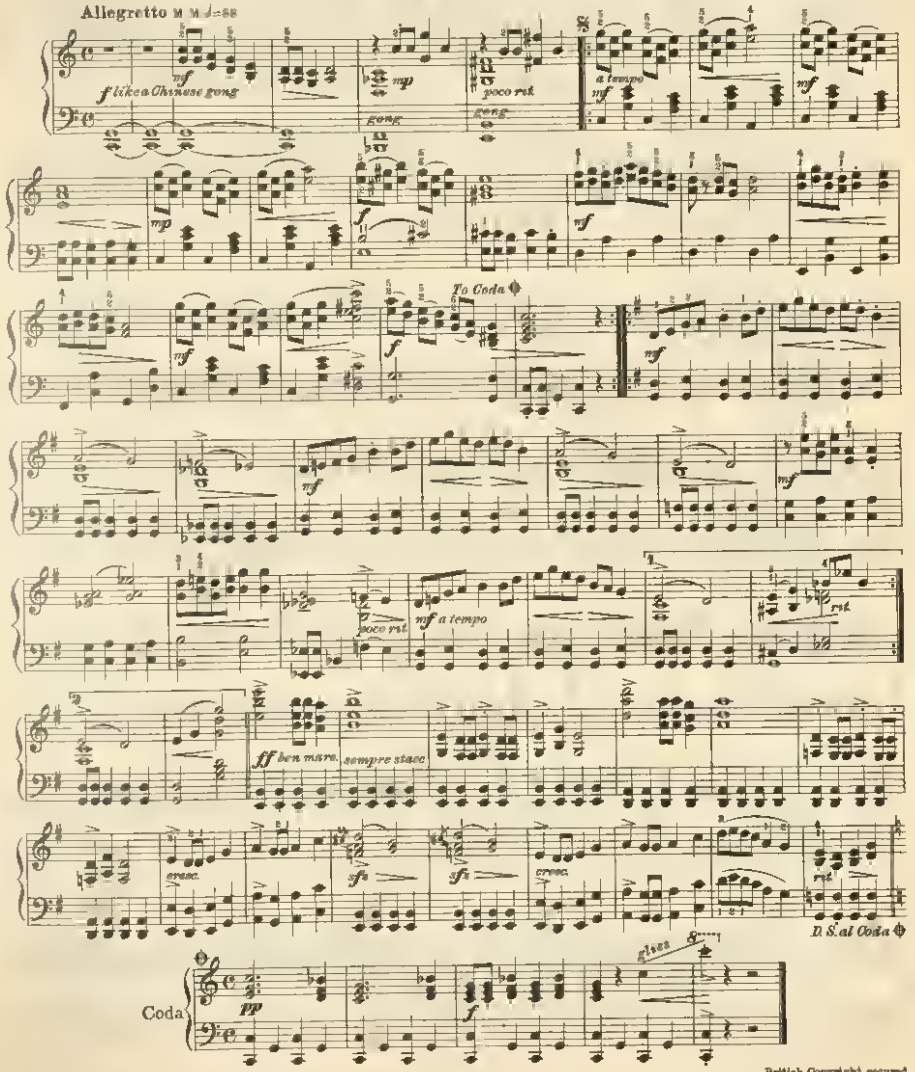
"Writers of musical criticism make no effort to combat the slovenly terminology of music and habitually speak of touch and technic as if touch were no part of technic Nor is it uncommon to read of a pianist who has a beautiful technic but a hard and unsympathetic touch. It forms the vital truth is that touch is the supreme achievement of technic —W J HENDERSON

FASCINATING PIECES FOR THE MUSICAL HOME

Grade 4

SPRINGTIME IN CHINATOWN

VICTOR RENTON



Copyright 1932 by Theodore Presser Co. British Copyright secured

ON WINGS OF THE WIND

VALSE CHROMATIQUE

WILLIAM HODSON

Tempo di Valse allegro M. M. ♩ = 76

mp cresc. ff

mf

mf f

mf grassoso

cresc. dim.

mf

ff rit. a tempo

to Coda

Copyright 1932 by Theodore Presser Co.

grassoso

mp poco a poco cresc. dim. mf

Ped. simile

grassoso

cresc. f dim. mf dolce

rit. mf a tempo

Ped. simile

poco a poco cresc. dim. cresc.

ff D. S.

Più vivo

CODA

ff

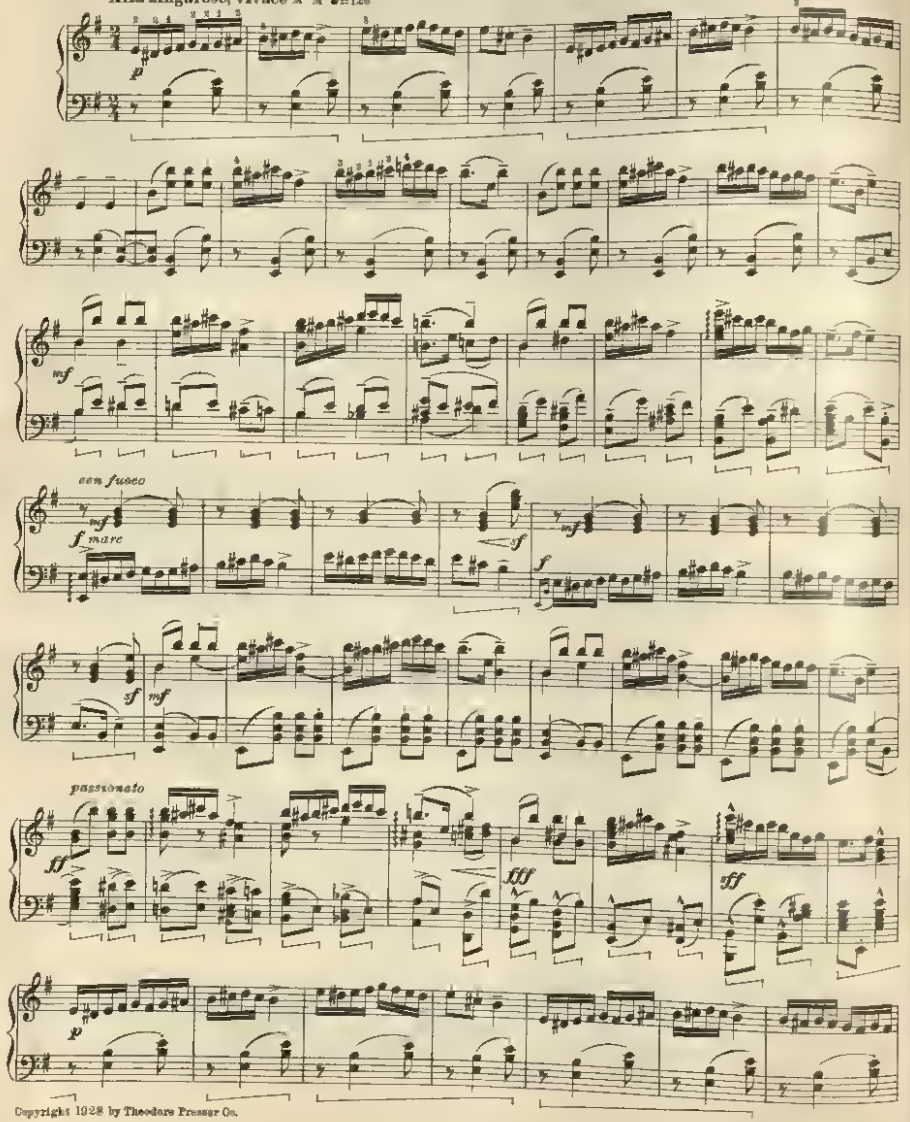
Ped. simile

GIPSY NIGHT

A vigorous theme in true Gipsy style—most skillfully developed. Grade 4.

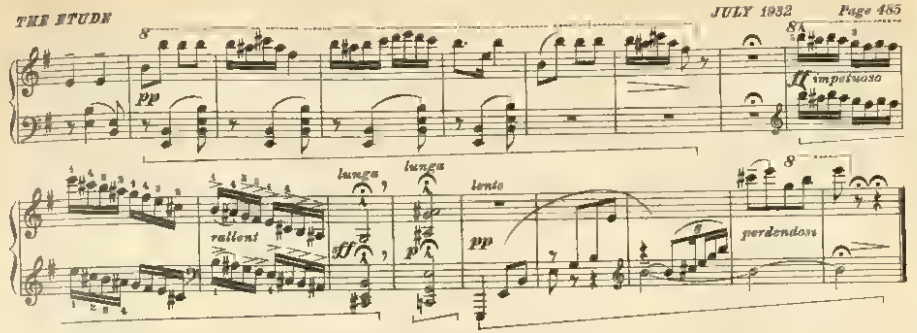
ED POLDINI, Op 110, No 8

Alla zingarese, vivace M. M. ♩=126



Copyright 1928 by Theodore Presser Co.

International Copyright secured



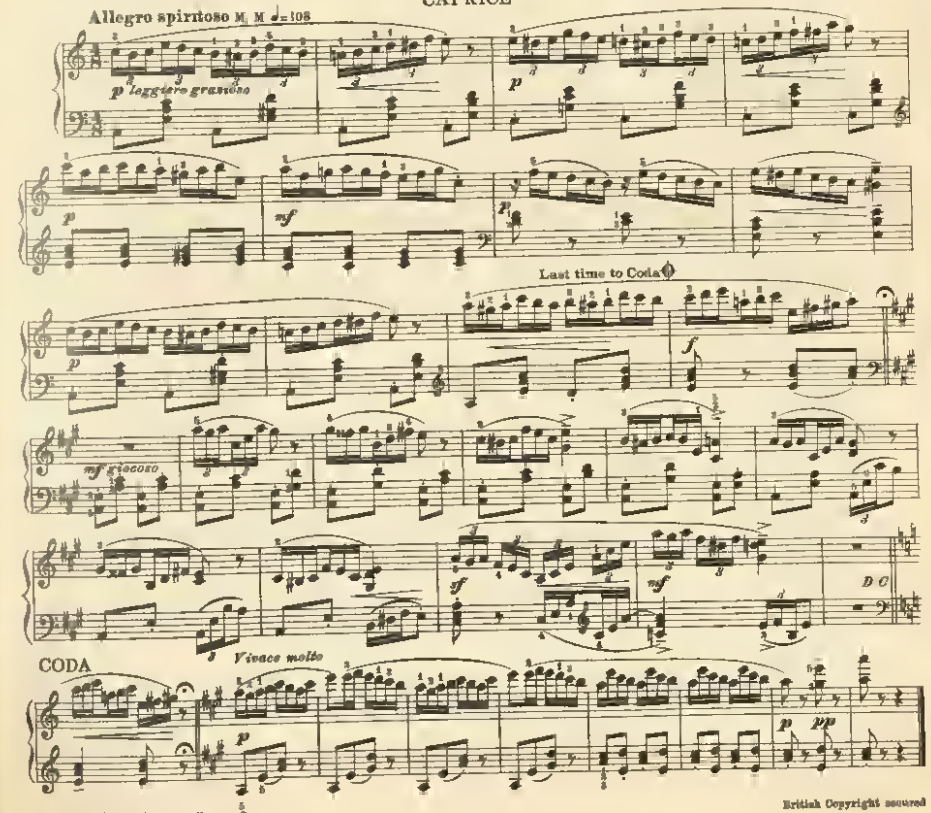
A musical picture of playful rivulets dashing merrily on to the sea. Grade 3

RIPPLING WATERS

CAPRICE

M. L. PRESTON

Allegro spiritoso M. M. ♩=108



Copyright 1930 by Theodore Presser Co.

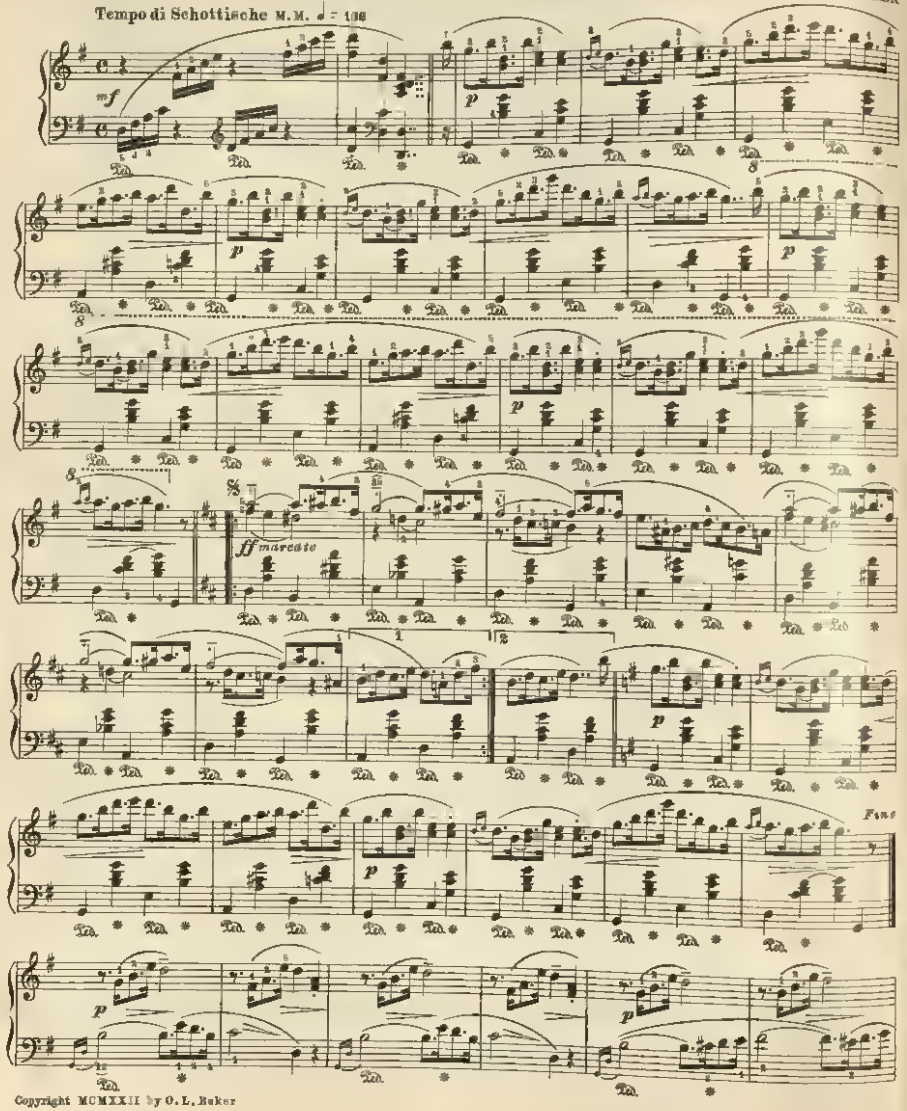
British Copyright secured

DANSE ECOSSAISE

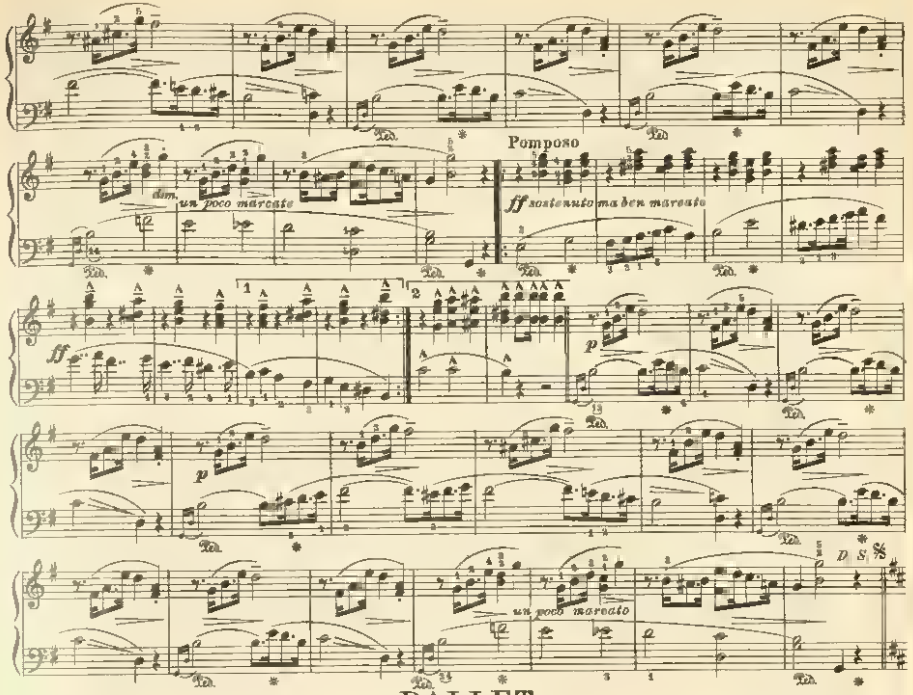
Originally in the difficult key of G flat (6 flats), the piece now appears for the first time in key of G, a simpler key, and lacks none of its original charm. Grade 6

FRED. T. BAKER

Tempo di Schottische M.M. ♩ = 108



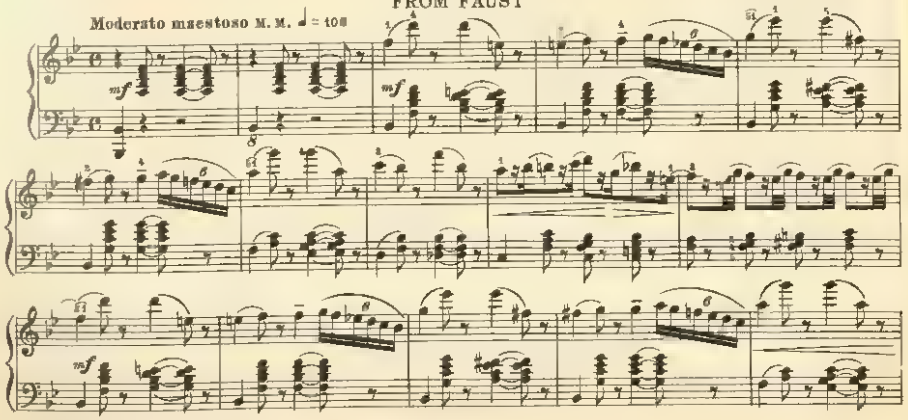
Copyright MCMXXII by O. L. Baker



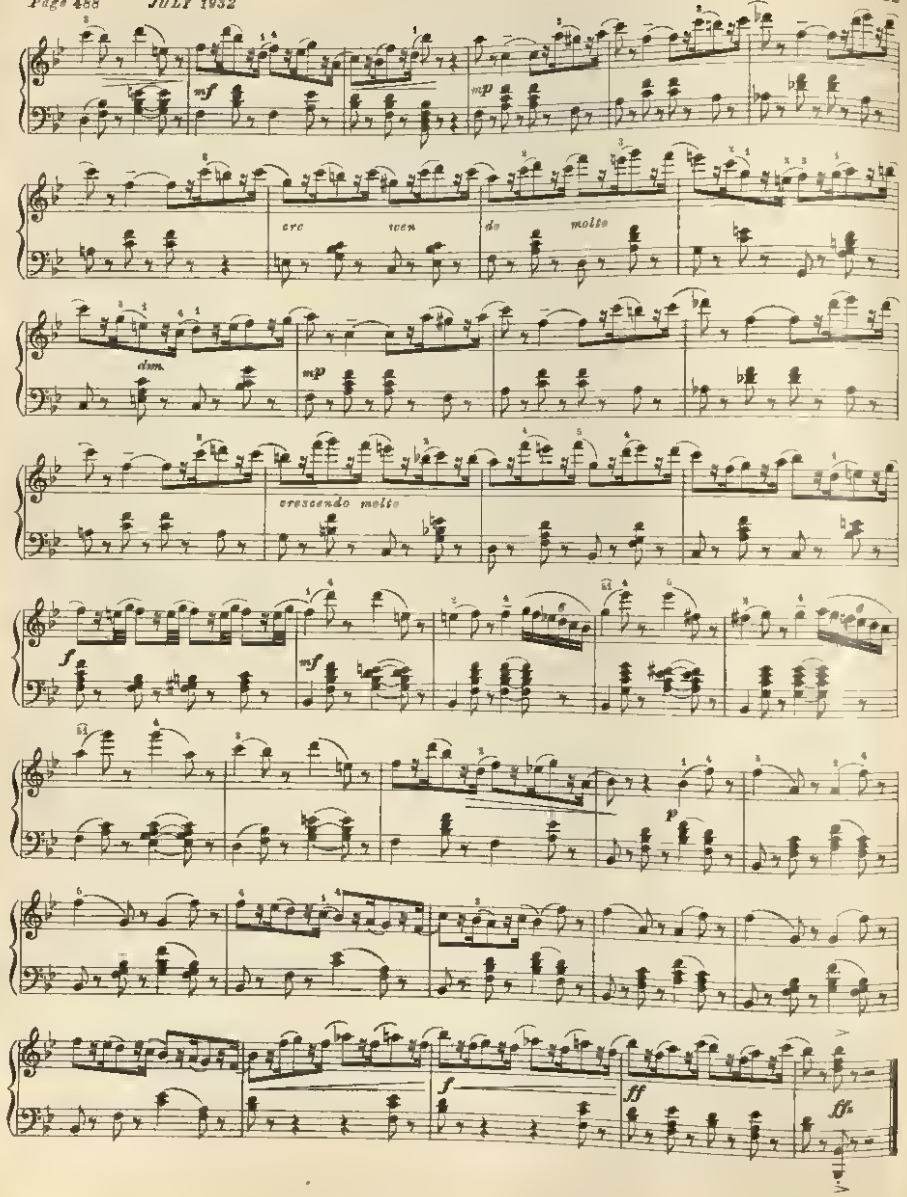
BALLET
FROM FAUST

CH. GOUNOD

Moderato maestoso M.M. ♩ = 108



Copyright 1932 by Theodore Presser Co.

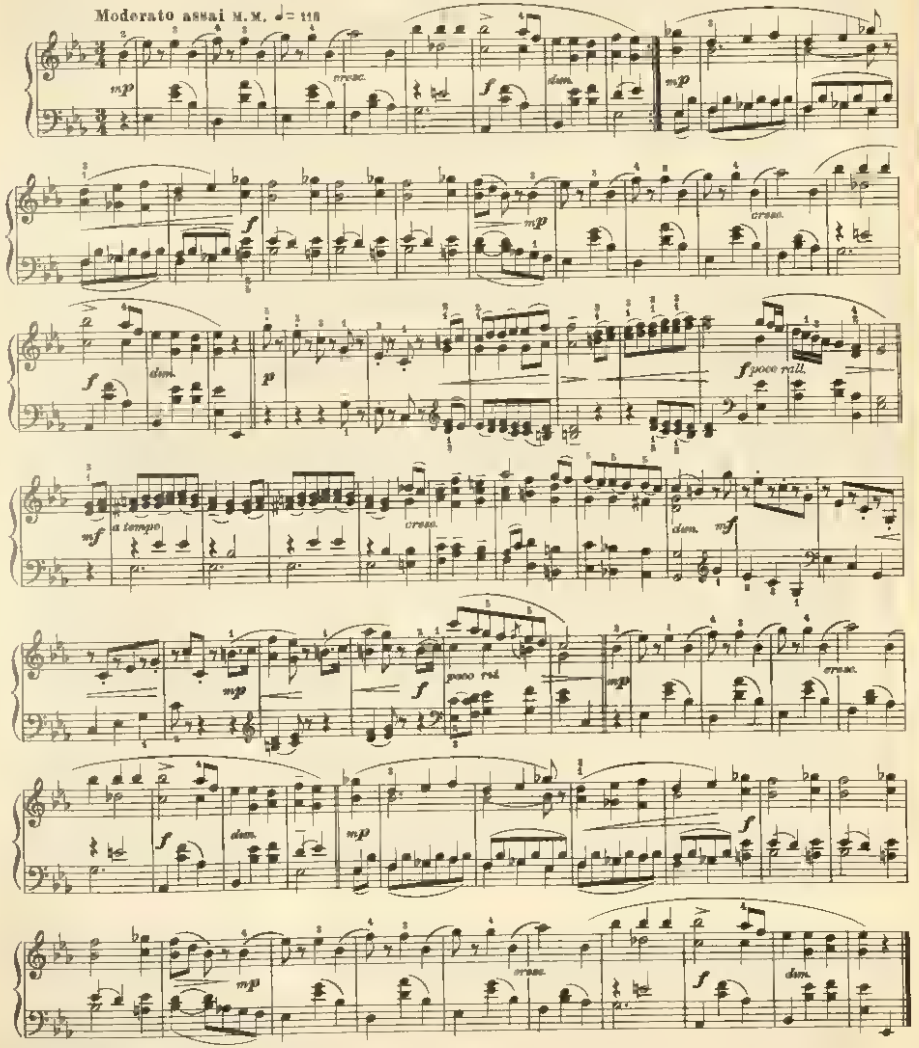


MASTER WORKS

MINUET

Less well known than the same composer's Minuet in A. A work of great charm for recital purposes. Grade 3

L. BOCCHERINI



Copyright 1933 by Theodore Presser Co.

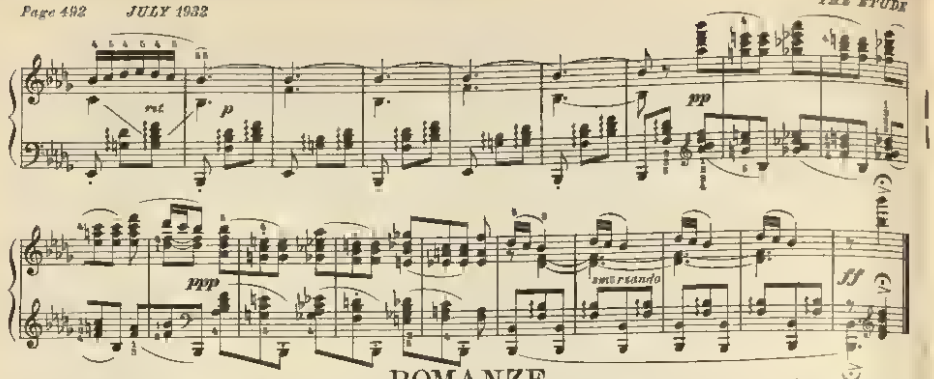
SERENADE

One of the most beautiful examples in lyric form from the works of this Russian writer. Grade 5

SERGEI RACHMANINOFF
Op 3, No. 5

Sostenuto M.M. ♩ = 50

Tempo di Valse M.M. ♩ = 60

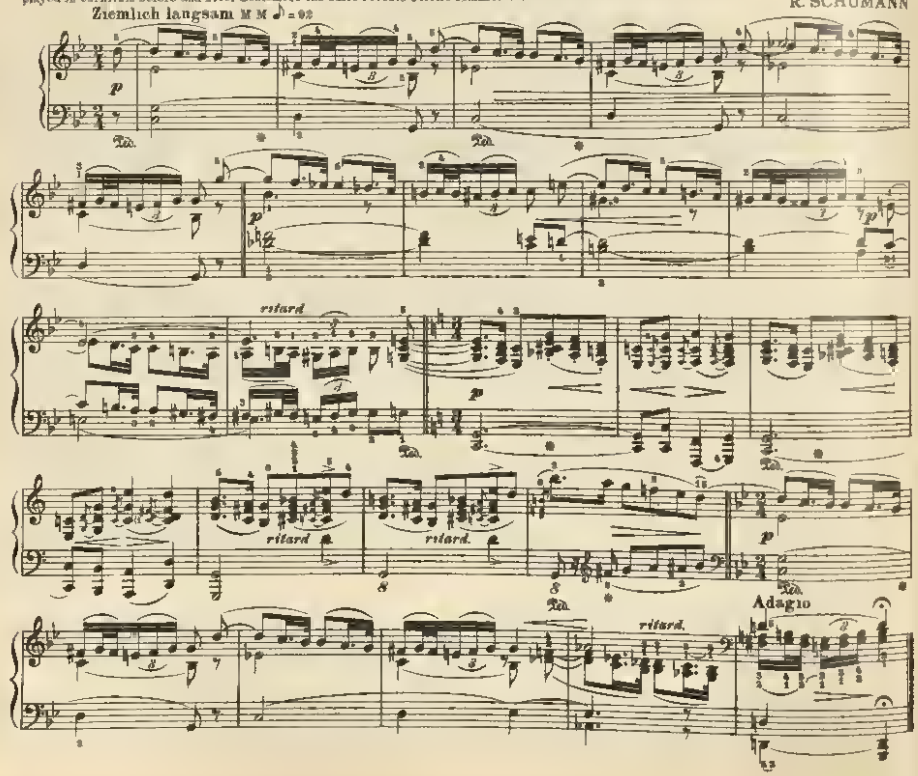


ROMANZE

This delightful piece from Schumann's "Faschingsschwank" (Carnival in Vienna) makes a fine recital number. The title refers to the pranks and jokes played in carnivals before and after Lent. Here the suite reveals a little romance between the hilarities.

R. SCHUMANN

Ziemlich langsam M M ♩ = 92



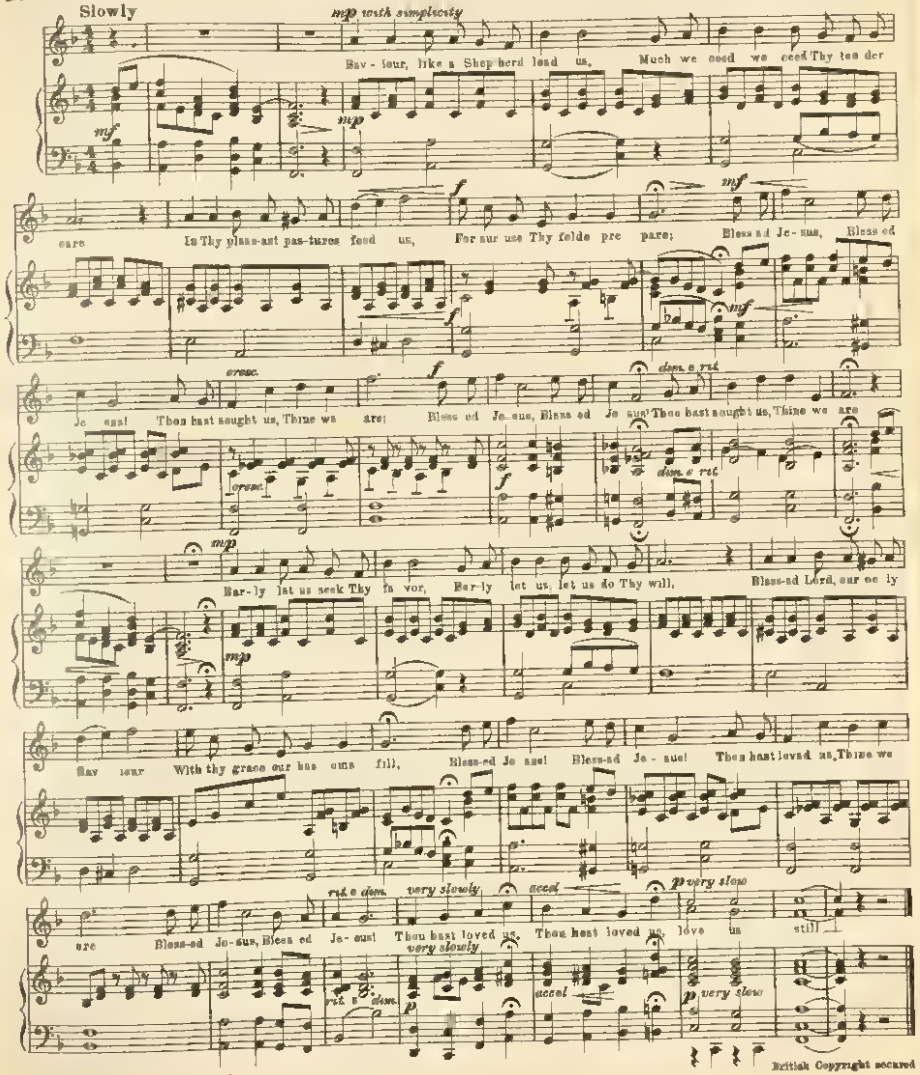
OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

SAVIOUR, LIKE A SHEPHERD LEAD US

DOROTHY A THRUPP

HALCHEN MOHR

Slowly



Copyright 1927 by Theodore Presser Co. British Copyright secured

The new radio hit of the hour

A ROAD SONG

*ODELL SHEPARD

J. E. ROBERTS

Allegro con brio

f poco rit.

f a tempo

Let me have my fill of the wide blue air And the sun' rald cap of the sea And a long white road where-ever to fare, And it is e-nough for me, And it is e-nough for me. Far the love of a man is a good-ly thing And the love of a wo-man is true, But give me a roll-ick-ing song to sing And a love that is al-ways new. My

Last time to Coda

poco rit. *f* a tempo

rit. *f* a tempo rit. a tempo

Copyright MCMXIX by The John Church Company

*Words from "Smart Set" by permission of author. International Copyright

Assigned 1920 to Theodore Presser Co.

poco agitato

heart is a ro-ver, I can-not stay, And blithe as the wind am I, When free and a foot on a wind-ing way, Be-neath the great blue sky, Be-neath the great blue sky. My heart is a ro-ver, I can not stay, And blithe as the wind am I, When free and a-foot on a wind-ing way, Be-neath the great blue sky.

cresc. ed accel. allargando

rit. a tempo

rall.

CODA

me, And it is e-nough for me.

rall. *f* accel.

THE PRINCETON CANNON SONG

MARCH

SECONDO

J. F. HEWITT '07
and A. H. OSBORN '07

Tempo di Marcia

Copyright 1929 by Theodore Presser Co.

THE PRINCETON CANNON SONG

MARCH

PRIMO

J. F. HEWITT '07
and A. H. OSBORN '07

Tempo di Marcia

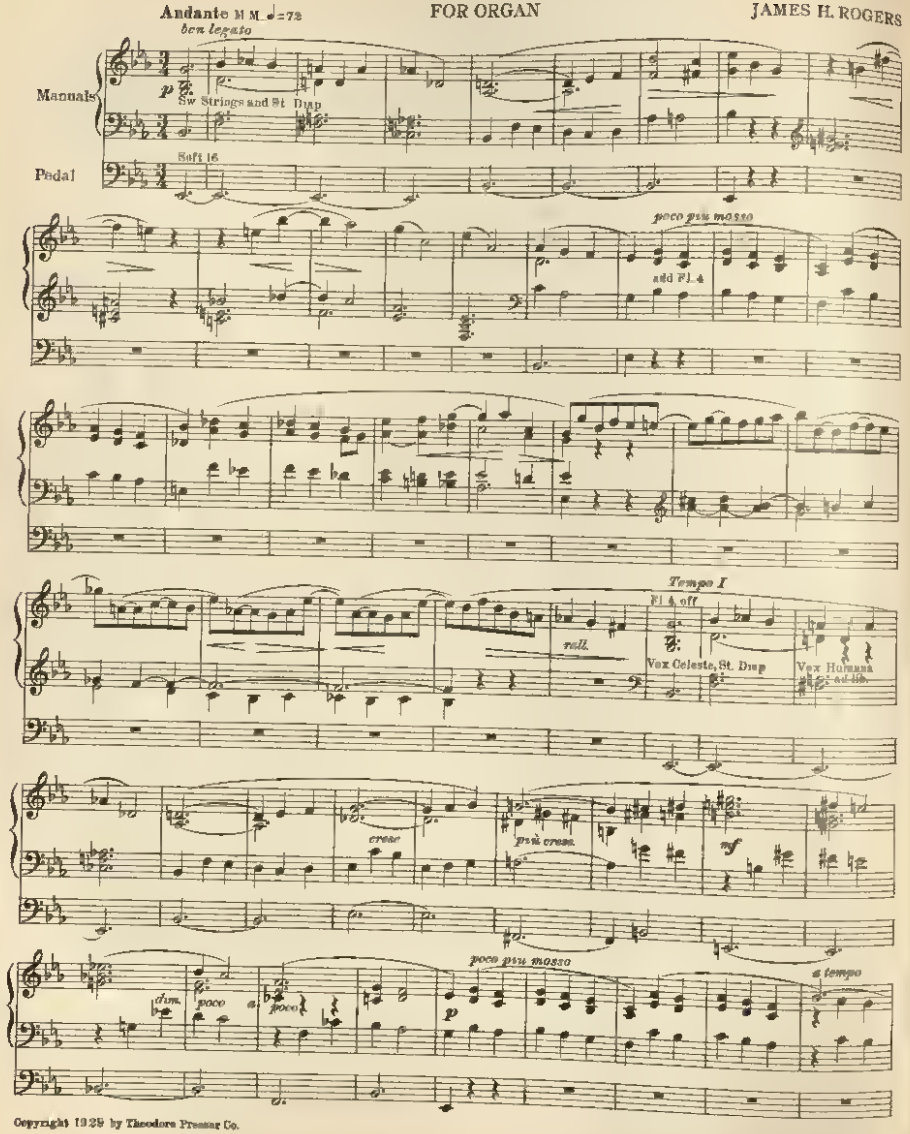
In Prince-ton town we've got a team That knows the way to play; With Prince-ton spir - it back of them, They're sure to win the day. With cheers and song we'll ral - ly 'round The can - non as of yore, And Nas - sau's walls will ech - o with The Prince ton Ti - ger's roar

Crash through the line of blue, And send the backs oo 'round the end, Fight! Fight! for ev-'ry yard, Prince-ton's hon or to de - fend Rah! Rah! Rah! Rah! Ti ger Sis Boom ah, And lo co mo tives by the score, For we'll fight with a vim That is dead sure to win For old Nas - sau

ANDANTE FROM SONATINA

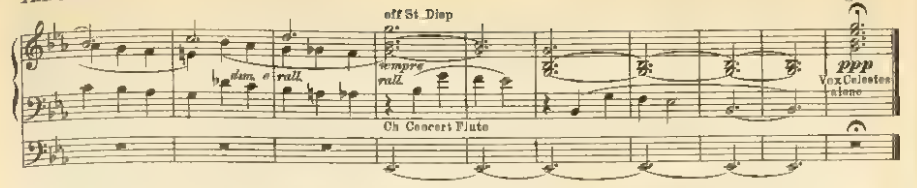
FOR ORGAN

JAMES H. ROGERS



Copyright 1929 by Theodore Presser Co.

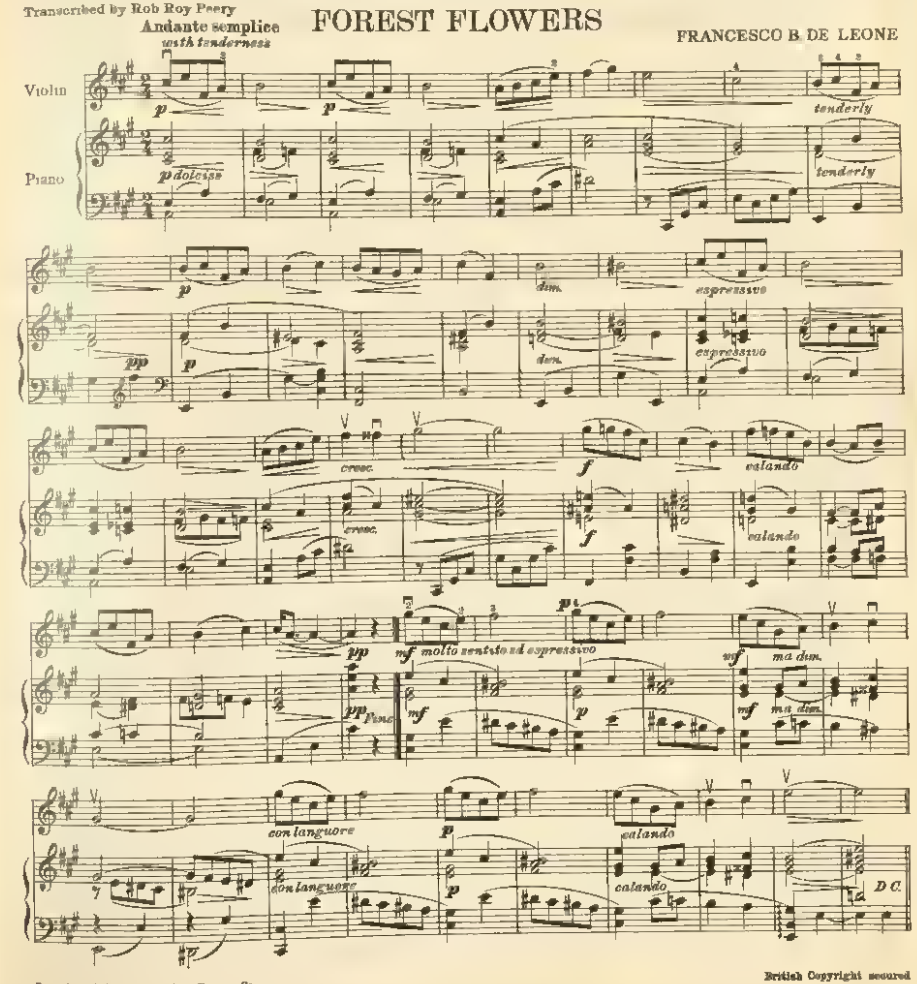
British Copyright secured



Transcribed by Rob Roy Peery

FOREST FLOWERS

FRANCESCO B. DE LEONE



Copyright 1932 by Theodore Presser Co.

British Copyright secured

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

SONG OF THE DRUM

ANNA PRISCILLA RISHER
Orchestrated by ROB ROY PEERY

Allegro

1st VIOLIN

PIANO

DRUMS

Allegro

SONG OF THE DRUM

ANNA PRISCILLA RISHER

Copyright 1932 by Theodore Presser Co.

British Copyright secured

1st & 2d B♭ CLARINETS

Allegro

SONG OF THE DRUM

ANNA PRISCILLA RISHER

1st & 2d B♭ TRUMPETS

Allegro

SONG OF THE DRUM

ANNA PRISCILLA RISHER

B♭ TENOR SAXOPHONE

Allegro

SONG OF THE DRUM

ANNA PRISCILLA RISHER

HORNS in F

Allegro

SONG OF THE DRUM

ANNA PRISCILLA RISHER

TUBA

Allegro

SONG OF THE DRUM

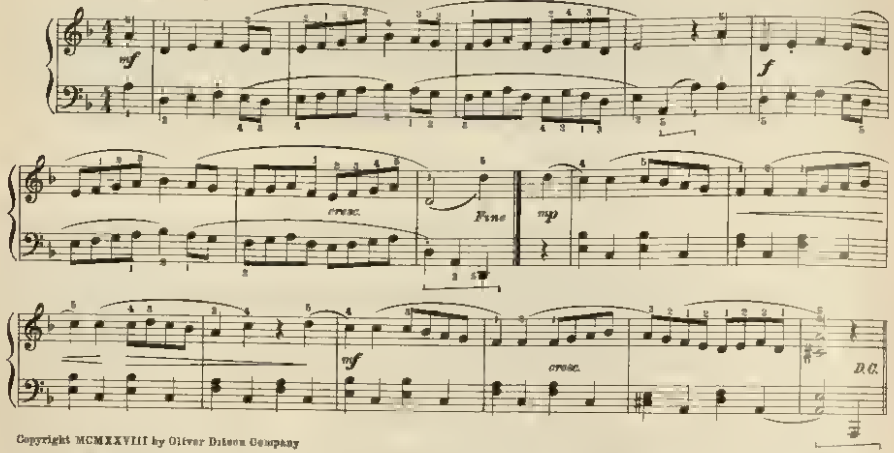
ANNA PRISCILLA RISHER

MARCH OF THE GIANTS

Grade 1½

CLARA ELLFELDT KANTZLER

Mysteriously M. M. ♩=100



Copyright MCMXXVIII by Oliver Ditson Company

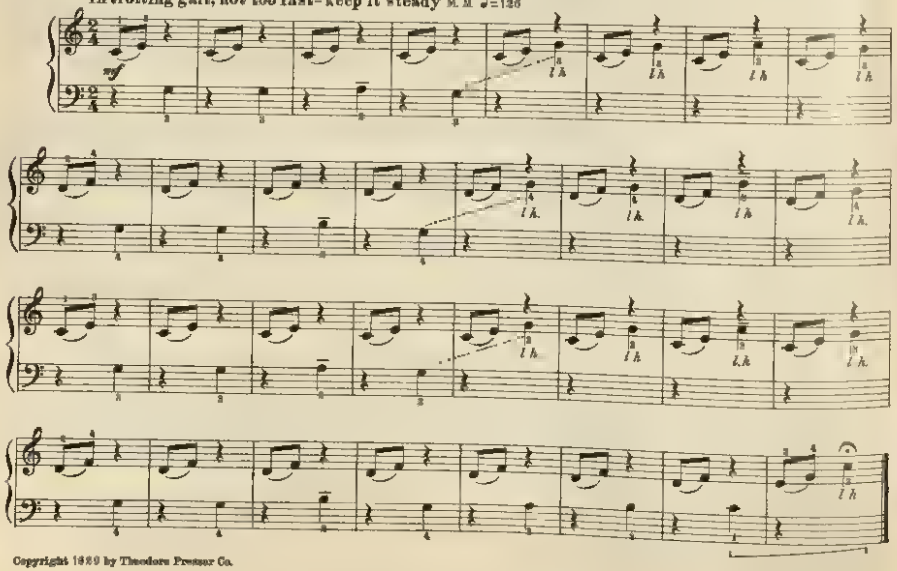
International Copyright secured

THE TROTTING PONY

Grade 1½

MABEL MADISON WATSON

In trotting gait, not too fast—keep it steady M. M. ♩=126



Copyright 1929 by Theodore Presser Co.

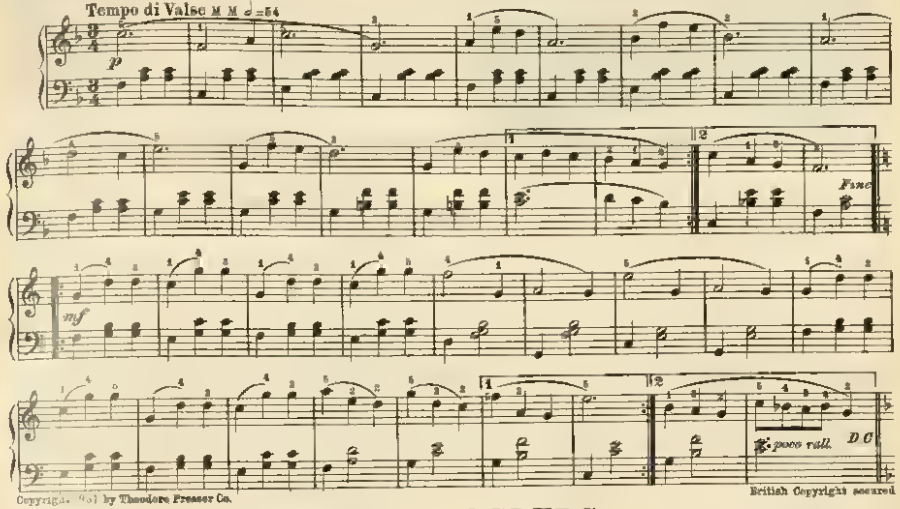
British Copyright secured

STAR GAZERS

Grade 1½

FRANK H. GREY

Tempo di Valse M. M. ♩=54



Copyright 1931 by Theodore Presser Co.

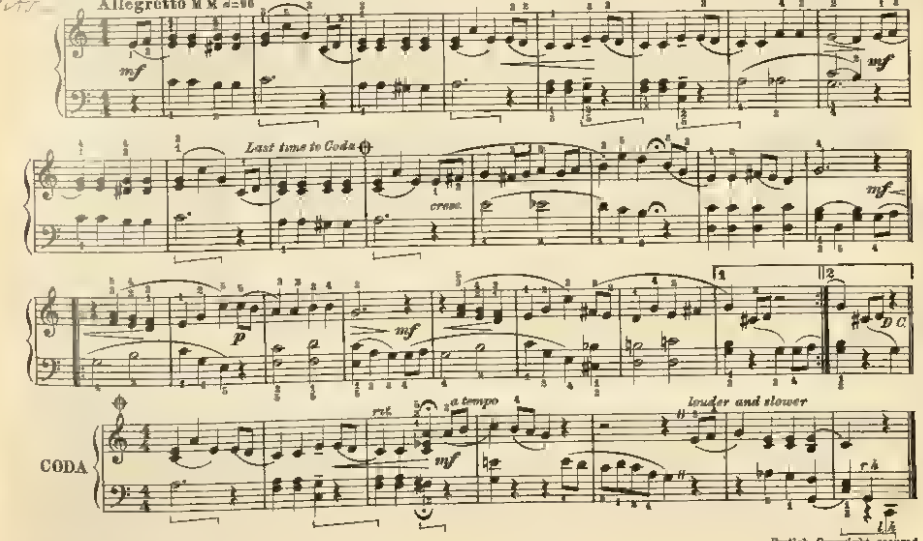
British Copyright secured

JOLLY JUGGLERS

Grade 2

CARL WILHELM KERN

Allegretto M. M. ♩=96



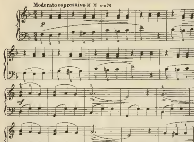
Copyright 1932 by Theodore Presser Co.

British Copyright secured

Grade 1½.

ROCKED BY THE BREEZE

MILDRED ADAIR

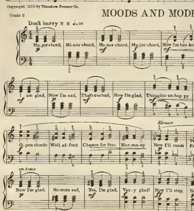


Copyright 1930 by Theodore Presser Co. British Copyright secured

Grade 2

MOODS AND MODES

FREDERIC GROTON, Op C, No 4



Copyright MCMXXVIII by Oliver Ditson Company International Copyright secured

EDUCATIONAL STUDY NOTES

on the Voice Organ Violin and Orchestra Music in The Etude

BY ROB ROY PEERY

A ROAD SONG

By I I Roberts

(Vocal)

Here is a rollicking song of a roving heart a wanderer on land and sea who sings a virile tribute to the great out doors. There is an irresistible appeal in the breezy lines

"Let me have my fill of the wide blue air
And the emerald cup of the sea
And a long white road whereon to fare,
And it is enough for me!"

The spirit of the lyric has been captured in this animated music by Mr Roberts and it should be sung in a quick and spirited *tempo*

This composition is in the familiar song form, which consists of a first theme in D-flat major, a second theme in the relative B flat minor and a return to the first theme with a short coda added. The second theme should be interpreted in a more excited manner as indicated by the *poco agitato*. Observe a broad *rallentando* at the coda. The singer is permitted to breathe after the word "enough," to insure sufficient breath for the final note, which is *una forte*. The accompanist should increase the tempo in the last three measures and end precisely with the voice.

SAVIOUR LIKE A SHEPHERD LEAD US

By Halchen Moir

(Vocal)

The words of this sacred song are known and loved by everyone. They were written by Dorothy Ann Thrupp in 1838 and thus are nearly one hundred years old.

Halchen Moir has clothed these words with fittingly appropriate music of great simplicity. Only the first and last verses of the poem have been utilized in this setting and the form of the song is one which simply repeats the music for each stanza—in this instance with several changes in the second verse.

Let the passage in the tenth measure where the words "Blessed Jesus" occur be sung *mezzo forte* and then on their repetition in measure fourteen, the same passage should be sung *forte*.

Careful study should be given to the interpretation of the last five measures of this song. "Thou hast loved us" is sung first softly and very slowly then repeated with a gradual quickening of the pace and increasing in loudness with a pause on the word "us." The last phrase of three measures is sung deliberately and softly.

FOREST FLOWERS

By Francesco B DeLeone

(Violin and Piano)

For that violin student who has acquired thorough familiarity with the third position, this brief but very lovely little piece by Mr DeLeone will supply attractive material for recital purposes and it has sufficient musical content to interest the professional violinist for radio or concert use.

This composition is taken from a suite for piano "Old Portage Trail," which tells the story of a swarthy and stalwart race of red men who blazed this famous trail in Northern Ohio. It pictures in music the voices of the valley and the trail the breeze the stream and the woodland war tour.

Play the first theme with simple tenderness, in smooth *legato* bowing with a warm and vibrant tone. The second section is played *mezzo-forte*, with much feeling of expression as indicated by the Italian phrase "*molto sentito*."

ANDANTE FROM SONATINA

By James H Rogers

(Organ)

This *Andante* for organ will furnish useful program music of a high order for students of average ability. It is the second movement from the sonatina in D major by the eminent Cleveland composer James H. Rogers, whose compositions in all forms have given him a secure reputation as a scholarly, yet melodious and practical, composer.

The registration suggested will be readily adapted to the average two-manual organ. The first sixteen measures should be played *legato* on a soft string combination. Judicious use of the swell pedal will enhance the effect of measures nine and eleven.

Beginning at measure sixteen the tone color will be brightened by the addition of the 4 Flute, and the *tempo* should be increased slightly. An interesting syncopated figure is introduced in measure twenty five.

The return to the first theme at *Tempo I* is made more effective by a change in registration. In the last six measures the left hand is given a melody to be played on the *Choir* (or *Great*) with *Concert Flute* or other solo stop which will not be too heavy against the soft reeds of the *Swell*.

SONG OF THE DRUM

By Anna Priscilla Risher

(Orchestra)

A child's first musical appreciation is often evinced by his attraction to the rhythm of the drum, and the toy drum has long been the symbol of happy childhood.

This delightful little piece by Miss Risher is a sort of "feature" for the drummer and his part includes both the bass drum and snare drum. For the snare drum there occurs what is called a *roll* or *tremolo* which is held for two beats and is then concluded with the tap which falls on the third beat.

In addition to the usual parts for B flat clarinets and trumpets there is printed in this issue music for the less common instruments the B-flat saxophone horns in F and tuba.

Note how easy the horn parts are with only three different notes in each part! The tuba player who can sound the six tones from low C up to A will have no difficulty with this piece.

THE PRINCETON CANNON SONG

By Hewitt and Osborn

(Piano—Four Hands)

The Princeton Cannon Song is a great favorite among college students of the east, and in this practical four hand arrangement, of medium difficulty it will bring delight to many piano students who enjoy a good march.

It is in the usual song form with introduction verse and chorus. The melody occurs in the *primo* throughout. In the second section of the *secondo* part, an interesting counter melody is introduced in a clever way and this should be well brought out by the performer.

Have You Faith in Yourself?

In every community there are ambitious teachers, who know the advantage of new inspiration and ideas for their pupils, but still neglect to keep up with the best that is offered.

It is too easy for teachers to say "I am busy and haven't the time for more study myself." They find that excuse instead of making the effort to use the minutes each day which so often go to waste.

The most successful teacher of course is a very busy teacher. The demands upon his attention are never ceasing—yet he is the one who can find the extra time for something worth while. It is for such a teacher, chiefly, that the Extension Courses are the greatest benefit. For him it is hard to give up his interesting class and go away for instruction.

The Increased Demands for DEGREES have Resulted in Larger Classes for the ADVANCED COURSES offered by the UNIVERSITY EXTENSION CONSERVATORY.

You may have seen our announcement many times. You know that it is possible through our Conservatory to gain new ideas which will result in your own increased efficiency.

Look back over the last year. What progress have you made? Perhaps you've wanted to send for our catalog and sample lessons before—just to look into them. That is your privilege. We offer them without obligation to you. Ours is one of the leading musical institutions and we urge you to take advantage of the spare moments you are sure to find. You must not rely upon your good intentions as you have in the past or you will miss this opportunity.

The service offered to teachers in our classes continues long after the diploma or degree is awarded.

There is a greater demand all the time for the courses we offer, as they fit teachers for better positions. This is an age of specialization and the specialist is earning fully double or more the salary of a musician with only a general knowledge. Openings in the music field are growing very rapidly. There are big paying positions for those who are ready for them.

A Diploma is the key to the best teaching position. Do you hold one?

Our Diplomas and Degrees are Awarded by the Authority of the State of Illinois

It is up to YOU. On your own decision will rest your future success. Fit yourself for a bigger position—demand larger fees. You can do it! You can easily and quickly fit yourself right at home through Extension Courses.

Now is the opportune time for you to clip the coupon below. Get it in the first mail. Don't waste any more time! The coupon will bring you information about the lessons which will be of untold value.

More than 200,000 ambitious men and women have gained proficiency in these various branches of music by the University Extension Method. And to you we offer the same advantages which were given to them.

This Is *Your* Opportunity—Mail the Coupon TODAY!

University Extension Conservatory

DEPT. 42 CHICAGO, ILLINOIS

UNIVERSITY EXTENSION CONSERVATORY, Dept. 42
Langley Avenue and 41st Street, Chicago, Illinois.

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

☐ Piano, Normal Course for Teachers	☐ Trumpet	☐ Guitar
☐ Piano, Course for Students	☐ Cornet	☐ Ear Training and Sight Singing
☐ Public School Music	☐ Voice	☐ Mandolin
☐ Harmony	☐ History of Music	☐ Saxophone
☐ Adv. Composition	☐ Choral Conducting	☐ Piano Accordion
	☐ Clarinet	
	☐ Violin	

Name .... Age ....

Street No ....

City .... State ....

How long have you taught Piano? .... How many pupils have you now? .... Do you hold a Teacher's Certificate? .... Have you studied Harmony? .... Would you like to earn the Degree of Bachelor of Music? ....

THE SINGER'S ETUDE

Edited for July by
EMINENT SPECIALISTS

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

Some Secrets of Good Singing

By Fassett Edwards, M.D.

THE VOICE of man originates in what is commonly called the voice box or larynx. Of this it is generally considered that the internal muscles are the important ones, yet quite as essential are the diaphragm and the muscles about the ribs, since the supply of air to pass upward through the vocal cords is furnished by that wonderful bellows, the lungs, the actions of which are governed by the muscles of respiration. Most capable teachers work out some more or less individual system of developing and using these extrinsic muscles, as they are technically called, yet it seems that their methods are frequently somewhat haphazard and rather by rule of thumb than by a well planned, scientific system. This mechanism is readily understood by a study of a modern work on anatomy.

The voice box is considered a fixture, yet it is scarcely so. It has a three point suspension and is freely moveable. But its motion comes from the use of muscles external to the larynx, the functions of which should be known to the well informed singer. Audible vocal sound is directly generated by the vocal cords, which are fibrous bands covering thin strings of muscle, which muscles change the length of the cords, their shape and thickness, and even make them overlap.

Late experiments tend to contradict the usual teaching that costodiaphragmatic breathing is the single, best method. The muscles to be spared strain are the delicate ones of the voice box. The others will endure any reasonable amount of work.

Some Mechanics Involved

THE DIFFERENCE between the singing and speaking voices is nearly two octaves, since in speech we rarely exceed a compass of five tones. But as we sing the tones overlap and blend, while in speech the sounds are staccato with little alteration of pitch. When speaking, the lips, jaw, tongue and soft palate play a major part, yet they assume a much more vigorous and important function in song. When the human bellows forces air up into the larynx its cords begin to vibrate, though previously the throat muscles have adjusted the shape of the projecting apparatus into proper form to give out the tone and quality that the mind has directed. If the soft palate be thrown well back, the sound emerges more through the mouth and gives a tone quality which we call throaty. If the soft palate be well forward, sound waves are driven upward into the nasal passages and cause marked vibrations here as well as in the accessory resonant chambers of the skull contiguous to the nose and thus a quite different tonal quality is produced.

In speech a large portion of our sounds are of head resonance, such as in saying ee, a and oo, and in the process of singing these nasal vibrations should be clearly felt by the singer.

Vocal Compass

HIGH OR LOW voices are not the result of thickness or thinness of the vocal cords. Vocal compass comes from the position of the cords and the size and shape of the voice box. Here voice box is made to include the epiglottis (whose musical function is to reflect the sound waves into the upper part of the visible throat, whence they may flow outward) and the upper part of the trachea or wind pipe.

Sometimes singers suffer from a change of voice. It is lost or becomes of lower pitch and its timbre may become unpleasant. This misfortune is generally the result of incorrect breathing, assuming no disease to be present. The bellows function is not properly carried on. Teachers may neglect this highly important factor because of not wishing to take the time for it, or the student herself may wish to make a supposed short cut. Truth to say there is no short cut in art.

Bahnke, an authority on this subject, says, in substance, that breathing continues regularly but that in singing and in speaking both inspiration and expiration have to be regulated according to the nature of the phrases sung or spoken. If the singer does not know how to breathe, how to control the air expiration, the delivery becomes uncertain and jerky. There is one factor wherein the speaker has an advantage over a singer—he may use his own time in arranging his groups of sounds.

Quality First

IN SINGING purity of tone is the first consideration, leaving aside the emotional quality of music rendered. Power and sweetness may be developed, but purity is essential. Purity of tone in a violin spells *carrying power*. There is no evident reason why the same should not apply to vocal tone.

By the way, if the singer wishes to check up on breath control while singing, a lighted candle should be placed on a level with the mouth and distant one foot in a draughtless room. The flame should not be moved by any degree of vocal effort.

It is believed by not a few singers that vowel sounds are made only by the larynx. Not so, since the lips, tongue, soft palate and jaw have a part in them. This may be proven by trying to hum a vowel—any one—with the tongue held down. The only one to be easily managed is a broad *ah*. This shows conclusively, that the use of words in song must be a normal easy unconscious effort. Conscious attention to word formation will result in the stiffening of the tongue, the contracting of the throat, the straining of the larynx, and the production of husky sound.

Teeth and Tongue

THE ROLE of the teeth is highly important, though necessarily it is a passive one. The escape of sound waves is impeded by them, and the teeth are required to support the *tongue* in making certain sounds. Furthermore, neither a receding nor projecting jaw where the teeth do not meet properly on edge will permit of proper song rendition. There may be some cases in which expert dental attention would help, though it would seem that such must be rare, in face of such a condition.

Control of the unruly tongue is quite as essential as the management of any other part of our singing mechanism, and it demands exercise in certain peculiar ways. One of these seems to stand as being the extension of the tongue until it shall touch the tip of the nose.

Breathing is not the *foremost* thing in proper and agreeable singing. Of course it is a highly important matter to have a bellows to furnish air in suitable quantity, at a proper pressure to make the vocal cords to vibrate. But the cords and the other contiguous apparatus required in song may stand somewhat ahead. Probably in actual fact not one part is fundamentally more essential than another. All are required, though not in the same rates of importance.

In order to learn to sing well, one first should learn to speak correctly. The process by which this is accomplished is highly complicated. Suffice it to remark that all muscles must move in smooth coordination, and here is precisely where the mental part of our work comes in. It starts in the mind and progresses, wave-like, until the sound of speech or song becomes audible.

Eliminate Tension

TENSION in the mouth and throat muscles will cause, by direct muscle association, a hampering of the action of the delicate muscles that approximate the vocal cords, or separate them as the case may be. This self-induced rigidity of the muscles of the mouth and throat has been ever the bugbear of the teacher of song. When there is too feeble chest action and insufficient air is forced upward to strike the vocal cords, the singer instinctively tries to supplement the defect by over-action of the muscles of the mouth and throat. As the bellows action of the lungs becomes more effective, this defect disappears. Otherwise stated: when one feels one's self to be capable, automatically the mind ceases to drive the supplementary muscles in excess.

At this point, passivity in mouth formation demands a word. There must be relaxation in both mouth and throat, even in the presence of augmented chest motion. Only when the mouth forms are passively produced will there be no interference with the intrinsic muscles of the larynx. Over the muscles of the chest we have direct conscious control independent of the vocal apparatus. The other component parts of the intrinsic muscle system are under the direction of a center in the brain which, receiving our mental order after the conception of a certain note we may wish to sing, directs the automatic movement of the intrinsic muscles, preceding which the mouth will have done its share to form the necessary [illegible] mold in order to modify properly the vocal effect. As we become more proficient in psychologic performance we also improve our mental conception of such vocal effect as we may wish to produce. Better quality comes out of practice, as does any automatic act, since that is the training of the subconscious mind to direct our muscles swiftly and accurately.

Sing with the Hands

THERE SEEMS to be a definite relationship between action of the arms and direction of the vocal cords. The pressure of the hands against opposite ends of a coiled spring as resistance shows that the vocal cords are influenced by this act and, in cases of loss of voice due to faulty cord approximation, this method has accomplished pleasing results. The usual attitude of singers, with their hands clasped, may be made of considerable help if the hands, as may be required, be made to press strongly against each other.

The question is frequently asked as to what effect the removal of tonsils has upon the throats of singers. If this operation be carefully performed and there be no mutilation of the anterior and posterior pillars of the tonsils (the bands just before and behind the tonsils) and no injury done to the soft palate, there is no reason why tonsillectomy should have any unfavorable effect upon the singing voice. There may be some lowering of its register, since the mouth cavity is made slightly larger, although it seems that this is chiefly theoretical. If the voice should be affected by this operation, there is a vocal exercise consisting of singing vigorously and clearly (on whatever note may be comfortable) the sound *m-bah*. To pass from *m* to *bah* compels the lifting of the soft palate. A test as to the existence of a condition calling for this exercise is to hold a cold mirror before the nostrils to see if any air comes through them, while singing. If such air is shown as passing through, it indicates that the back part of the throat is not sufficiently closed by the soft palate and the m-bah exercise may be used. Another exercise of this sort is to blow as long as possible through a straw or similar thin tube, without inhaling.

Vocal Abuses

VAUDEVILLE singers who perform twice daily sometimes suffer from serious voice fatigue. Their activities are not conducive to careful attention to their highly valuable vocal apparatus. The use of tobacco and alcohol are to be condemned, and rest seems to be the one effective treatment. And, by the way, every singer who is working much at vocal exercises should take one day each week in which to abstain absolutely from singing a note. Throats should be given their Sunday.

Acute inflammation of the throat calls for *rest* and the rest should be prolonged until well after full recovery. A good singing voice may be seriously damaged by using it too soon after acute throat trouble. Practice should be resumed gradually and for brief periods only, alternated with plenty of rest. To sing in Italian or French at such time is rather easier on the throat. In the matter of medication, ninety per cent of this should be rest. Medicated steam inhalations, with cold packs externally, help a great deal. An effective prescription is five to ten drops of tincture of benzoin put in a pint of boiling water, the steam from which is to be drawn into the throat by means of a suitable paper cone, the small end to be placed in the mouth. If this mixture causes coughing, the amount of benzoin used may be reduced a drop or two. The various lozenges recommended have little virtue.

We hear mention of singer's nodes, for which the treatment is rest. Operation should be avoided, if possible, inasmuch as resultant scars are quite likely to cause permanent damage to the voice.

Modulating the Voice Before the Microphone

By Wilbur A. Skiles

WHEN the vocal mechanism is free from muscular constriction, it will respond unerringly to the impulses of the mind. If the tongue is rigid and rises, tone modulation is not possible. So it is of no good use to instruct students to *hold* the tongue down, because this creates a mental impulse which tells the student to do something physically with the tongue, immediately causing his mind to be wholly centered upon the throat and vocal organs. Thus he naturally begins to employ physical force instead of following a mental impulse of relaxation, which impulse is the only means by which an unruly tongue can be caused to obey the mental reflections of the singer.

Any attempt at a conscious direction of any physical part of the vocal organism simply leads to a constriction of that organ. To this is due largely the "break" on certain tones or pitches from whence comes the "three register" method of singing. When a voice performs under such a method tone modulation becomes somewhat colorless, because the tone will be mostly in the throat, the chest or head according to the "register" and can be infected only to a very moderate degree. Voices of such character are not adaptable to radio broadcasting.

To modulate a tone, a singer or speaker must have the power to let the voice come forward freely with its pitch and intensity dependent only upon involuntary muscular and breath action. For this acquisition impulses of relaxation are required. These impulses can be directed into a voice only through those physical sensations which are in evidence through the absence of conscious physical control.

When singers have not mastered the art of following impulses for vocal expression, some tones will be beautiful, while others will be harsh, throaty, strident or lacking in resonance and colorful qualities. Tones are under the influence of impulse only when they float on the breath.

So it is that only by directing impulses of relaxation to the tongue can freedom of the vocal mechanism be maintained and unless this freedom exists throughout the vocal performance the emotions of the singer cannot be conveyed through the medium of well modulated tone.

Silent Singing

By I. Kellogg

WHEN an operatic star loses her voice, through overwork or faulty methods, she retires from the stage for a few months or even for several years. During that period she practices hours daily—but only silently. Madame Nordica, the great American prima donna, cited the instance of Emma Eames, her distinguished contemporary, who retired for two years. All this time she practiced four hours daily, rehearsing all her roles—but in a whisper. It takes as much breath support to enunciate distinctly in an audible whisper as to sing at full voice. In this way she kept up her breath control, her enunciation, facial expression and emotional interpretation of the role—everything but the use of the larynx. At the end of the rest period, when her strained vocal cords had recovered, she returned with a voice better than ever before, for she had increased her breath support.

Does not this secret of the fortunate few open up great possibilities to all? It is the best of preparations for vocal training as it establishes the motive power of the voice. During his spare moments, even if he is in a crowd of people, a singer can practice a song in this way with as good results in control and enunciation as if he were vocalizing.

Those who do not sing can get the emotional fervor and oxygen-exuberance from this silent singing that a performer does from actual vocal interpretation. Many who practice this exercise will find that increased breath capacity has given them material for a singing voice. Moreover, while the restoration has been in progress there have been observed other advantages, such as an improvement in the speaking voice and even a betterment in the general health.

"When you strike your high note retire. Never try to stage a come back." Perhaps I made a mistake by retiring so soon from a financial standpoint, but I left the public with memories of my voice at its best. I am comfortable, I have achieved success I am told, and perhaps I have left a memory among my hearers which is more beautiful than if my voice had weakened through trying to sing a few more years.'—Emma Eames

MANA-ZUCCA

MANA-ZUCCA

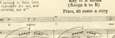
Again Triumphs in Creating Another Great Song—

THE OCEAN

Published in Two Keys
Key of G Minor (Range d to g)
Key of E Minor (Range b to E)
Price, 60 cents a copy

Paul Althouse Says of it—

"Received the copy of your new song 'The Ocean' which suits me well enough to have been written especially for me, and I shall certainly use it."



Prominent Voice Teachers Enthuse Over It—

YEATMAN GRIFFITH Writes

"'The Ocean' is a song of real merit and I shall be pleased to present it to my artists and students. Many of your songs are included in my teaching repertoire and it gives me pleasure to make you acquainted with this fact."

ESTELLE LIEBLING Writes

"I am most enthusiastic about your new song 'The Ocean.' I think it is one of the very best things that you have done and I am looking forward to hearing it sung by many of the singers who coach with me. It really is stunning."

Mana-Zucca's Thrilling Song Success "I LOVE LIFE," which is a great favorite on the programs of JOHN CHARLES THOMAS and many other great artists, now is available with orchestra accompaniment for both keys

I LOVE LIFE

Published in Two Keys—Price, 60 cents T
HIGH—Key of F—(Range F to F) LOW—Key of D (Range d to D)
Orchestration to Both Keys—Price, 75 cents

A Few Suggestions for Club Groups or Others Desiring to Make an Interesting Program of
COMPOSITIONS BY MANA-ZUCCA

SONGS	
All For You	$0.50
Just Something (Two Keys)	.50
Pava (Sleep) Indian Lullaby (Two Keys)	.50
Peace at Last	.40
My Garden (Two Keys)	.40
The Song of the Child	.60
Love's Pilgrimage (Two Keys)	.60T
Nichavo! (Nothing Matters!) (Three Keys)	.60T
The Old Mill's Grist (Three Keys)	.60T
Song of My Heart (Two Keys)	.60T
The Top o' the Mornin' (Three Keys)	.50T
Rachem (Mercy) (Four Keys)	.60T
Invocation (Three Keys)	.60T

CHORUSES—TREBLE VOICES	
I Love You So (Three Parts)	.15
The Old Mill's Grist (Three Parts)	.15
The Top o' the Mornin' (Three Parts)	.15
Invocation (Three Parts)	.10
Rachem (Three Parts)	.15

CHORUS—MALE VOICES	
The Top o' the Mornin'	.15

PIANO SOLOS	Grade	
Happiness	2½	.40
The Full Moon	2	.30
A Slumber Song	2	.30
Blossom Waltz	2½	.50
Happy Moments	2½	.40
Soft Shadows	2½	.50
The Shepherdess	2½	.40
The Princess	4	.50

THEODORE PRESSER CO.

1712-1714 CHESTNUT ST., PHILADELPHIA, PA.

Everything in Music Publications *World's Largest Stock*

THE ORGANIST'S ETUDE

Edited for July by
EMINENT SPECIALISTS

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

Organ and Piano Duos

By T. L. Rickaby

Duos are growing in popular favor not only at pupils recitals but on the more ambitious programs of the professional organist. Original works for this very genial combination of pipes and percussion strings are not by any means numerous, but an increasing demand may result in substantial (and, let us hope, worthy) additions to the present more or less limited supply. The American composer might, with profit turn his attention to this form of composition for it is an instrumental alliance which is anything but hackneyed, which admits of endless variety and which opens up splendid musical possibilities.

Of compositions under this head *Symphonic Piece* by Clokey, *Rhapsodie* by Demarest, and *Fantasia* by the same composer claim serious attention. One might add *Harp of St. Cecilia* by Wiegand, a composition for violin organ and piano but one quite effective when played by organ and piano alone, the violin melody being given to the organ. This composition is comparatively simple and makes a good service prelude.

Nocturne an original composition for piano and organ by E. R. Kroeger is a comparatively recent work with a distinctly modern complexion the seven-tone scale being used largely throughout. It is not especially difficult but neither is it for the humble amateur exactly requiring as it does considerable ability in sustaining unusual rhythms and a really sympathetic attitude toward modern harmonic tendencies. It is more closely adapted for a concert or recital program than a church service, as it might prove disturbing to an audience which has grown accustomed to the usual *andantes reveries* and *pastorales* that figure so largely at our Sunday services.

Guilmant's well known *March Triomphale* for piano and organ never seems to lose its freshness and is always a good recital number. Part of it moreover may be used as a festival postlude. The same composer's *pastorale* is a pleasingly quiet number and has substance.

Arrangements for piano and organ often proved even more suited to this combination than compositions originally written for it. Dr W. Mason made an arrangement of Rubinstein's *Kamennoi-Ostrow* for piano and organ which is very effective and not at all difficult. Bach's beautiful *Prelude in E flat minor* and his *Fugue in D major* are available in piano and organ duo form. It is somewhat interesting to speculate as to what the old Cantor would say to the use of his *Prelude in E flat minor* and to his *Fugue in D major* but he is not now in a position either to praise or protest. The arrangement of the *Fugue in E flat minor* is not a very good one, though the *Fugue in D* is admirable.

The American composer H. H. Huss is the composer of a *Romanza* for piano and organ an arrangement we believe, of a movement from an orchestral work. The perennial *Prelude in C No. 1* from "The Well-Tempered Clavichord" with the Gounod attachments is published for piano and organ and is worthwhile when the organist is somewhat tired of the music in other forms. Mendelssohn's *Songs Without Words* have been published in a European edition for piano and reed organ (harmonium). In these arrangements the organ part requires considerable filling out, and this filling must be done judiciously. The *Spring Song* and the so-called *Duetto*, in A flat, are certainly very acceptable.

However it is not absolutely necessary that original compositions or even special arrangements be used if a combination for piano and organ is desired. There are any number of pieces composed or arranged for two pianos and many of these can be played as piano and organ duos just as effectively very often more so. The last movement of Weber's *Concertstück* may be used as a recital number and the organ makes a much better substitute for the transcribed orchestra part than a piano possibly could. The last few pages of Mendelssohn's *Capriccio Brillante* make a fine duo as does the *Adagio* from the same composer's "Concerto in D Minor" Op. 40. The *Largo* from Beethoven's "Concerto in C minor" Op 15 and the *Larghetto* from Mozart's "Concerto in D Major" are both very satisfactory when given with piano and organ, in fact decidedly superior to a two-piano version. No doubt a search through the musical literature available for two pianos classic and otherwise, would reveal much more material that would be just as suitable as those mentioned.

There has recently been published a Mozart *Andante and Scherzo* arranged for two pianos but the work is much more effective when the second piano part is played on the organ. This duo is equally appropriate for a church service and for a recital as it is neither "showy" nor ponderous. Mention of Mozart recalls *Homage à Mozart* written for two pianos by William D. Armstrong a very agreeable work which can be given with piano and organ at a recital or as a church service prelude. The second part has no strictly pianistic passages, rippling arpeggios and the like, but furnishes a dignified background to whatever the first piano says—and it really says something. The composition is not difficult, but of course the more skilled the players, the better the effect obtained.

Even when the available supply of specially composed or arranged music seems to be exhausted, or if what is available is, for one reason or another, not practicable, there is no reason to be deprived of the pleasure of hearing the piano and organ together at recitals or church services. There are numerous compositions that are neither arranged for piano or organ or for two pianos but which may be used most acceptably with piano and organ. For instance, Gounod's *Marche Romaine*, Handel's *Largo*, Mendelssohn's *Marche of the Priests*, MacDowell's *To a Wild Rose*, Rubinstein's *Melody in F* and many others all make effective piano and organ duos even if both organist and pianist play from ordinary piano solo copies. These old favorites take on a fresh charm and an added vitality when presented with the organ's varied tonal effects and a pedal solidity.

It would be easy to add to the list of available compositions. With two players of adequate technic and a sympathetic feeling for appropriate musical treatment an astonishing number of compositions may be adapted very satisfactorily to the combination of organ and piano. In playing any music not specially written or arranged for piano and organ or for two pianos, just what to do is perhaps not quite so important as to know what not to do. The work calls for genuine musicianship good taste, and above all, restraint. It means considerable research thought and real work. But it is worth all it costs.

THE GREAT ORGAN OF THE MORMON TEMPLE SALT LAKE CITY UTAH, ONE OF THE FINEST INSTRUMENTS OF ALL THE WORLD

Playing at a Rehearsal

By F. Leslie Calver

One of the most useful and profitable ways for the student to obtain experience as choir training is to learn to officiate at the keyboard at a choral rehearsal. Here he has much more to do than to play the accompaniments. In fact a player who thinks of nothing but the accompaniment at a choral rehearsal is generally more a hindrance than a help.

Let us imagine that a choir has to begin rehearsals on an entirely new work. The conductor needs someone at the keyboard—be it organ or piano—who can read the vocal parts at sight and play them confidently and in such a way as to help those of the singers who do not read music to learn the notes as quickly as possible. The actual accompaniment for the time being must be left out of the question only interludes being softly filled in and clearly pointed out as passages during which the singers are not to sing.

At the first rehearsal the player must be particularly careful not to fill in too much instrumental detail, for by doing so he makes it very difficult for the conductor to eradicate a feeling on the part of one or two singers that they have to make entries at a wrong place. First impressions are always the strongest with some persons, and this especially applies to many who sing chiefly by ear. Very few choirs, professional or amateur, consist entirely of music readers and frequently those with the best voices are the weakest in this direction.

In order to be really useful to a choir trainer the accompanist must obtain plenty of practice at playing from vocal score, reading all the four staves simultaneously and of course playing the tenor an octave lower than written. In this coaching work he should generally not use the pedals of the organ, though an occasional pedal note is often helpful when there is a wide gap between the tenor and bass or when it is necessary to sustain a long note in the bass.

At the choral rehearsals the player must listen intelligently to the conductor's remarks and endeavor to anticipate his requirements. For instance if the organ is being used and the player is requested to play a passage for any one of the separate parts he should always use a stop or stops which speak out clearly and distinctly (for example an 8 ft. and a 4 ft. stop in combination) giving great attention to time values and other details so that the conductor will have no cause to reproach him for what he is endeavoring to correct in the singers. Sometimes the pedals may be effectively used for a passage for the basses alone. At the piano a separate part might occasionally be played in octaves as this makes for distinctness.

Sometimes no doubt, the conductor will call upon the choir to sing certain passages unaccompanied. In this case the player should always give the necessary chord at once, so that the choir can commence without delay. After the passage is finished the player should softly play the last chord sung to help the conductor ascertain how far the singers have kept in tune.

The thoughtful player will discover in the way in which the choir can sing passages without accompaniment a good test as to his own abilities and usefulness as a rehearsal accompanist. He is, of course always subordinate to the conductor and must follow out the latter's directions but there is no doubt that every choir master will welcome an intelligent player one who knows how to function effectively at a choral rehearsal, especially in the early stages of learning a new work.

What is wanted is a player who will not fuss about the accompaniment until the singers know their parts, when it can be fairly introduced as a help and not a hindrance.

Reserving the Organ Pedal

By William Reed

The discrimination or temporary disuse of the Pedal Organ is a matter that calls for the exercise of judgment. Not every church organist realizes this fact. An extensive pedal scheme may be available together with the inclination to use it too frequently. But whether a pedal scheme be large or small it should be used with a discriminating reserve. Congregational complaints are sometimes heard to the effect that there is "too much organ" in the service. Such complaints result, more often than not, from the over-use of the Pedal Organ. For certain it is that the monotonous booming of a 16 ft. pedal register becomes monotonous, more especially if it moves aimlessly in the lower section of the pedal board.

It is to be noted that in orchestral writing the Contra Bass is not kept in constant use, whether in the playing of absolute music or in accompaniment and it is from such reservation that much can be learned. The relief afforded to the ear in such cases is marked, as is also the appreciation of the 16 ft. tone when it is reintroduced.

When, therefore is it desirable to dispense with pedal effect?

Short interludes and most responses are best played by Manuals only. Similarly chanting is relieved by the elimination of the pedal here and there. Vocal solos and concerted numbers may often be supported mainly by the manuals. A large or heavy voice may require more foundation to support but here again the nature of the composition sung has to be considered. A very soft 16 ft. pedal register may not obtrude unduly in some cases and it should not be forgotten that left hand octaves reinforce in a certain way even in the accompaniment of solos of the more robust kind. A light 8 ft. Violone or Violoncello may be used with similar effect, something in the matter of characteristic color being thus added.

The accompaniment of hymns and anthems is another matter and perhaps more simple of solution. Where a large body of voices is singing, Pedal help is often needed. It is here that the Organ Pedal is of real use in accompaniment provided that it does not obtrude beyond requirements. Care should be taken at all times regarding the employment of heavy open 16 ft. pedal registers.

As in the case of the orchestra, organ music (that written for organ) does not keep 16 ft tone in constant use. Notable examples are found in Bach's five-part fugue in C major where but one entry of the Pedal occurs towards the end. The middle section of the fugue in E flat ("St Ann's") is for manuals only while in the toccata and fugue in C the fugue ends without pedal.

The organist therefore, needs to consider just what he is accompanying, the quality and comparative weight of a voice or voices, and, in general the requirements of different styles of writing—lyrical declamatory and so forth—with due reference to the acoustical properties of a church building always remembering that the main purpose of the Pedal Organ is that of fundamental reinforcement.

Etude Enthusiasm

To the Editor of The Etude:

I take this first opportunity of expressing my thanks and sincere appreciation of your esteemed journal, The Etude Music Magazine in these few lines.

Being a constant and keen reader of your educative journal for two years it has given me endless hours of agreeable pleasure in my study. The contents of the magazine each month are a veritable mine of musical articles by great and renowned musicians, articles of the most instructive and instructive nature on the various subjects pertaining to the musical Art. It is indeed an invaluable treasure to every true student of music as it gives vivid and authentic articles of the lives of the past and present great Masters of Art. It serves further as stimulant and incentive to the students, tolerating, enhancing the success of their studies.

To me when I take up The Etude and enjoy its contents I am in my element. I have all my Etudes bound in volumes which form one of my most treasured collections in my musical library and derive extreme delight in reviewing them.

I shall be much indebted to you if you will kindly have my name and address inserted in your wonderful journal with an explanatory statement that I shall be most pleased and only too glad to correspond with readers of The Etude in various parts of the world, that all letters will be promptly dealt with without fail, specially in matters of art, music and literature.

Prior to my conclusion I wish again to reiterate my sincere appreciation of The Etude and fare say with confidence that it is the ideal musical journal to every student of art.

Thanking you in anticipation,

Yours sincerely

Kolavisi Tan

Care of Nederlandsche Handel Maatschappij, N. V. Singapore, S. S.

Your ETUDE Binder . . .

HERE is the handsome, inexpensive Binder for THE ETUDE MUSIC MAGAZINE you have doubtless been seeking. It collects, preserves and makes instantly accessible ETUDE copies that might otherwise be lost or injured.

The vast numbers of new ETUDE readers will soon learn that THE ETUDE contents are wholly unique in that the information contained can not be obtained in any other way. Thousands have come to realize ETUDE value and have carefully preserved copies for decades and find them irreplaceable assets in the music room.

HOW TO GET YOUR BINDER

These binders are cloth covered and have a device for holding THE ETUDE securely that is simplicity itself. Send us $1.57 (just a little above cost) and we will mail you a binder with your name stamped in gold, or send us three new subscriptions at $2.00 each and we will send you the binder absolutely free.

Address Binder Dept.

THE ETUDE MUSIC MAGAZINE

1712-14 CHESTNUT STREET, PHILA., PA.

AUSTIN ORGANS

Send for Folder

A QUALITY PIPE ORGAN OF SMALL DIMENSIONS

A New Model at Very Reasonable Cost

AUSTIN ORGAN CO.

Write Us HARTFORD, CONN

TINDALE Music Filing Cabinet

Needed by every Musician, Music Student, Library, School and Convent.

Will keep your music orderly, protected from damage, and where you can instantly find it.

Send for list of most popular styles

TINDALE CABINET CO. 40-46 Lawrence St. Flushing, New York

ASK YOUR DEALER FOR

BUTLER'S MASTER SCHOOL OF MODERN PIANO PLAYING

A New Edition of The Most Famous and Widely Known Book in The World On SYMPHONIC JAZZ

This school has been endorsed by the world's most eminent authorities and has already passed the test for thousands of students.

88 Pages of Music $1.50

BUTLER MUSIC CO., 3411 Kingsbridge Rd., N. Y. City

The absent-minded doctor who asked a grand-opera star to say "Ah"!

NEW PIANO ACCORDION ISSUES

Arranged by PIETRO DEIRO

NEVER BEFORE PUBLISHED FOR ACCORDION

STARS AND STRIPES FOREVER—March—J. P. Sousa	$0.45
NOLA—Fox Trot Novelette Arr.—F. Arndt	.45
LA ROSITA—Tango Fox Trot—P. Du Pont	.45
NEAPOLITAN NIGHTS—Waltz—J. S. Zamecnik	.45
LADY OF SPAIN—Spanish One Step—Reeves-Evans	.40
GEORGE WASHINGTON BICENTENNIAL MARCH—J. P. Sousa	.45
TIGER RAG—One Step—J. La Rocca	.45
TRANQUILLO—Overture by Pietro Deiro .45 Duet	.65
A new symphonic arrangement of this beautiful overture, one of the finest ever available by Pietro Deiro.	
ALBUM OF 14 POLISH DANCES	1.00

Catalog of 300 arrangements can be obtained from your local dealer or

O. PAGANI & BRO., 289 Bleecker St.—Dept. E—New York, N. Y.

Choirmaster's Guide

FOR THE MONTH OF SEPTEMBER, 1932

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

Date	MORNING SERVICE	EVENING SERVICE
FOURTH	**PRELUDE** Organ: Valse Serenade — Delge-Nevin Piano: Prelude Op. 28, No. 6 — Chopin **ANTHEMS** (a) Lord of All Being — Neidlinger (b) O Worship the King — Maunder **OFFERTORY** Seek Ye the Lord — Dudley (Tenor Solo) **POSTLUDE** Organ: Postlude — Rogers Piano: March of the Archers — Ewing	**PRELUDE** Organ: Love Song — Drdla-Mansfield Piano: Moon Pictures — de Viego **ANTHEMS** (a) All Thy Works Praise Thee — Vaughan (b) Master, Let Me Walk With Thee — Pike **OFFERTORY** Hark, Hark My Soul — Rockwell (Duet) **POSTLUDE** Organ: An Evening Benediction — Diggle Piano: Russian Romance, from 4th Concerto, in D Minor — Rubinstein
ELEVENTH	**PRELUDE** Organ: Melodie Romantique — Sheppard Piano: Chapel Bell — Fischer **ANTHEMS** (a) Glory Be to God Most High — Schnabel (b) There is no Unbelief — Wooler **OFFERTORY** Gratitude — Hess (Soprano Solo) **POSTLUDE** Organ: Postlude in D — Spinney Piano: Pilgrim Song — Rafter-Nichols	**PRELUDE** Organ: Berceuse — Kern Piano: Berceuse — Jarnefelt-Sawyer **ANTHEMS** (a) Now the Day is Over — Stairs (b) Hear Me, O God — Marks **OFFERTORY** Everlasting Love — Grünfeld (Baritone Solo) **POSTLUDE** Organ: Melody — Cross-Diggle Piano: Communion March — Kretschmer
EIGHTEENTH	**PRELUDE** Organ: Angelus — Lemaigre Piano: Affection — Forbes **ANTHEMS** (a) Love Divine — Marks (b) Rejoice, the Lord is King — Ahrens **OFFERTORY** Sunrise — Wooler (Duet) **POSTLUDE** Organ: Festival Postlude — Lund Piano: Days of Sunshine — Kavake	**PRELUDE** Organ: Dusk to Dawn — Rogers Piano: Twilight in Autumn — Felton **ANTHEMS** (a) Blest Are the Pure in Heart — Timmings (b) Give Ear to My Words, O Lord — Delzano **OFFERTORY** Abide with Me — Sutton (Alto Solo) **POSTLUDE** Organ: At Eventide — Harris Piano: Sunday — Fischer
TWENTY-FIFTH	**PRELUDE** Organ: Theme from the Andante, 5th Symphony — Tschaikowsky Piano: A Southern Romance — Williams **ANTHEMS** (a) Largo — Handel (Women's Voices) (b) King All Glorious — Barnby **OFFERTORY** Come Unto Me, Ye Weary — Dressler (Soprano Solo) **POSTLUDE** Organ: March of the Acolytes — Fischer Piano: Sunday Morning — Bendel	**PRELUDE** Organ: Sarabande — Sawyer (Violin, with Organ or Piano Accompaniment) Piano: Remembrance — Baer **ANTHEMS** (a) Sing Unto God — Marks (Men's Voices) (b) O How Amiable Are Thy Dwellings — West **OFFERTORY** Improvvisation — Drdla (Violin with Organ or Piano Accompaniment) **POSTLUDE** Organ: Andante — Kullak-Erb Piano: O Thou Sublime Sweet Evening Star — Wagner

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

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions
Ask for Catalog of Rewards for subscriptions you send
THE ETUDE 1712 Chestnut Street Philadelphia, Pa.

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

ORGAN AND CHOIR QUESTIONS Answered

By HENRY S. FRY, MUS. DOC.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

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

Q. *I have been educating myself for some time under the instruction of a pupil of* [illegible] *with the idea of entering a College of Music. However I lack sufficient finances. Will you advise me of available scholarships in piano or organ? To whom should application be made for literature pertaining to the Guilmant Organ School scholarship?*—M. B.

A. You might communicate with the following:

Dr. William C. Carl,
Guilmant Organ School
51 Fifth Avenue, New York City

Curtis Institute of Music,
Rittenhouse Square, Philadelphia.

Juilliard School of Music,
41-51 Fifty-second St., New York City

Cincinnati Conservatory of Music,
Highland Avenue and Oak Street,
Cincinnati, Ohio.

College of Music of Cincinnati
1228 Central Parkway
Cincinnati, Ohio.

American Conservatory of Music,
515 Kimball Hall, Chicago, Illinois

Chicago Musical College,
60 E. Van Buren Street, Chicago, Illinois

Music School of Northwestern University
Evanston, Illinois.

The Cleveland Institute of Music
2827 Euclid Avenue, Cleveland, Ohio

Q. *I have access to a small two manual church organ and am desirous of learning to play it. I am an advanced pianist and sufficiently intelligent, I think, to do so with self study. I am enclosing the specification. Will you please explain the use of the different stops and couplers in order to make things easier for me? What do you think of the specification? Under the Swell and Great organ manuals and above the stops I have noticed series of buttons, there is a group labeled 1 2 3. I have discovered that they operate certain stops. Will you explain the use of these buttons? Please quote the price of "The Organ" by Stainer. Do you advise this book for self study? If not please recommend another.*—F. C. B.

A. The resources of the organ as indicated by the specifications are, of course, quite limited. We shall endeavor to give you information that may help you understand the instrument.

Great Organ.

Stopped Diapason—8'—This stop belongs to the substitutive Flute family, of 8' or normal pitch. The pipes are half the length of open pipes of similar pitch and are equipped with a "stopper" at the top of the pipe—hence the name.

Echo Salicional—8'—A stop consisting of labial pipes belonging to the string family. The term Echo Salicional is probably used to indicate a very soft toned Salicional.

Diapason Phono—8'—A stop consisting of metal open labial pipes of large scale, yielding powerful and pure organ tone.

Flute Traverso—4'—An imitative stop of the orchestral Flute family—usually wood and of the harmonic variety, speaking in this instance at 4' pitch or one octave higher than normal or 8' pitch.

Swell Organ.

Flute 4'—There is nothing in your specification to indicate the character of this Flute stop. It may be a unit of the Stopped Diapason, or a duplicate of the Flute traverso. If you will compare it with these stops you probably can determine the character.

Vox Celeste—8'—A stop with a set of pipes undulating or waving with the Echo Salicional. This set of pipes is slightly out of tune (probably sharp) with the Echo Salicional and produces a "wave" which if properly adjusted is very effective.

The Echo Salicional and Gedeckt 8' of the Swell organ are doubtless duplicates of the Great organ Echo Salicional and Stopped Diapason.

Pedal Organ—Bourdon—16'—A stop consisting of labial wood pipes of a droning quality—in your instrument the foundation tone of your Pedal department.

Bass Flute—8'—Probably an extension of the Bourdon, 16'.

The names of the couplers indicate their purpose, namely Swell to Great couples to the Great manual whatever Swell stops are drawn. Great to Pedal couples to Pedal whatever stops are drawn on the Great organ. The indications 16—8—4—indicate pitch at which the coupling is effective, that is, 16' one octave lower, and 4 one octave higher. Great 4—Swell 4 and so forth indicate coupling at pitch named on the same manual. The buttons you mention are for the purpose of moving the stops according to the combinations set on them. By their use certain combinations may be made by one movement instead of the number of movements necessary to move all the stops included in the combination.

We advise the Stainer-Kraft Edition of "The Organ" for your work. It may be had from the publishers of THE ETUDE for ninety four cents.

Q. *As a member of a committee to purchase a new organ for our church I am asking for advice. After several months of investigation we have practically decided on a two manual organ (specifications enclosed). Do you consider the specification well balanced or would you suggest any change in stops? Do you consider a Melodia stop necessary? If so, which stop should we omit in order that we may have it? In music marked "Melodia" what stop would take its place? We now have a small organ—one manual and pedals including stops as enclosed list. I have been organist and choir director for several years but have never had organ lessons. Please advise me what to study on the subject of registration. When playing such music as* [illegible] *where the registration is not shown what is a good general idea of registration? I do not understand the two manuals. Is the Great used for carrying the melody usually and the Swell for accompaniment? Please explain the different uses for the two pedals—the Swell and the Crescendo.*—M. A. C.

A. The specification you send suggests to us that the instrument [illegible] consisting of three sets of pipes only in addition to the Chimes, the larger number of stops being obtained [illegible] and borrowing. We would suggest your hearing an instrument like the one you are suggesting to buy and judging whether or not it will prove satisfactory for your use. Your specification does not include definite information as to number of pipes and so forth, but we imagine the Clarinet and Oboe are Synthetic stops produced by combination of pipes already used in your specification. Where expense and space are to be considered the type of instrument you suggest may give a certain amount of satisfaction, but it is not ideal. Be sure you will be satisfied before making a decision. The Melodia is a useful stop. Your specification does not include a stop that could be used for this stop unless your Stopped Flute set of pipes was voiced like Melodia pipes for part of its compass. If your present specification is used you would use the Stopped Flute for Melodia when registration is so indicated.

We would suggest your securing a copy of "The Organ" Stainer-Kraft and "Primer of Organ Registration" Nevin.

For playing hymn tunes on your present organ, we suggest a combination of Stops of 8' and 4' pitch such as Open Diapason, Dulce, Unison Bass, Melodia and Octave, with addition of Super Octave when desired. Arrange pedal stops to produce proper balance of tone between manuals and pedal.

Either Great or Swell Organ is available for solo use, although more solo effects may be obtained from the Swell organ. The Great organ stops collectively are used generally for the heavier effects. The Choir ones should be playable from the Great organ by progression to the Swell organ.

The Swell pedal operates the shutters—opening and closing them to increase or diminish tone from pipes enclosed in the expression box. The Crescendo pedal adds or takes off stops gradually or all at once, depending on whether it is operated slowly or with a quick movement. As this pedal is usually of the "blind" character—not affecting the stops drawn—the registration drawn must be taken into account.

Q. *I am to play an organ solo in a joint program of the churches of my town. Will you suggest a few suitable numbers from which I may select one for this service? I prefer a piece that is full of melody but without chimes, as our instrument is not equipped with very good ones. I would like a short moderately easy number. I would like also to have some information about a certain piano. We have had this instrument in our family for years but I cannot find out anything of the makers. The following appears on the front—"Baumeister, New York, Orchestral Grand" (or "Grand"—which is it?)*—A. R.

A. You might examine the following numbers, from which to make a selection for your use: Berceuse, Dickinson; Gran Rosalba, Yon; Lullaby, Macfarlane; Pastorale II, Alexander Matthews; Sicilienne, Fry.

The Yon number and the Macfarlane number include part for chimes, but can be played without them.

The Baumeister piano, we understand, is no longer made. The word on the front is "Grand."

The Immortal Musical Melodies

Result of Contest

Some time ago THE ETUDE MUSICAL MAGAZINE offered a prize to the subscriber sending in a list of what he or she considered to be the ten most loved "immortal" melodies, this prize being awarded to the one whose list was nearest in the order given to the melodies selected by all.

The contest brought a vast number of entries with some expected and some surprising results. The prize of twenty-five dollars has been sent to Miss Mary B. Grace of Hackettstown, New Jersey. Miss Grace's selection had nearly all of the leading melodies whose popularity had been revealed by a careful audit of all lists. The object of this contest was confessedly that of securing the following list, of which we give the numbers in order. This may be said to be fairly representative of the general musical taste of a widely spread section of America, as regards melodies from all sources.

It is hard to understand what a writer means by the melody of the "Moonlight Sonata" of Beethoven when that work contains many melodies. The composers whose works received the greatest number of votes differs from that of the list of leading "immortal melodies." The first ten composers rank in this order: Schubert, Schumann, Wagner, Handel, Mendelssohn, Beethoven, Rubinstein, Chopin, Liszt and Offenbach.

The list of two-hundred and thirty-seven compositions mentioned by the contestants follows in the order of the number of votes for the most loved "Immortal Melodies."

No.	Name	Composer
1	Traumerei	Schumann
2	Largo	Handel
3	Melody in F	Rubinstein
4	Serenade	Schubert
5	Liebestraum (No. 3)	Liszt
6	Home Sweet Home	Payne
7	Barcarolle	Offenbach
8	Moonlight Sonata	Beethoven
9	Beautiful Blue Danube	J. Strauss
10	Auld Lang Syne	Old Scotch
11	Bridal Chorus	Wagner
12	Spring Song	Mendelssohn
13	Wedding March	Mendelssohn
14	Funeral March B Flat	Chopin
15	Minuet	Beethoven
16	Annie Laurie	Scotch Folk Song
17	Humoreske	Dvořák
18	Old Folks at Home	Foster
19	Prelude in C♯ minor	Rachmaninoff
20	Marseillaise	de Lisle
21	Pilgrims Chorus	Wagner
22	Ave Maria	Bach-Gounod
23	Intermezzo (Cavalleria Rusticana)	Mascagni
24	Silent Night	Old German
25	Air on the G String	Bach
26	Ave Maria	Schubert
27	Toreador Song	Bizet
28	Miserere from Il Trovatore	Verdi
29	Song of Volga Boatmen	Old Russian
30	Sextette from Lucia	Donizetti
31	Song of the Evening Star	Wagner
32	Love's Old Sweet Song	Molloy
33	Unfinished Symphony	Schubert
34	Hallelujah Chorus	Handel
35	Hungarian Rhapsody No. 2	Liszt
36	Last Rose of Summer	Flotow
37	Nocturne in E flat	Chopin
37	America (God Save the King)	Old English
38	Largo from "New World Symphony"	Dvořák
39	The Rosary	Nevin
40	Star Spangled Banner	Smith
41	Berceuse	Godard
42	Londonderry Air	Old Irish
43	Minuet L'Antique	Paderewski
44	My Old Kentucky Home	Foster
45	Old Hundredth Hymn	Old Air
46	Souvenir	Drdla
47	Stars and Stripes Forever	Sousa
48	To a Wild Rose	MacDowell
49	Consolation	Mendelssohn
50	Old Black Joe	Foster
51	Silver Threads Among the Gold	Danks
52	Who is Sylvia	Schubert
53	Ah! I have Sighed to Rest Me	Verdi
54	Dixie	Emmett
55	Etude in E Major	Chopin
56	Marche Militaire	Schubert
57	Tannhäuser	Wagner
58	Anvil Chorus	Verdi
59	Appassionata Sonata	Beethoven
60	Drink to Me Only With Thine Eyes	
61	Fifth Symphony	Beethoven
62	Funeral March (Sonata Op. 26)	Beethoven
63	I Know that My Redeemer Liveth	Handel
64	Lead Kindly Light	Dykes
65	Lost Chord	Sullivan
66	Moment Musical	Schubert
67	Nearer My God to Thee	Mason
68	Quartet from Rigoletto	Verdi
69	Soldier's Chorus	Gounod
70	Swan, The	Saint-Saëns
71	Sweet and Low	Barnby
72	Adagio Cantabile	Beethoven
73	Andante Cantabile	Tschaikowsky
74	Emperor's Hymn	Haydn
75	Hark, Hark the Lark	Schubert
76	Harmonious Blacksmith	Handel
77	Killarney	Balfe
78	Kiss Me Again	Herbert
79	My Heart at Thy Sweet Voice	Saint-Saëns
80	Berceuse	Hauser
81	Old Refrain	Kreisler
82	La Paloma	Yradier
83	Poet and Peasant	Suppé
84	Prelude in A flat	Chopin
85	Prelude from "Die Meistersinger"	Wagner
86	Surprise Symphony	Haydn
87	Tales of Hoffman	Offenbach
88	Abide With Me	Monk
89	Believe Me If All Those Endearing Young Charms	Old Irish
90	Carry Me Back to Old Virginny	Bland
91	Cantilena	Raff
92	Celeste Aida	Verdi
93	Comin Through the Rye	Old Scotch
94	Darling Nellie Gray	Hanby
95	Deep River	Negro Melody
	Hungarian Fantasia	Liszt
	Ein feste Burg	Old German
	Flower Song (Carmen)	Bizet
	Gloria from 12th Mass	Mozart
99	The Happy Farmer	Schumann
100	The Holy City	Adams
101	Home to Our Mountains	Verdi
102	Hungarian Dance No. 5	Brahms
103	I Dreamt I Dwelt in Marble Halls	Balfe
104	Kamennoi Ostrow	Rubinstein
105	Kol Nidrei	Hebrew
106	Land of Hope and Glory	Elgar
107	Meditation from "Thais"	Massenet
108	Minuet	Mozart
109	Mother Machree	Olcott
110	Nocturne in G	Chopin
111	Midsummer Night's Dream	Mendelssohn
112	Nutcracker Suite	Tschaikowsky
113	O Sole Mio	di Capua
114	Old Oaken Bucket	Kiallmark
115	Pathetic Symphony	Tschaikowsky
116	Peer Gynt Suite	Grieg
117	Prayer from "Der Freischütz"	Weber
118	Prelude in D flat Major	Chopin
119	Prelude in C	Bach
120	Rêve d'Amour	[illegible]
121	Scenes that are Brightest	Wallace
122	Le Secret	Gautier
123	Seventh Symphony	Beethoven
124	Solveig's Song	Grieg
125	Song of India	Rimsky-Korsakoff
126	Songs My Mother Taught Me	Dvořák
127	Then You'll Remember Me	Balfe
128	William Tell Overture	Rossini
129	Adelaide	Beethoven
130	Agnus Dei	Bizet
131	Adieu	Friml
132	Ben Bolt	Kneass
133	All Hail the Power	Holden
134	America the Beautiful	Ward
135	L'Arlésienne Suite	Bizet
136	Berceuse	Iljinsky
137	Blue Bells of Scotland	Old Scotch
138	[illegible]	Latour
139	Bonnie Sweet Bessie	Gilbert
140	Calvary	Rodney
	Caprice Viennois	Kreisler
	Chorister	Sullivan
	Concert Polonaise	Engelmann
	Concerto A minor	Schumann
	Contre Danse No. 2	Beethoven
	Cradle Song	Brahms
	The Creation	Haydn
	Danny Boy	Weatherly
	Dead March from "Saul"	Handel
	Doll Dance	Brown
	La Donna e Mobile	Verdi
	Duet from Don Giovanni	Mozart
	Erl King	Schubert
	Etude in A Major	Raff
	Fantasia in D minor	Mozart
	Farewell to Pleasant Vision—La Traviata	Verdi
	Firebird	Stravinsky
	Fugue in G minor	Bach
	Funeral March (Eroica)	Beethoven
	Gypsy Rondo	Haydn
	He Shall Feed His Flock	Handel
	Heart Ever Faithful	Bach
	Hymn to the Sun	Rimski-Korsakoff
	If with all your Hearts	Mendelssohn
	In our Boat	Tschaikowsky
	In the Sweet Bye and Bye	Webster
	Kennst du das Land?	Thomas
	Lark Song	Tschaikowsky
	Liebestod	Wagner
	Lovely Flowers	Gounod
	Massa's in de Cold Cold Ground	Foster
	Mazurka Op. 7 No. 1	Chopin
	[illegible]	[illegible]
	Die Meistersinger	Wagner
	Mighty Lak a Rose	Nevin
	[illegible]	Schumann
	[illegible]	Liszt
	Ninth Symphony	Beethoven
	Nocturne G flat Major	[illegible]
	Nocturne D flat	Chopin
	O Come All Ye Faithful	Reading
	O Holy Night	Adam
	Old Rugged Cross	Bennard
	On the Road to Mandalay	Speaks
	On the Wings of Song	Mendelssohn
	Onward Christian Soldiers	Sullivan
	Overture to "Merry Wives of Windsor"	Nicolai
	Overture to Oberon	Weber
	Pastoral with Variations	Mozart
	Pathetique Sonata (Adagio)	Beethoven
	A Perfect Day	Bond
	Pizzicati Polka	Delibes
	Prelude Op. 28 No. 7	Chopin
	Prologue Pagliacci	Leoncavallo
	Rasoumowsky String Quartet	Haydn
	Rock of Ages	Hastings
190	Romance	Rubinstein

(Continued on page 551)

ASK FOR EDITION BEAUTIFUL
The Correct Sheet Music Edition
Two-Color Title Pages — 15¢ — Clear Print
Ask your dealer or write us for a free catalog listing 500 compositions
BELWIN Inc. 43 W. 23rd St. New York N. Y.

THE CAROLYN ALCHIN PUBLICATIONS
APPLIED HARMONY Part I and Part II $1.50 each
TONE THINKING and EAR TESTING $1.00
KEYBOARD HARMONY
DIAGNOSTIC TESTS IN HARMONY (Doris Moss)
ESSENTIALS IN THE TEACHING OF HARMONY
L. R. JONES PRINTER AND PUBLISHER Los Angeles

HARMONY BY MAIL
A practical and thorough course of 40 lessons. Small monthly payments.
Send for Prospectus and Rates. Mss. corrected. Music composed, send poem for estimate.
ALFRED WOOLER, Mus. Doc.
Lakeland, Fla.

Ask for Century Sheet Music
SAY "CENTURY" and get the best ... It's 15¢ ... Century Music Publishing Co. ... West 40th Street, New York City
15¢

PIANO JAZZ
WATERMAN PIANO SCHOOL
Adams Street Los Angeles, Cal.

THE ambitious student can do much to fulfill his or her hopes of future study at some leading school or college of music by securing ETUDE subscriptions. Seek out all nearby homes where there are music lovers and interest them in THE ETUDE. Write the Circulation Department asking for information as to how you may earn money securing subscriptions in your spare time.

JAZZ Axel Christensen's new Instruction Book ... a complete course in Modern Piano Playing ...
AXEL CHRISTENSEN SCHOOL OF MUSIC Kimball Building, Chicago

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

A WONDERFUL WEEK'S CRUISE on 4 Great Lakes and Georgian Bay

Semi-Weekly Sailings between Chicago, Detroit, Cleveland and Buffalo
A cruise the kind of ... miles on American inland seas. Visit historic Mackinac Island, Parry Sound, Can., Detroit, Chicago and Buffalo, spend a full day at Niagara Falls — The Great White Liners
$67.50 MEALS & BERTH INCLUDED
NORTH AMERICAN and SOUTH AMERICAN
offer an experience similar to an ocean voyage — comfortable berths or parlor rooms — all outside rooms. Excellent meals.
Rest in quiet or enjoy the gayety as you prefer. Music, Dancing, Games, Entertainments, etc. with a Social Hostess in charge.
4-DAY CRUISE Delightful week end trip to Parry Sound, Canada $38 MEALS & BERTH INCLUDED
Ask for booklet "In the Great Lakes Country" at any R. R. Ticket Office or Tourist Agency or
Chicago, Duluth & Georgian Bay Transit Company
110 W. Adams St. Chicago 13 S. Division St. Buffalo

EASY
You'll advance faster with an easy playing Conn. Choice of the world's greatest artists. Many exclusive features yet they cost no more. Home trial. Easy payments. See your dealer or write for free book. Mention instrument.
C. G. CONN Ltd.
Conn Bldg. Elkhart, Ind.
CONN World's Largest Manufacturers of BAND INSTRUMENTS

EXCELSIOR Reigns in the Accordion World for its UNEQUALED QUALITY

Send for FREE Catalog
337 Sixth Ave. New York, N. Y.
EXCELSIOR ACCORDION MFG. CO

Rebuilt Band & Orchestra Instruments
HONESTLY REBUILT—FULLY GUARANTEED
WEYMANN & SON, Inc., 10th & Filbert Sts., Phila., Pa.

PERCY GOETSCHIUS, Mus. Doc.
LESSONS BY MAIL
(Harmony, Counterpoint, Form)
Manchester, N. H.

ARE YOU AMBITIOUS for a Teacher's Certificate of Piano Technic?
Apply for the Von Unschuld's Modern Piano Technic (by Correspondence)
Address Von Unschuld Normal Course
1644 Columbia Rd. N. W. Washington, D. C.

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

How Capet Taught

By E. L. Winn

The work of Lucien Capet has not been fully understood in America although Ševčík, the only rival of Capet in the intricate study of bowing has been fully exploited here through his voluminous published works and through the playing of his pupils. The real Capet is not known. Only a few pupils, mainly those who desire to learn the secrets of violin playing in the shortest length of time, add luster to his name.

Capet had a rather small though beautiful tone. He paid less attention to tonal strength than to the subtleties of bowing technic, believing that the divisions of the bow constituted a very important part of skilled violin playing. He also taught the cultivation of the martelé to the extreme.

Let us take his approach to Kreutzer as an illustration. Beginning with the second exercise we play the martelé in a new way. We draw the bow only a short distance, pressing it with the first finger very hard and immediately relaxing it. We depress the knuckles of the hand, bending the middle joints of the fingers.

It is evident that we do not use the wrist stroke. Every motion on the up-bow is made by swinging the hand to the left, the middle joints being bent outward. This motion may be secured by placing the hand on the table, bending and relaxing the fingers and depressing the knuckles. Spread out the hand, thumb out, and bend the fingers outward, the knuckles bending in. This motion is a finger motion which is accompanied by the knuckle movement. The wrist plays a very unimportant part in the accomplishment.

The Capet martelé differs from others in the part the fingers play in the control of the bow. The first finger registers the pressure on the down stroke. The third finger registers the pressure on the up stroke.

While the martelé requires the skill of first and third finger pressure the spiccato requires the slight pressure of the three fingers on the bow, the first finger leading. The bow does not hop on the string. Capet does not teach playing on the surface of the hair with a wrist stroke, as in many other methods. Instead the *stick* bounds slightly on the hair only when it is pressed, the hair of the bow remaining on the string. The fact that the bow is not lifted gives to the stroke a different result from the old method as used by the Berlin School, an effect more brilliant and clear.

The Capet staccato is also brilliant, beginning at the point of the bow and extending to the heel if necessary.

The height of the arm is a subject not so interesting to the Capet followers. A medium height is preferred. The old French school demands a medium height, the bow resting on the side of the hair or, in some cases, flat throughout the full stroke. Capet brings the bow to the level of the string to be played on. Also he uses the side of the hair followed by the flat hair when tone is necessary, the first and third fingers exerting all the pressure.

In the case of the spiccato the three fingers press the bow onto the string. The staccato requires only first and third finger pressure. A brilliant and varied tone results. Many a lifeless tone has been totally transformed by the Capet method.

Another factor in creating tone is the position of the bow on the strings. To make a good crescendo Capet begins near the point directly over the end of the finger board and, as he draws his bow gradually passes more closely beside the bridge, the tone becoming louder as the bridge is neared. This is not difficult. This pressure is not applied in the case of beginners. In their case the bow glides about an inch from the bridge throughout. Though advanced pupils are always afraid of a change of method, a month's application to the Capet principles will totally change the playing of many a violinist.

The free transfer of the wrist at the heel and at the point of the bow is important. Many claim the Capet finger action is too much inclined to make staccato players. But he does not neglect the legato. As to this aspect of his teaching I quote Professor Hess of the Berlin Hochschule. He says: "Lucien Capet was my friend. I admired him. But I do not like his editing, especially of the Bach sonatas. His phrasing [illegible] on account of the divisions of the bow. He also moves in wrong lines. The beautiful continuity and freedom of the older schools is to my mind far more to be desired. This is especially true of the Bach sonatas.

No one can say that Capet's method of playing the Rode caprices is poor. He has invented new bowings calculated to vary the exercises. He thereby gains a control of the martelé far more beautiful and brilliant than any other teacher has done. In other words Capet and Ševčík were great analysts but Ševčík lost sight of tone and concentrated on technic while Capet maintained a varied tone with unusual freedom of the finger joints."

Perhaps the really inquiring mind will embrace Capet's ideas. The indifferent teacher will not. It is unfortunate that so many teachers are unwilling to make changes in method. Existing violin methods vary and what is new is not always best. But without a doubt Capet has done the violin world a great deal by freeing the bow hand and enabling it to express the thoughts of great composers in the best way. He has won the lasting gratitude of violinists by solving the intricacies of bow technic through physical control of the hand and finger.

Choosing a Cheap Fiddle

By Sid G. Hedges

The ability to tell a Guarnerius violin from a Gagliano or either of them from a Stainer does not belong to the average amateur. In fact the peculiarities of fiddles of this calibre are of practically no consequence to him, for his life is spent in much humbler company.

And even in the lowlier spheres of violins whose names are just known, only the professional and advanced amateur can move with ease. To distinguish between two old fiddles worth respectively fifteen and twenty pounds (about seventy five to one hundred dollars) is entirely beyond the power of most amateurs—merely because the ordinary amateur has no opportunity of gaining that experience which can come only through the handling of many instruments. The dealer is much better off than the player in this respect. A few years' experience of learning to play a fiddle does little or nothing towards making one a judge of instruments.

But every beginner who has to buy a violin at a cost of a few dollars can learn some elementary principles which will help to make his choice as satisfactory as possible. It is this sort of assistance that I want to give here to those who have to be content to start with some sort of trade fiddle.

There are various ways of getting a violin: the easiest is to go direct to a dealer. Many aspiring players, however, take a more speculative chance, and risk buying a fiddle through a private advertisement. This can turn out well, but the purchaser should have some idea of what he is buying. It is not sufficient merely to know "Violin for sale by a lady going abroad in a pig-skin case."

What the buyer needs is to understand just what sort of violin it is. Very often an advertisement's reticence indicates that the less said about the instrument the better. Sometimes this sort of recommendation occurs: "Splendid violin for sale, made by naval officer." Well that may be a bargain, but the naval officer ought not to influence the purchaser at least not favorably. The safest plan is never to buy a fiddle without seeing it, and preferably never without playing on it.

Now there are a few easily remembered characteristics of violins which can form some base for judgment and from which the tone of an instrument can very often be inferred.

The back of a fiddle may be made of one or two parts; the belly should consist only of one. Inferior instruments often have a joined belly.

A good belly has a fine clear straight grain, closer down the middle than at the sides. This proper balance shows that the wood has been cut from the middle of a tree. When this has been done, the remainders of the tree on either side of the belly slab are useless. This means that the whole width of the tree must be paid for in one fiddle. But sometimes the tree is split down its middle and two bellies made from the single width. These cheap ill balanced bellies are easily recognizable because the grain is close on one side and wide on the other. Sometimes the two outside strips of a tree, from the middle of which a good belly has been cut, are brought together and joined. This makes what appears to be a well balanced grain, until the join is detected.

Speaking generally, a belly should not be hard; it should yield a little when pressed in by the thumb. I have seen an old Italian instrument so soft and thin that it could be pressed in almost like a tennis ball, but that was too much. The back of a violin should not yield at all.

The height of a violin gives one a fairly safe clue as to what tone may be expected. In an average sized instrument an English penny (or an American silver dollar) should just lie comfortably against the ribs, between the overhanging edges of the plates of back and belly.

If the ribs are short, unless the instrument is a small size, the plates must compensate by being well-arched. When ribs are short and archings are shallow a weak, shrill tone is almost inevitable. This sort of fiddle responds easily and sometimes may have no shrillness, but it will certainly be feeble.

On the other hand, if the ribs are deep the archings must be exceedingly flat if a good tone is to be expected.

Usually, a deep ribbed, high violin has a tubby nasal tone that is unpleasant. Besides, since it does not readily respond, it is difficult to drag the tone out of such an instrument without forcing it.

The arching of the belly or back should not begin right from the rim or purfling at the sunking or edge strip around the edge is called, but there should first be a dip downward, then a gentle rise. A belly arching is too high when the bass bar can be seen through every part of the "f" hole. The back of a violin should preferably be slightly flatter than the belly.

To distinguish a new from an old violin is extremely difficult for the person of limited experience. Violin faking has been brought to such "perfection" that most of the characteristic appearances of old fiddles can be readily imitated: scratches which look like the markings where a new neck has been ingrafted, dark color of the wood inside the instrument, any darkened look of varnish, and so on. It is scarcely necessary to say that labels and name-stamps are not necessarily of any significance at all.

One blatant mark of many cheap factory fiddles is that light patches are left in the varnish at the four corners, apparently with some notion of imitating the genuinely worn patches of a really old fiddle.

An old violin frequently shows signs of honest age in having lost the clean-cut edges of its "f" holes, perhaps through two centuries' dusting of the rosin from the belly.

So, if the points mentioned are remembered, and careful judgment of tone is made by playing, the young fiddler will not be altogether incompetent when he comes to choose an inexpensive violin.

Every violinist should live in the hope of one day discovering a more splendid instrument than the one he possesses. Romance is still in the world, and there is always a great thrill in the perpetual searching for an ideal.

Slower Spiccato

By Josef Suter

A slower spiccato of even rhythm and pure tone is rare among string players. Bow technic of a more rapid character is less discouraging. When one is not required to *hold back* relaxation is easier, but in slow light bowing the real technic of the player is plainly displayed. Here deficiency cannot be hidden.

The bow should be balanced crosswise on the first finger of the right hand, the exact point of balance being marked with a thin strip of gummed paper around the stick. This is the point where the bow's natural spring begins to govern spiccato. Slow practice [illegible] done on an open string each down stroke being begun at the point of balance. Too loose a grip should be avoided as much as too stiff a one, and one should think more of lateral than of vertical motion. The bow must meet and leave the string at a low tangent. The forearm is used freely. The wrist and fingers are for terminating the stroke and rounding the corners. One should not try to raise the bow: it will rebound naturally. One's efforts are needed only to control the drop. Only open strings are to be used and the result judged solely by the sound. Scratchiness is caused by stiffness or by too high a spring, uneven rhythm by too loose a grip, giving the bow's natural spring over much play. Faster tempos come farther toward the tip of the bow where the natural spring is shorter. But the point of balance with its corresponding slow spring should not be left until the bowing is rhythmic and smooth.

Understanding mentally what one wishes to accomplish physically is the preliminary to all careful practice.

Music Has No Limitations

By Mary L. Grace

Because a boy or girl is learning one instrument, say the violin (which is scarcely a solo instrument) do not limit his or her efforts to that instrument alone. Let the young musician play other instruments than his own chosen favorite. Also let him sing as often and as much as he pleases.

It is strange how often a teacher of violin finds to his horror the aspiring young student cannot sing a simple melody and, as for singing out loud while playing, well, it simply is not done.

In many cases the child has no idea of how to play in tune. He is tone deaf and cannot sing the notes to save his life. Yet, to play in tune, one must, before producing a tone be able to hear it so perfectly as to be able to hum it. No voice of importance is needed. The tune should just be hummed if the voice is weak. By trying to sing the voice comes. It is not a ready made product.

Also, if the violin student has a piano and can find the notes on that instrument it will help exceedingly. He should not be afraid to play by ear, for it is better to play so than never to play at all. Then will come the desire to play by note, and the future musician will begin to broaden out, learning his art more fully every day.

Why Hold the Violin High?

By James T. Paulos

This question is often asked by violin students who have had little or no instruction, or have been poorly taught. Here is the answer. If the violin is held high, it is much easier to master the ricochet bowing (as found in *Blue Bells of Scotland Variations* by Farmer or in *Caprice No. 4, Op. 35* by Dont).

When the violin is lying flat on its back the strings slant downward in each direction from the bridge. So, when the violin is held in playing position it should be raised high enough so that the scroll is at eye level thus bringing the strings (from bridge to nut) to an almost perfectly horizontal position.

If the violin is not held high but at shoulder level or lower the bow will rebound on to the fingerboard, out of control. But if the bow is raised above the strings and let fall between fingerboard and bridge, it will remain in the same position after the last rebound.

Violin Music

UNEQUALLED STOCK OF VIOLIN SOLOS, STUDIES AND METHODS OF ALL AMERICAN AND EUROPEAN PUBLISHERS.

Start a Class of Violin Beginners With This Result-Getting Work—

CLASS VIOLIN INSTRUCTOR

By Ann Hathaway and Herbert Butler

BOOK ONE: Student's Book—Price, 75c; Teacher's Manual—Price, $1.00

BOOK TWO: Student's Book—Price, 75c; Teacher's Manual—Price, $1.00

WITH attractive melodies, most of which youngsters know, readily the authors give the best kind of material for leading a group of the veriest beginners to a playing ability that delights them. Makes class teaching a practical, simple and logical procedure. Teacher's Manuals give piano accompaniments.

Prices Cheerfully Quoted on Strings, Bows, Chin Rests, Rosin and other Accessories.

A Splendid Guide—PRACTICAL VIOLIN STUDY

By Frederick Hahn. Price $2.50 (Cloth)

A REMARKABLE textbook for any one teaching or studying the violin. It covers all stages and sets forth a wealth of violin knowledge.

SUCCESSFUL TEACHING MATERIAL

Dominante Privilege Gladys Glenn

Bel Canto Method by Mabel Madison Watson $1.25

First Folk Songs for Violin (Watson) Violin 50c; Piano $1.00

Fiddling for Fun—A Unique Grammar—Ruth Ray Petty $1.00

EXCELLENT ALBUMS For Violin and Piano

Album of Favorite First Position Pieces (22 pcs.) $1.00

A Collection of First and Third Position Pieces (18) $1.00

Operatic Selections—Arr. by F. A. Franklin 90c

Album of Transcriptions by Arthur Hartmann $1.00

FREE BOOKLET Shows Portions of Nearly 60 Violin Solos in All Grades

Just Ask for Violin Solos Booklet F-4

THEODORE PRESSER CO.

Everything in Music Publications

1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

A String for every Purpose—and for every purse!

RED-O-RAY and Tonecraft STRINGS for Violin, Viola, 'Cello and 'Bass

Ask your dealer for these Kaplan Strings—Write to us if he cannot supply you. Write anyway for our new booklet FIDDLESTRINGS

KAPLAN MUSICAL STRING CO. South Norwalk, Conn.

EMILIO MARTINI

VIOLINS VIOLAS

EMILIO MARTINI Aberdeen Wash.

INCREASE YOUR INCOME!

Easily—Substantially—Pleasantly

Take Subscriptions for THE ETUDE MUSIC MAGAZINE

—Write for particulars—

1712 CHESTNUT ST. PHILADELPHIA, PA.

Announcer—"*Now folks just picture to yourselves this cool moonlit scene, as the tall handsome prince sings of his love to the beautiful maiden!*"

Combination Price

$3.35

Regular Price $4.00—You Save 65c!

Special arrangements with the various publishers make it possible to offer THE ETUDE in combination with other leading magazines at substantial savings. The featured combination is just one of the many bargains offers on the list below. Take advantage of this thrifty way to order your favorite magazines. Subscriptions are for one year each, may be new or renewal and each magazine may be sent to a different address. Order now!

THE ETUDE	$2.00	Both	THE ETUDE PICTORIAL REVIEW	$2.00	Both
McCALL'S	1.00	$2.35	Regular price	3.00	Save $2.35
Regular price	3.00	Save 65c	THE ETUDE WOMAN'S HOME COMPANION	$2.00	Both
THE ETUDE	$2.00	Both	Regular price	3.00	$2.75
BETTER HOMES AND GARDENS	60	$2.25	Regular price	2.50	Save 75c
Regular price	$2.50	Save 35c	THE ETUDE	$2.00	Both
THE ETUDE	$2.00	Both	WOMAN'S WORLD	.50	$2.25
CATHOLIC HOME	1.00	$2.35	Regular price	$2.50	Save 25c
Regular price	$3.00	Save 65c	THE ETUDE	$2.00	Both
THE ETUDE	$2.00	Both	BOY'S HOME COMPANION	1.00	$2.35
AMERICAN HOME	1.00	$2.75	Regular price	3.00	Save 65c
Regular price	$3.00	Save 25c	THE ETUDE	$2.00	Both
THE ETUDE	$2.00	Both	CELEBRATOR	1.00	$2.40
SATURDAY EVENING POST	1.00	$3.00	Regular price	$3.00	Save 60c
Regular price	$4.00	Save $1.00	THE ETUDE	$2.00	Both
THE ETUDE	$2.00	Both	CHRISTIAN HERALD	1.50	$2.85
AMERICAN GIRL	1.00	$3.15	Regular price	$4.00	Save $1.15
Regular price	$3.00	Save 35c	THE ETUDE	$2.00	Both
THE ETUDE	$2.00	Both	AMERICAN BOY	1.00	$3.00
JUDGE HOME	2.00	$3.25	Regular price	$4.00	Save $1.00
Regular price	$4.00	Save $0.75	THE ETUDE	$2.00	Both
THE ETUDE	$2.00	Both	THE INSTRUCTOR	1.00	$3.35
BOY'S LIFE	2.00	$3.50	Regular price	$4.00	Save 65c
Regular price	$4.00	Save 50c	THE ETUDE	$2.00	Both
THE ETUDE	$2.00	Both	COLLIER'S WEEKLY	3.00	$3.50
RED BOOK	2.00	$3.65	Regular price	$5.00	Save 50c
Regular price	$4.00	Save 65c	THE ETUDE	$2.00	Both
THE ETUDE	$2.00	Both	SCRIBNER'S	2.00	$4.00
NATIONAL MAGAZINE	2.00	$4.00	Regular price	$4.00	Save $1.00
Regular price	$4.00	Save 50c	THE ETUDE	$2.00	Both
THE ETUDE	$2.00	Both	NEW MODEL	3.00	$4.00
COSMOPOLITAN	4.00	$4.00	Regular price	$5.00	Save $1.00
Regular price	$6.00	Save 50c	THE ETUDE	$2.00	Both
THE ETUDE	$2.00	Both	REVIEW OF REVIEWS	2.00	$4.00
CHILD LIFE	2.00	$4.25	Regular price	$6.00	Save $1.00
Regular price	$6.00	Save 75c	THE ETUDE	$2.00	Both
THE ETUDE	$2.00	Both	AMERICAN MAGAZINE	4.00	$4.25
GOOD HOUSEKEEPING	4.00	$4.25	Regular price	$6.00	Save 75c
Regular price	$6.00	Save $0.75	THE ETUDE	$2.00	Both
THE ETUDE	$2.00	Both	GOOD HOUSEKEEPING	4.00	$4.25
BOY'S HOMES AND GARDENS	.50	$2.90	Regular price	$6.00	Save 75c
Regular price	$3.00	Save 75c	THE ETUDE	$2.00	Both
THE ETUDE	$2.00	All	McCALL'S	1.00	$2.85
McCALL'S	1.00	$3.35	Regular price	$3.00	Save 65c
WOMAN'S HOME COMPANION	2.00	Save 60c	THE ETUDE	$2.00	All
Regular price	$6.00		McCALL'S	1.00	$3.25
THE ETUDE	$2.00	All	PICTORIAL REVIEW	2.00	Save 75c
CHRISTIAN HERALD	2.00	$3.85	Regular price	$6.00	
PICTORIAL REVIEW	1.00	Save 65c	THE ETUDE	$2.00	All
Regular price	$6.00		AMERICAN MAGAZINE	4.00	$4.75
THE ETUDE	$2.00	All	WOMAN'S HOME COMPANION	2.00	Save 15c
COSMOPOLITAN	4.00	$5.75	Regular price	$6.00	
GOOD HOUSEKEEPING	2.50	Save 15c	(This Clubbing Offer Applies Only		
Regular price	$6.50				

Add To Any Combination

$1 for 1 Yr; $1.50 for 2 Years. $2 for 3 Yrs. PICTORIAL REVIEW
$1 for 1 Yr; $1.50 for 2 Years. $2 for 3 Yrs. LADIES HOME JOURNAL
$2 for 1 Yr; $3.50 for 2 Years. $5 for 4 Yrs. SATURDAY EVENING POST
$1 for 3 Yrs. COUNTRY GENTLEMAN. (In United States Only)

PRICES DO NOT INCLUDE CANADIAN OR FOREIGN POSTAGE

Send Orders Directly to

THE ETUDE MUSIC MAGAZINE

~ Theodore Presser Co. Publishers ~

1712-1714 Chestnut Street, Philadelphia, Penna.

VIOLIN QUESTIONS Answered

By ROBERT BRAINE

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

(Much of the small allowance in the Violinist's Etude consists of written, descriptive photographs and labels of old violins into the hands of those who writers ask us to identify the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be seen and handled by an authority before it can be pronounced genuine or not. We advise the owner of a supposed valuable old violin to look for a good dealer in such instruments. The advisers of such dealers can be obtained from the advertising columns of the Etude and other musical publications.)

Schweizbart

Mr. A. H.—Joseph Baptist Schweitzer was a Hungarian violin maker of consider-able note. He made many copies of Cremonese violins and he command good prices. The value of your violin hinges on whether it is a genuine Schweitzer or only a good imitation. There are many imitations of this maker. Good advice is always of value as the head of this column.

Magini Label.

W. C. B.—The correct label is as follows: I Bonafi Fa In Mangini Brescia, Italy 1660 1660. The year when the violin was made follows the word Brescia, a town in Italy. These violins are extremely rarer, and there is a large number of imitations. Magini was one of the famous old violin makers. You will have to send your violin to an expert to ascertain whether or not it is genuine.

Women Violinists.

Mrs. T. W. C.—There is an excellent chapter on "Women as Violinists" in the work, Famous Violinists, by Lidow. Possibly your public library contains this work. Biographies of violinists for your club paper can usually be had by the following women violinists: Leonie Gauthier, Signora Parentini, Eugenia Hauser, Mlle. Eleonore Sainton, Teresa Milanollo, Wilma Neruda (Lady Hallé), Camilla Urso, Teresina Tua, Emily Shainer, Marie Soldat, Gertrude Wilson, Isabella Hess, Sophie Kruse (Mrs. Neville Carpenter), Josephine Morgan, Maud Powell, Leonora Jackson. There are many others.

Cello Maker

H. C.—The name of Maloney France is not a needed among the names of eminent cello makers. The instrument may be a good one. It is that, as there are thousands of makers who have only local reputations.

Bergonzi Violin.

H. H.—The violins of Carlo Bergonzi rank very high among Italian instruments and are priced in the thousands. There are many imitations. Good advice to violin owners is the head of this column. The label in your violin is incorrect as there is only one "a" in Bergonzi. Experts charge $5 or more for an opinion.

Guarnerius?

Mrs. W. E. V.—There is hardly more than one chance in a million that your Gustarelli violin is genuine as there is an immense number of imitations. Good advice is always of old violins at the head of this column.

Carcal Violin.

J. A. M.—The only information I can find about Hilliard Angelo Carcal, a little maker of violins and other string instruments, is that he worked in Dublin, Ireland, from 1703 to 1713. He is not a well known maker. If any Bach music comes good instruments. The value of your violin is in total in old instruments, who will estimate its value and the cost of repairing it and putting it in good playing condition.

German Make.

Mrs. T. L. H.—Your violin is evidently a recent imitation of Stradivarius. The under the label it says "Made in Germany." Stradivarius violins were made in Cremona, Italy, and not in Germany. The small "Stradi" branded on the back of the violin is either the name of the manufacturer or a trade mark.

Step by Step Progress

G. M. H.—You have not been studying the violin long enough to take up the study of concertos or anything other than easy solos, studies and so forth. You might study the following: Kayser's "Studies for the Violin," Op. 20 Kayser's "Studies for the Violin," Op. 10 in three books. Hofmann's "Practical Method for the Violin," Book 4 (the position work). Copies of these works which are well bound and "tapered you be obtained through your musical publisher. 2. Two hours practice daily is small all you can be expected to do in addition to your work in the high school.

E. F.—Thank you for your letter describing your investigations and improvements in violin making. I am very glad that lack of time will prevent my testing out these improvements. You would probably meet with more success in this work if you were located in a larger city.

J Charles Violin

J. E.—Charles was an eighteenth century violin maker who made violins at Mirecourt in France. If genuine and in good condition, the value of your violin might easily be worth one hundred dollars (the price which you name is rather low) and probably more. Good advice is the owners of old violins at the head of this column.

Self Instruction.

F. T.—As you are not to have instruction, but expect to study the violin without a teacher, the beginning book "Self Instruction, Class Method for Violin" by Albert G. Mitchell would be as good as any. This is wholly used in the public schools. You might also study Hans Sitt's ABC "On Violin and How to Master It." Op. 1 "Professional Player." The latter contains no exercises.

Unrecorded Maker

E. G. T.—I can find any information in any of the records of violin makers on the violin you name. How can we may have made some good violins? I call that, as many excellent makers may be a local reputation.

Bach and Mozart.

H. M. H.—There are several violin makers named Bach and several name of Mozart. Some of these makers are modern and some lived in past times. Your letter fails to identify the man to whom you refer. In violins to the solo instrument, the Etude does not concentrate on the quality of violins made by makers or manufacturers and advise persons seeking information on the subject to go to Lyon and Healy, 62 Adams Avenue, Chicago, Illinois, or to Leon Beilin, 1400 Diversey Boulevard, Chicago, Illinois. Good advice is always between the subdominant and the dominant.

Lutemaking.

I. B.—Sorry that I cannot find any details of the violin maker of the name of Bach. Write giving lists of well known violin makers.

Obvious Imitation

Mrs. A. J. K.—Your violin cannot be a genuine Stradivarius. It bears a pasted in paper in French "Antonius Stradivarius Cremonensis Faciebat Anno 1715." This states that the violin was made in imitation of a Strad.

Mounting Addresses.

E. F.—The American agent for "The Strad" is A. Axelrod, 17 Snow Street, Providence, Rhode Island. It is published in London, England. The address of "The Violinist" is 527 S. Wabash Avenue, Chicago, Illinois.

Counted Violin

T. H.—It is a common occurrence for violins to come mentioned around the edges. This happens more frequently in the case of old, poorly made instruments. It is the result of poor workmanship and quality of glue and poorly seasoned wood which warps and pulls away from the edges. Pressure is best and material reason the name if violins is open. Any good violin maker will have the violin repaired for you.

Fairly Valuable

T. K.—It is impossible to state exactly what is the highest price which has ever been paid for a Stradivarius violin. We have thought all the way from $20,000 to $50,000 or more. The value of good fine old violins is a guess. It would be easier to indicate if we knew the money actually paid. The maker of your violin, if genuine, was Michelangelo Bell Grel. He made violins at Turin, Italy, in the Seventeenth Century. If genuine and a good specimen of this maker your violin should be fairly valuable.

For the Virtuoso

F. E.—In the concert from Wieniawski's *Souvenir de Moscow*, which you send, the trill on the second finger on the E string (first position) is left to within a few bars while the notes are played on the G string (second position). This is a difficult composition intended only for virtuoso violinists, and it is quite impossible to teach it by mail. You will have to study it with a good teacher. I fear that it is of no use for you to attempt it until you have studied the Kreutzer Florillo and Rode studies, together with a great number of purely technical work, under a first-class violin teacher.

QUESTION AND ANSWER DEPARTMENT

Conducted by ARTHUR DE GUICHARD

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

Musical Sound Defined

Q. What is a musical sound?—M. H., East Boston.

A. A musical sound is one that is formed by regular vibrations of the air, its contrary is sound a musical sound or noise. A single musical sound is termed a tone.

Properties of Musical Sound

Q. What are the several properties of a musical sound?—H. L., East Boston.

A. Pitch (intensity and duration. "Pitch" means the relative height or depth of an musical sound as compared with another. Intensity is determined by the amount of vibrations in a fixed space of the vibrations of a certain unit and its relatives as determined by its antinomes. Intensity of pitch refers to its relative loudness or softness of a musical note, depending upon amplitude and duration refers to the time during which the sound is maintained.

Nomenclature

Q. What are the names of the degrees of the scales?—S. Providence, Rhode Island.

A. (1) For instrumental music the names are named serially. The first seven letters of the alphabet with whatever accidentals they may be used in a musical composition are named as follows: *do, re, mi, fa, sol, la, ti*. (2) For vocal music they are (*descending*) *ti, la, sol, fa, fa, sol, la, ti*. (3) *do, re, mi, fa, sol, la, ti*. (4) *do, re, mi, fa, sol, la, ti*. (5) *do, re, mi, fa, sol, la, ti*. (*descending*) *ti, la, sol, fa, fa, sol, la, ti*. (6) *do, re, mi, fa, sol, la, ti*. (7) *do, re, mi, fa, sol, la, ti*. The scales are named in relations to their key note. In the instrument or *tonic*. The degree has 12 notes. The degree is called the degree, and of which 7 are the degree, designated fifth degree, and so on. The degree begins on the six degree, and so on the first. The key note or tone is the key in musical or music and expressions of the note above the key (tonic above) the subdominant is the note midway between tonic and dominant, the subdominant is the note below the key note, the dominant (

SHERWOOD MUSIC SCHOOL

FINE ARTS BUILDING 410 SOUTH MICHIGAN AVE. CHICAGO

Courses leading to Certificate, Diplomas and Degrees in Piano, Voice, Violin, Organ, Cello, Public School Music, Theory and Composition, Conducting, Dramatic Art and Dancing. Faculty of 150, including many of the most noted American and European artists. Symphony orchestra, band, chorus. Annual series of 150 recitals and concerts. More than 100 studios, practice rooms, class rooms, lecture and recital halls. Moderate tuition rates.

FINANCIAL AID

To meet the greater need arising from current economic conditions the School has greatly expanded its normal provisions for extending financial aid to students whose means are not entirely sufficient to enable them to continue their education.

Write for thirty-eighth Annual Catalog, mentioning The Etude

LAKE-FRONT LOCATION OF THE SHERWOOD MUSIC SCHOOL

N. U. SCHOOL of MUSIC

Northwestern University School of Music
A Professional School of Music in a University
A School of highest standard, liberal in its hospitality, north of Chicago. Degree courses. All branches of Music taught. Liberal Arts subjects without extra expense.
Bulletins free
CARL GUECHER, Dean
Room 102, 1822 Sherman Avenue, Evanston, Ill.

DePaul UNIVERSITY SCHOOL OF MUSIC
A Large Department for a Great City. Degrees in Music Composition and Public School Music. Degree and Diploma courses in Music. Dramatic Art. Modern Languages. Fine Arts. Fully accredited. Faculty of 100. Moderate tuition rates. Dormitories for women students.
FALL TERM BEGINS SEPTEMBER 6 1932
Address Dean, DePaul University School of Music, Dept. E, 64 E. Lake St., Chicago

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
Appleton Wisconsin
All Branches of Music Taught
Training for Concert and Teaching
For Free catalog, address
CARL J. WATERMAN, Dean

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS
Offers three-year course in Music. Courses leading to Bachelor of Music Degree, Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music, Methods and Music Kindergarten Methods.
Bulletin sent free upon request
W. ST. CLAIR MINTURN, Director

ATLANTA CONSERVATORY OF MUSIC
GEORGE LINDER, D. Director
Courses in PIANO, VOICE, VIOLIN, ORGAN, PUBLIC SCHOOL MUSIC, NORMAL TRAINING, DRAMATIC ART AND DANCING
Catalog upon application
Peachtree and Broad Streets, Atlanta, Ga.

MARTHA SACKETT
12 years associated with Calvé's Beloved Colleague
National Concert Star Tri-State of Children
Summer Session
THE CORNISH SCHOOL
Drama Music Dance
Seattle, Wash
Complete Catalog sent upon request

Mr. and Mrs. Crosby Adams
TWENTY-NINTH
ANNUAL SUMMER CLASS
for TEACHERS OF PIANO
August 3rd to August 12th 1932
MONTREAT NORTH CAROLINA

Do you take advantage of the many excellent merchandising opportunities which ETUDE Advertising Columns offer you?

CONVERSE COLLEGE
SCHOOL OF MUSIC
SPARTANBURG, SOUTH CAROLINA
An Endorsed Professional School, Nationally Accredited. Full N. Mus. Degree and Diploma Courses. College Environmental. Teachers of National Reputation. Artistic Concerts and Annual Music Festival. Moderate Tuition Fees.
For Catalogue
Address: Wm. C. Maybrith, Dean

ESTABLISHED 1857
PEABODY CONSERVATORY
BALTIMORE, MD.
OTTO ORTMANN, Director
One of the Oldest and Most Noted Music Schools in America.

VOICE QUESTIONS Answered

By FREDERICK W. WODELL

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

Quality of the Lower Tones.

Q. Can you tell me how to increase the richness of my voice when I am singing low tones?—W. C.

A. There is in every voice a pitch below which the tone naturally and inevitably becomes weak. There is one general, fundamental principle for vocal tone production, whether in low middle or so-called high pitches, and that is to have the whole of the vocal instrument in that condition of absence of rigidity and readiness for action which I have called the good "responsive" condition. If neither and what devices or exercises are employed if that condition is not present, the best that the voice can do is not possible of exhibition. If it is present those in the possibility that the natural powers of the voice can be shown as well upon low as upon high pitches both being within the real compass of the voice as limited by nature. If you imagine that I might to be able to use the voluntary open tone lessons than is now apparently possible with your breath supply and mannerisms and note whether you, tones and particularly your jaw are really free from stiffness. Breath control does not mean strength, it is to mean relax with the singing breath. For increased resonance more attention should be put to vibration and the fullest possible use made of the resonators. Read Page 17 of the voice. Are you using voice lessons?

Q. I always enjoy your "Voice Questions and Answers" in the Etude. I have several issues of years, one and two months to secure some material on class lessons.—D. H.

A. "Psychonic Lessons" and so on than "Exercises" by Frederic W. Root and books by David A. Clippinger, Herbert Witherspoon, Charles Norman Granville and Frederick Raymond are among those which you may find useful in class lessons. The Etude Events will give you full information as to the cost of those of the "Voice of the Future" by David Pirsaglia Davies, about which you inquire is published by the John Lane Company, New York. It is a rather deep philosophical discussion of the art of singing but as instructional volume for those who are ready for it.

Q. I have a young pupil whose studies are interfered with by her mother and other relatives who think they are competent to advise and who raise the question as to whether she is singing with the "right method". The relatives assert the mother and the mother again is the girl. I am anxious to get up a larger class in this place and I cannot afford to make enemies. What shall I do?—Charlotte K.

A. The most effective advertisement for a teacher is unlimited is the good singing of her pupils. Invite the mothers and relatives to hear some of your best students and also make them understand that you are so much interested in the progress of their "Mary" as you are in that of any other member of your class. Some talk knowingly about the "Italian" method others about the "French method, and yet others about the "German method." All so called "methods," when they result in beautiful expressive singing are good. No "method" (when intelligently and perseveringly applied) that does not secure this result is of any real value. Note the words, "intelligently and perseveringly applied." There is more "much talked and written about vocal "method" than about almost any other topic connected with singing.

Q. I need to high school two years and stayed out three years. During the time I took many voice lessons and was quite interested in music. This year I went back to school and cannot afford to take any lessons because I am working my way through school. Would you advise me to try to go through high school and college before I take up voice lessons again, or would you advise me to stop school after I get through high school and study voice alone? I am nineteen years of age and want to make a singer of myself.—J. S.

A. Your spirit in working your way through high school is admirable and should help to make you successful singer. By all means finish high school. Whether you should then go to college depends upon circumstances. You say you are nineteen years of age. If you are to make a professional singer you should be studying now under a competent teacher. One lesson a week would be better for this than none. Many go to college first by examinations and go into the world without a real education. Above all things a college course should teach a man "how to study" also how to take his place among men and women and keep his balance. In your case the best thing to do is to stop for a good and impartial judge and find out whether you have the voice and other gifts necessary to justify you in taking up singing as a vocation. Professional singing is a hard game in these days. Many men singers have become artists without the benefit of a college education. On the other hand a number of our best American men singers have been college men.

Books for Teaching Voice

Q. I have studied for years hoping to become a good vocal teacher. I feel I cannot now to open a studio but am not quite sure how to begin. I have all the usual exercises. Please advise me how I start. If the absolute are now, around thirteen or fourteen years old, so they are not special pupils. If also there are persons of any eighteen to twenty years of age, shall I do the same work in begin? How soon shall I begin charging for my lessons? Do I need a special teaching?—S. R.

A. As to training young persons before the "change" of voice read carefully the instructions and exercises to be found in the following books: "Chorus and Chorus Conducting" by the writer, pp. 1 to 18, and pp. 107 to 185, also "Voice Culture for Children" by Sylvia Dayton and "The School Choir" by Margaret Nicholls. These books are valid for boys in full and for class instruction. For adults public and "Synthetic Exercises" by Frederic W. Root and "The Art of Singing" by Eva Shakespeare. Shakespeare's "Vocalizes" adapted for each type of voice, specialists and so on, may be used as introductions to the singing of [illegible] mentioned will give you a [illegible] with instruction how to [illegible] begin the use of songs quite early but only along the lines laid down in the special exercises of your pupils, as well as to their vocal equipment.

Qualifications of a Dramatic Soprano

*Q. How wide a range and how much volume need a dramatic soprano possess to qualify in order to become a "star" in opera or any line of work? Is there a young lady of twenty years of age who has a good voice and who has been in vaudeville for two years, but who is anxious to get up a concert or opera company? Is there any chance for such a person? Is there any hope for a young lady who is anxious to make a career of singing

Cincinnati Conservatory of Music

Sixty-Sixth Year — ROBERT A. TAFT President

Under Auspices of the Cincinnati Institute of Fine Arts and Affiliated with the University of Cincinnati

A COMPLETE SCHOOL OF MUSIC AND DRAMATIC ART

Public School Music (Accredited)

New Department in Band Music under direction of FRANK SIMON

All Credits apply towards Certificates Diplomas and Degrees

Ideal dormitories are here under chaperonage for men and women

For catalogues and information address

Registrar, 2650 Highland Avenue — Cincinnati, Ohio

College of Music of Cincinnati

12 East Eighth Parkway Cincinnati Ohio

Member of National Association of Schools of Music

Affiliated with the University of Cincinnati and Xavier University

VOCATIONAL and CULTURAL EDUCATION for ALL BRANCHES of MUSIC and DRAMA

FALL TERM OPENS SEPTEMBER 12, 1932

Dormitory for Women — Send for Year Book

Dr. Sidney C. Durst Director — Da Alando Giorgio Dean

The Cleveland Institute of Music

FALL TERM OPENS SEPTEMBER 15th

Send for Catalogue Outlining Courses and Fees

BERYL RUBINSTEIN Director, 2827 Euclid Avenue, Cleveland O

DANA'S MUSICAL INSTITUTE

Professional and Teacher's Courses on the Daily Lesson Plan. Degrees granted.

Departments in Piano, Voice, String and Wind Instruments

Supports its own Symphony Orchestra and Concert Band—Daily rehearsals.

Catalogue on application to Lynn B. Dana, Pres. Warren, Ohio, Desk E.

OBERLIN CONSERVATORY OF MUSIC

FRANK H. SHAW Director

Box 172, Oberlin, Ohio

SCHOOL OF MUSIC

OF THE UNIVERSITY OF MICHIGAN

Complete curricula leading to degrees in all branches of Music. Faculty of distinguished artist teachers. Concerts and May Festival by world's greatest artists and organizations in Hill Auditorium seating 5,000. Chorus of 350. Student symphony orchestras, glee clubs, bands, etc. Recitals each week on $75,000 organ.

Fall Term Begins September 26

Write for catalog

CHARLES A. SINK President

Box 1004, Ann Arbor, Michigan

DETROIT INSTITUTE OF MUSICAL ART

MICHIGAN STATE NORMAL SCHOOL OF MUSIC

Diploma, Degree, Certificate. Member of National Association of Music Schools. All branches of Music and Dramatic Art. Many free advantages. Faculty of 34 artists. Accredited Teachers' Certificates, Diploma and Degrees. Dormitory facilities accommodations. For catalog and View Book

Address H. S. MANWILLE, Gen. Manager

Rooms 5-6-7 Putnam Bldg., Detroit, Mich.

THE ETUDE has a valuable advertising service for any advertiser of musical merchandise or music courses

DUNNING SYSTEM

of Improved Music Study

Jean Warren Carrick Gess

Eastern Office

76 EAST 79th STREET, NEW YORK CITY

Western Office

160 EAST 56th STREET, PORTLAND, OREGON

Michigan State Normal College Conservatory of Music

Courses in singing, piano, organ, violin and theory. Courses for practical supervisors and teachers of public school music. Graduation leads to a life certificate valid on most states of the union. Total living expenses need not exceed twelve dollars per week. Tuition and fees are exceptionally low. Write for catalog

Michigan State Normal College Conservatory of Music, Dept. 9, Ypsilanti, Mich.

Etude Advertisements are Bulletins of Splendid Buying Opportunities

COLLEGE OF FINE ARTS

PHILLIPS UNIVERSITY

(North Central Association)

Standard Accredited Courses. Leading to Degrees A.B., B.M., B.O., B.F.A., B.S.M.

Tuition greatly reduced. Arts and Science courses half price for Music Students

Fall Semester Sept. 12

L. N. McCash, Pres.—ENID, OKLA.—C. D. Hahn, Dean

A NEW MUSICAL JEWELRY NOVELTY

The design is a miniature grand piano in black and gold made as a clasp pin for music clubs and piano class students

No. 84A. Gold Dipped ... 30c.

No. 84B. Gold Filled (safety catch) ... 50c.

(Please order by number)

THEODORE PRESSER CO.

1712-1714 Chestnut St. — Philadelphia, Pa.

A Half Million in Scholarships

(Continued from page 472)

but general college scholarships are open to pupils majoring in music. At CENTRAL TEACHERS COLLEGE, River Forest, all students who plan to become teachers in denominational parochial schools receive free lessons in music. ILLINOIS WESLEYAN UNIVERSITY at Bloomington offers numerous awards and prizes by competitive contests and regular scholarships totaling more than $3,000. KNOX CONSERVATORY Galesburg during the current year offered ten partial scholarships having a combined value of $1,200. MARY MURRAY COLLEGE FOR WOMEN at Jacksonville gives one specific scholarship of $250 and scholarship equivalents to music students amounting to $2,000.

MILLIKEN UNIVERSITY Decatur gives eight full scholarships of $240 each, eight half scholarships of $120 each and one special grant of $250 making a total of $3,100 available to students taking degree courses in music. AT MONMOUTH COLLEGE Monmouth, three partial scholarships valued totally at $275 are given. NORTH CENTRAL COLLEGE at Naperville has an annual grant of $250. THE NORTHERN ILLINOIS STATE TEACHERS COLLEGE at DeKalb makes no charge for private music lessons to students majoring in music. At Evanston NORTHWESTERN UNIVERSITY offers twenty two partial scholarships having a combined value of $2,550. ROCKFORD COLLEGE at Rockford and SHORTLIFF COLLEGE, Alton have grants of $250 each. UNIVERSITY OF ILLINOIS at Urbana offers four general scholarships of $120 each and an indefinite number of competitive grants. WHEATON COLLEGE Wheaton, offers $250 annually to one student planning to become a professional music teacher.

Among The Buckeyes*

OHIO OFFERS unusual opportunities with twenty institutions included. BLUFFTON COLLEGE at Bluffton and CAPITAL UNIVERSITY at Columbus apportion $250 per year among students in the Music Department. THE COLLEGE OF MUSIC in Cincinnati announces five full scholarships of $300 each and twenty partial scholarships of $150 each, making a combined total of $4,500 annually. No definite number of scholarships is given by the CINCINNATI CONSERVATORY OF MUSIC, and those given are by competitive examination only. DANA'S MUSICAL INSTITUTE, Warren, offers five competitive full scholarships of $440 each and three partial scholarships of $220 each, totaling $2,860 per year. DENISON UNIVERSITY at Granville has eleven special music scholarships which partially cover tuition and which have a combined value of $880. FINDLAY COLLEGE at Findlay, HEIDELBERG COLLEGE at Tiffin, LAKE ERIE COLLEGE at Painesville, MOUNT UNION COLLEGE at Alliance and MT. SERIGNI COLLEGE at New Concord each has an annual fund of $250 which is divided in varying amounts among worthy students. THE OBERLIN CONSERVATORY OF MUSIC at Oberlin has scholarships funds amounting in a year to $13,500 each. These funds are distributed according to need in amounts from $100 to $400 annually.

Yearly funds amounting to $250 are offered most students at OHIO NORTHERN UNIVERSITY at Ada, OHIO STATE UNIVERSITY at Columbus, OHIO WESLEYAN UNIVERSITY at Delaware and OTTERBEIN COLLEGE, Westerville. THE REARDEN SCHOOL OF MUSIC at Youngstown offers full and partial scholarships varying amounts with a total estimated value of $2,200. WOOSTER CONSERVATORY OF MUSIC at Wooster has one cash fund of $250 and a loan fund of $200 which is generally given to upper classmen.

WESTERN COLLEGE FOR WOMEN at Oxford and WESTERN RESERVE UNIVERSITY Cleveland, have annual grants of $450 for scholarship purposes. WITTENBERG COLLEGE Springfield, offered to the current year two full scholarships of $300 each and ten partial scholarships of $120 each making a total fund of $1,980 for students old in music.

Reports from Indiana include four prominent schools. DE PAUW UNIVERSITY, Greencastle has one definite scholarship of $250 and, for the current year three special grants totaling $1,000. EVANSVILLE COLLEGE, Earlham apportions $800 among three pupils. INDIANA U.S. University at Bloomington grants $50 in July to a young woman majoring in Public School Music. AT ST. MARY OF THE WOODS COLLEGE there are seven full and twelve of $750 each leasible for four years but renewed annually and five partial grants of $250 each. These, however, have open to students in any department of the college, are not strictly music grants.

(Continued in Next Etude)

One Way to Gain a Larger Class

By ANGELA V. O'BRIEN

ONCE A month it is a good plan for the teacher to have about four or five pupils, about the same age, give a recital in the studio. The program can be made very attractive by having each pupil play two selections. Then there may be a duet or an ensemble number. Sometimes a sister or a friend of one of the pupils studies elocution and will be glad to add a reading of two to the program.

Each pupil is told that she may invite two friends preferably those who are interested in music. Being able to invite someone to the concert makes the pupil feel responsible and more anxious to make her part of the program a success.

When the program is over about a half hour or so may be spent in playing games many of which are of a musical nature and serve to get the children better acquainted. Then comes the final happy event of the afternoon, the serving of refreshments.

The joy of most children's hearts is ice cream and there is no better or handiest collection imaginable than a little pasteboard cup of ice cream with a spoon attached, which can be purchased for five cents. With the addition of cookies and candy the refreshments are a great success.

Very often, as a result of this pleasant afternoon, the visitors decide to become members of the class.

"Take a music bath once or twice a week for a few seasons. You will find it is to the soul what a water bath is to the body. This elevates and tends to music a tone to one's mind. Seek therefore every alone opportunity for hearing it. Purchase some kind of instrument that its beneficent harmonies may be often heard. Let music be as much a part of a day's routine as eating, reading or working"—OLIVER WENDELL HOLMES.

RECORDS AND RADIO

(Continued from page 476)

and orchestra considered by many to be his best creative work, almost all amounts from a catholic influence, thereby proving his faith.

Yehudi Menuhin and the London Symphony Orchestra under the direction of Sir Landon Ronald have recorded Bruch's G minor Violin Concerto for Victor (Set No. M124). This is an excellent set for both the recording and the performance are splendid. Young Menuhin's tone and phrasing throughout belie his years.

Piano Pleasantries

PIANO studies will welcome Walter Gieseking's perfect playing of Debussy's "Suite Bergamasque." Although an early composition in the celebrated impressionist, it is nonetheless so ingratiating one with its real delicacy and grace. The Minuet and Clair de lune have long been favorites in concert halls but Gieseking, with his clear and accommodate phrasing makes all three pieces equally impressive. Certainly the genius of the Passepied could not be improved upon.

The recording of this suite is most realistic being, I am in doubt, some of the finest pianoforte tone we have had to date on records. (Victor Discs 68053 and 34D).

It was inevitable that Chopin's Waltzes would follow in the wake of his Preludes, Etudes, Nocturnes and Mazurkas, in a recorded set. All and at least eleven of the fourteen have been previously recorded by various pianists in single discs. The making of a definitive set of odd recordings will never prove as satisfactory as having a complete set. Although Chopin's popularity in the concert hall is not so great at the present time as one will deny that many of his compositions are incontestable masterpieces. Certainly none but will admit them as valid contributions to the literature of music. So we can rejoice in the fact that a complete edition is gradually materializing itself.

Feet Take on Wings

IT WAS James Huneker who said that the waltz may not be Chopin's most logical success in his art yet in these he has lent the waltz inspiration to a conventional dance-form. What more need be said? Such waltzes, after all as the one in A minor, Opus 34, the one in A flat Opus 42, the one in C sharp minor, Opus 64, and the C flat major, Opus 70 are memorable for their poetic charm and grace.

Robert Lortat, the French pianist, who gave us a competently interpreted set of Chopin's Etudes in Columbia set 163 has also played the fourteen waltzes in Columbia album 171. Once again we praise his pianist's wide learning in the precious album, his marvelous rhythmic sense, his spirited performances and his fine control make of this set a worthy contribution to the Chopin library. We may all accumulate more solid two concept of one or more of the waltzes and disagree in part with a pianist who offers as fourteen pieces like these at one sitting but when all is said and done, we must admit that Lortat has made a most competent job of the album set.

The Charming Mozart

ONE OF Mozart's "Coronation" Concertos, so-called because it was played at the coronation of Leopold II of Austria, the one in F major, K459 has been recorded by the French pianist, Georges Boskovitch and the Paris Philharmonic Orchestra. This concerto, number nineteen in order of composition which was composed in 1784 belongs to his last group. Although not a first line work, it is one that deserves to be heard oftener and be better known. The performance and the recording to be found in Columbia album 174, are not especially smooth or expressive but the music being fresh and exquisite with true charm and grace it is no one way of thinking worth knowing.

The Iconalat on of the French School of organ music which has developed with such brilliance and vitality was laid by César Franck. Such compositions as his "Three Chorals" prove this. These, his last work, are structually more interesting than his earlier organ compositions. The first, in E major which opens in his familiar sinuous chromatic style, later builds dramatically to its choral theme. Guy Weitz playing the organ of St. Thomas's Church in London has recorded this work for Victor on Discs 36941-42. His performance which is in every way an appreciable one is unfortunately marred by the recording, being blurred in the climactic passages.

Considerably better organ reproduction will be found in Victor's recording of Handel's Organ Concerto in B flat (their discs 4219 and 4220). Dr. E. Bullock plays this work with perfect understanding on the Westminster Abbey organ in London, with the aid of an accurate string orchestra.

Here is buoyant cheerful music which, though certainly arresting, will at the same time, repeat itself favorably.

Lotte Lehmann a most gifted singer is one we never tire of hearing. Her rich and opulent voice, her consummate phrasing (there are few who can sustain a phrase as she can) and her perfect diction make her recordings ever welcome ones. Columbia have issued two more which we unreservedly recommend to the discriminating music lover. The first a twelve inch disc, No. 9094M, contains *Sieghinde's* aria *Du liebst der Lenz* from Die Walküre and *Isolde's Liebestod* a strange but not unhappy combination, and the second a small disc, No. 4065M contains Schumann's lovely songs *Aufträge* and *Der Nussbaum*.

Practice

By C. F. THOMSON

THE piano teacher was explaining to the mother of a beginner that he wished the pupil to practice a certain length of time each day.

Suppose she were to decide on an hour each day" said the mother. "That is six hours a week."

"Not exactly" replied the teacher. "Six hours a week may not be the same as one hour each day. For example take Miss Blank who is a neighbor of yours. I believe She comes to me once a week with her lesson prepared after a fashion but it is easy to see that the practices wrongly. I feel sure she does most of her work the day before her lesson."

On reflection the mother realized that the teacher was right for she had often noticed that Miss Blank's piano was silent for days at a time. She resolved that she would take to see to it that her child's practice be regular.

It is well to realize that two and two do not always make four.

AMERICAN CONSERVATORY OF MUSIC

Chicago - - 46th Season

Offers Accredited Courses in piano, vocal, violin, organ and all other branches of Music and Dramatic Art leading to

DEGREE—BACHELOR OF MUSIC
DEGREE—MASTER OF MUSIC
DIPLOMAS—TEACHER'S CERTIFICATES

Under Authority State of Illinois

Thorough preparation for concert, opera and teaching positions. Many special features, weekly recitals, concerts with full orchestra, lectures, school of opera, training in students' symphony orchestra, bureau for securing positions.

Excellent Dormitories Offer Accommodations at Moderate Rates

Unsurpassed Faculty of One Hundred Thirty Artist-Instructors

Departments of Public School Music, School of Opera, School of Theatre, Organ Playing, School of Acting, Class Piano, Methods in Public Schools, Children's Department.

Send for free catalog. Address Secretary

AMERICAN CONSERVATORY OF MUSIC
575 Kimball Hall, Chicago, Ill.

Trial Subscription Offer

THE ETUDE MUSIC MAGAZINE

3 months for 35¢

June, July and August Issues

SO THAT now thousands may become acquainted with THE ETUDE we now offer a THREE MONTHS TRIAL SUBSCRIPTION FOR ONLY 35c. Imagine ... for less than half the regular price you can now enjoy the three delightful current Summer issues. If you are already a subscriber, you will appreciate this inexpensive means of introducing THE ETUDE to your musical friends. If you teach, you will welcome this opportunity to acquaint your pupils with THE ETUDE and not only stimulate their interest in music during the Summer but prepare the way to make YOUR class 100% ETUDE readers. Stamps acceptable.

In Canada Add 15c For Postage. Foreign 20c

DO NOT DELAY! THIS OFFER GOOD FOR THREE SUMMER MONTHS ONLY!

Send 35c Today To

The Etude Music Magazine

1712-14 CHESTNUT STREET, PHILADELPHIA, PA

INSTITUTE OF MUSICAL ART
of the
JUILLIARD SCHOOL OF MUSIC

120 Claremont Avenue New York City
FRANK DAMROSCH, Dean

A school for serious students. All branches. Moderate tuition fees

SPECIAL ANNOUNCEMENT

A new four-year course for the training of Supervisors of Music in Public Schools leading to the Degree of Bachelor of Music Education
Catalogue sent on request.

NEW YORK SCHOOL of MUSIC and ARTS
New York's Oldest Music School
310 WEST 92nd STREET RALFE LEECH STERNER, Director
Individual Instruction. *Special Summer Courses* Entrance at any time.
Dormitories in School Building. A real home for music students.
ARTHUR FRIEDHEIM, Master Pianist
Liszt's favorite pupil teaching now and all Summer

COLLEGE OF FINE ARTS
SYRACUSE UNIVERSITY
Harold L. Butler Dean Syracuse, N. Y
Music, Art, Architecture
Four-Year courses in
900 Students PIANO—VOICE—ORGAN—VIOLIN—HARP COMPOSITION—PUBLIC SCHOOL MUSIC 42 Instructors
Master's and Bachelor's Degrees
Unexcelled advantages for the study of music. Special students may enter at any time. Dormitory with practice pianos reserved for women music students. Five pipe organs.
SUMMER SESSION, JULY 5th to AUGUST 12th

ITHACA COLLEGE *Devoted to Music Drama and Physical Education*
INCLUDING THE FOLLOWING PROFESSIONAL DEPARTMENTS
Conservatory of Music — Band and Orchestra
Speech and Drama — Physical Education
Public School Music — Speech Correction
Westminster Choir School
Mr and Mrs Wash Summer Sessions — Fall Term Opens September 21, 1932. Catalog.
Address: ITHACA COLLEGE I DeWITT PARK, ITHACA, NEW YORK

MOTHERS & TEACHERS
Creative Music Courses
For child under 7 years of age
Bird Calls—Pictures—Songs—Stories
Rhythms—Piano Playing Notation
Courses sent to satisfy, terms, & results.
Demonstration lesson $1. Will apply on Course.
EFFA ELLIS PERFIELD
103 East 86th St. New York N Y

KATHERINE CAREY
Successor to MRS. BABCOCK'S
INTERNATIONAL MUSICAL and EDUCATIONAL AGENCY
Church, Concert and School Positions Secured
Carnegie Hall New York Tel. Circle 7 2634

ALVIENE SCHOOL OF THE THEATRE
and CULTURAL [illegible]

Answering Etude Advertisements always pays and delights the reader

THE ETUDE MUSIC MAGAZINE
The World's largest oldest and most highly respected musical publication.
CAN YOU AFFORD TO BE WITHOUT IT?

PITTSBURGH MUSICAL INSTITUTE, Inc.
Degrees conferred on graduate pupils by University of Pittsburgh. Special courses—beginners—advanced pupils.
FALL TERM BEGINS SEPTEMBER SIXTH

1870 ZECKWER-HAHN 1932
Philadelphia Musical Academy
Opera Class, Ensemble Concert, Frequent Recitals, Radio Broadcasting, Dalcroze Violin Class, Church and Public School Music, Two Orchestras—Juvenile and Advanced
For year book, address
Frederick Hahn President Director
1617 Spruce Street Philadelphia

JUNIATA COLLEGE
Huntingdon, Pa
Public School Music Course with degree and state certification.
Training in voice, piano, violin.
Large symphony orchestra—Glee Club for men and women.
Piano approved for Presser Music Building.
Courses also in Arts, Science, Education, Home Economics, Commerce and Finance.
Catalog on request

COMBS CONSERVATORY
PHILADELPHIA
FOUNDED 1885
DR. GILBERT RAYNOLDS COMBS Founder and Director
No Entrance Requirements except for Certificate Diploma and Degree Courses
Courses in Piano, Voice, Violin, Organ, Theory and Public School Music leading to Degrees. Orchestra and Band Instruments. Teacher's Training Courses. Two complete Pupils' Symphony Orchestras and Concert Band. Seven Spacious Buildings. Faculty of 85
Dormitory pupils have advantages not offered in any school of music, including Boxes at Philadelphia Orchestra Concerts, Daily Supervised Practice, and Daily Classes in Technic.
Illustrated Year Book Free
Germantown Extension — 123 West Chelten Avenue
Office, Dormitories and Studios — BROAD AND REED STREETS

Musicians and Broadcasting

(Continued from page 468)

when she sings about "Moonlight Saving Time." She is assisted in the controversy by Paul Maurice at the Knabe.

By getting away from the hackneyed methods of presentation, singers make themselves more popular, and, by having introductory copy prepared before the appearance at the microphone faulty extemporaneous announcing is eliminated. Remember, the only difference between an artist and a common "ham" is that the artist pays attention to details. And you must pay attention to detail in radio broadcasting if you are to make a success of it.

By the way, have a pleasant smile for the engineer at the control board, for the announcer who introduces you and for the staff in general. No matter how big you are in the musical or dramatic field you are just another "artist" to the station staff. The slightest, subtlest move on any of their parts may mean your radio success or failure. And, by all means, if you are a singer, remember that a carpenter goes on a job with a saw, hammer, chisel and all the rest of the tools he needs ready to do the work. Do not walk into a radio station with manuscript to transpose. Have it transposed yourself and in good first class neat musical shape before you walk across the threshold of the studio. Then you will get plenty of pleasant smiles and substantial, moral and musical support from the musical staff.

Do not be afraid to practice your new numbers before a mirror at home. A good practice is to mark the danger note in each number and rehearse it carefully and meticulously from the angle of receding and advancing when the melody goes lower and higher. On the other hand use common sense. Do not be a jumping jack. Unless the melody moves more than five tones stay in one position. But watch out for fifths, sevenths and particularly octaves going up.

Read this monograph over several times. Study it carefully. The more you peruse it the more you will get out of it. It will pay you big dividends in raising the quality of your programs, increasing your popularity and, in time, enlarging your pocket book.

SELF TEST QUESTIONS ON MR PARKS' ARTICLE

1. *What are the three principal types of microphones?*
2. *What is the "feed back" and how may it be avoided?*
3. *Why is the forty five degree position the best?*
4. *How can the danger note in a singer's register be ascertained?*
5. *How may a word be given emphasis over the radio?*

Musical Books Reviewed

Education in Church Music

By Karl Pomeroy Harrington

A problem usually dismissed as non-existent is here recognized and fairly dealt with. Training a congregation to be hymn conscious, giving its members criteria for the judging of the musical worth of a hymn, presenting progressively systematized training in church music, and focusing on the duties of organist, choir and pastor in their opportunities for musical enlightenment, this book is developed with the craftsman's insight. It has moreover the added advantage of being both guide and source of supplies. For it is a text book for a choir school, giving the histories of choral works, anthems and hymns and biographies of composers of church music.

Here is seeding that gets a new inflection on the phrase "good religious music," making it good not only in its evangelistic quality but in its musical qualities as well.

Pages: 167
24 Hymns Given in Full
Price: $2.00
Publishers: The Century Company

History of Public School Music in the United States

By Edward Bailey Birge

The growth of school music in the last hundred years is one of the phenomenal happenings of America. So the author does not overstate when he compares it to our improvement in means of home lighting and transportation. All the way from the "singing school" to the public school symphony orchestra of two hundred and seventy members goes the author through the doorways of church singing, music academies, summer schools, conventions and national school conferences. The old "meeting house" and Carnegie Hall offer wide contrast—but the spirit is still the same—that of the moulder of stubborn clay visualizing a form never before essayed in the history of the world.

The data reflected is authoritative. The book is readable. And so far as we know it is the first treatise covering the subject.

Pages: 296
Price: $2.00
Publishers: Oliver Ditson Company

The Significance of Stephen Collins Foster

By Robert MacGowan

In characterizing our popular heroes we sometimes apportion to them all the sweets in the dietary realm. Thus the less palatable items are considered unpronounceable, and such a thing as a balanced diet is unheard of. So much so [illegible] to present his subject as food for thought as well as sugar-plums for the public is already tucked in the realm of literary [illegible]. Such an author is Robert MacGowan. Such a diet is his work.

Foster as poet and composer is talked about mostly his claims to [illegible] are considered fairly and his limitations not neglected. His lyric gift is given [illegible] praise. His personality illuminated in a few lines.

Printed in a very limited edition this book is of value as a portrait of Foster while his features are still but little altered by time.

Pages: 32
Privately Printed.
Hollenbeck Press.

Song Friends for Younger Children

Edited and Arranged
By Clara Belle Baker [illegible]

Children, music and religion make as happy a [illegible] when they are found together in Sunday school or church that it is a welcome sight to see them called here also in these one hundred [illegible]. All the favorite children's melodies are here and some which, as yet unfamiliar, [illegible] to become as beloved in the child's repertoire as "I Think When I Read that Sweet Story" and "I am so Glad that our Father in Heaven." Below each hymn is a short introduction to its meaning and spirit.

Besides this there are instrumental numbers for those children whose fingers are acquainted with violin and piano.

In loose-leaf note book style these song friends will be a beautiful path for leading children to a love for and reverence for God.

Pages: 96
Price: $2.50
(Without cover $1.50)
Publishers: The Vaile Company

The Complete Book of the Great Musicians

By Percy A. Scholes and Will Earhart

The average school child is in closer touch with the events of history and more privy to the world's great wealth of literature than the average adult whose cultural pursuits are continually being juggled with money-making, house-keeping and amusement seeking. This book is designed for this receptive and comparatively free period when the school child may follow correlatively with his history and English and mathematics the development of music from the sixteenth century to the twentieth.

Stories are interspersed, linking more closely these branches of study, stories told in the "talk-style" and hence easy for even the very young child to study for himself. To test his memory and understanding of what he has read, questions appear at the end of each chapter. "Things to Do" directions appended to each chapter give the child a chance of making the chapter's contents really his through the channels of hands, eyes and ears.

Pages: 437
Illustrations and diagrams.
Publishers: Oxford University Press
Carl Fischer, Inc.

When Your Studio Door Opens in September

READY-*NESS*

A VITAL SUCCESS-DETERMINING FACTOR FOR MUSIC TEACHERS THIS YEAR

Only by being properly prepared can the music teacher share in the inevitable return of prosperity and the greater interest in music study

This year, it is *more important than ever*, that all music supplies, music books, sheet music, etc., be in the studio properly studied, arranged and classified—ready in every way long before the first pupils arrive

VASTLY IMPROVED SERVICE PLANT

Many thousands of dollars have been spent during the past year in re-building, improving and expanding our stock and mail-order service facilities—without a penny extra cost to our patrons. The best possible service is our constant aim

Thousands of teachers for decades have used the
Theodore Presser Co "On Sale" Plan to make this possible

THE "EARLY ORDER" FORM BELOW SAVES YOU HALF THE TRANSPORTATION COSTS ON "ON SALE" MUSIC IF USED BEFORE AUGUST 15TH, 1932

The Plan is Simple—Before Aug. 15th, 1932, just use the order form below or, through a written explanation. The materials then sent to you for examination will be sent with half the transportation costs borne by us. Full return privileges on any of it not used and not desired by you will be allowed. You pay nothing until you decide what you want to keep and you are allowed an extremely generous time in which to come to your decision

HOW "EARLY ORDERS" ARE CHARGED AND THE EXAMINATION AND RETURN PRIVILEGES

Piano, Vocal and Violin materials sent on the "Early Order" Plan are charged under the 1932-1933 season "On Sale" account and no returns of unused teaching materials in these classifications and no settlement required before the end of that teaching season in June, 1933.

Anthems, Choruses, Operettas, Cantatas, Band and Orchestra Music, as well as any specially requested item, not issued by Theodore Presser Co. publications sent under the "Early Order" Plan, are expected to be examined during the summer and settlement on such unused items not desired, to be made by October 1st, 1932, settlement for that kept to be made before November 1st.

THE THEODORE PRESSER CO BEARS ONE HALF OF THE TRANSPORTATION COSTS IN SENDING MUSIC ON "EARLY ORDERS" MADE BEFORE AUG 15th, 1932

EARLY ORDER FORM Date ____

THEODORE PRESSER CO
1712-1714 Chestnut Street Philadelphia Pa

Send to me in accordance with the liberal terms of your "Early Order" Plan the materials of the type I have indicated as being desired for examination

Name ____

Address ____

Send this music to reach the above address about ____ 1932

Delivery will be made as early or as late as you desire. If no date is given shipment will be made immediately, although if this is the desire please write at once in space above

Send me a Selection of

Place a cross (X) to indicate classifications of music desired and, in ordering piano teaching materials, please place number of pupils before each grade to guide us as to quantity to send.

PIANO — Solos — Four Hands — Methods — Studies
I expect to have — pupils in Grade 1 — pupils in Grade 6
pupils in Grade 2 — pupils in Grade 7
pupils in Grade 3 — pupils in Grade 8
pupils in Grade 4 — pupils in Grade 9
pupils in Grade 5 — pupils in Grade 10

VOCAL — Secular Solos of Best Concert Type; Secular Solos of Melodious Ballad Type; Sacred Solos — High / Medium / Low
Secular Duets for ____ Voices
Sacred Duets for ____ Voices

VIOLIN — Pieces / Studies / Methods — 1st Position / 1st and 3rd Positions / Higher Positions

IF A SELECTION OF ANTHEMS, CHORUSES, OPERETTAS, CANTATAS, BAND MUSIC, ORCHESTRA MUSIC OR ANY OTHER CLASSIFICATION IS DESIRED JUST WRITE US DESCRIBING YOUR NEEDS. IN MAKING SUCH SPECIAL REQUESTS BE SURE TO STATE "Send for examination under conditions applying to EARLY ORDERS"

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

Advance of Publication Offers—July 1932

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

Album of Ornaments—Piano	30c
Choral Art Repertoire—Mixed Voices	50c
Distinctive Male Quartets	35c
Eight Healthy, Happy Tunes—De Leone	25c
Eight Hours At Our House—Piano—Bliss	25c
Great Days in The American Revolution—Mixed Voices—R. R. Peery	35c
Little Scarlet Flower, The—Operetta—Treharne	30c
Music of the Flowers—Piano Collection	35c
Organ Accompaniment and Registration—Chas. N. Boyd	2.00
Sacred Trios for Women's Voices	30c
Selected Chorales—Bach	35c
Sprightly Rhythms—Piano	35c
Standard Vocal Charts—Froschowski	1.00
Trio Repertoire—Violin, Cello and Piano	90c
Unison School Songs	20c

THE POWER OF A SLOGAN

The Etude is distributing through its issues over half a million signs during the next few months. The sign reads

START
MUSIC
STUDY
NOW

You will find a full page given to this sign in this issue. Expose this sign in your window, your studio, your music shop. The results may amaze you. Great wars have been won by slogans. In modern business fabulous sums are spent to exploit them.

Here The Etude gives you the sign without cost to you. Use it right and you may expect returns. Properly displayed, it will help the cause of music study enormously.

What Musical Books Have You Read?

We cannot imagine a doctor with his office devoid of books, a lawyer without his well lined shelves of legal tomes would not invite our confidence, and a scientist without his favorite references is unthinkable.

The knowledge of the past, the problems of the present, the hopes and aspirations of the future are bound up for the professional man or woman in books.

An agreeable pastime this summer for the teacher and active music worker will be the reading of books pertaining to the art or practice of music. It will give you many ideas that will be useful during the next teaching season, besides bringing you in contact with kindred minds.

Have you forgotten just where in music history Haydn stands? Do you recall the German composers responsible for the Romantic period? Read Cooke's *Standard History of Music* ($1.50) or Baltzell's *History of Music* ($2.25).

Every music teacher should be interested in *The Shortest Way to Pianistic Perfection* ($1.50) by Leimer-Gieseking. You are sure to get something out of this book written by one of the greatest European pianists and his teacher.

Buzzi-Peccia's book, *How to Succeed in Singing* ($1.50) contains valuable hints for the singer who hopes to engage in professional work.

Many of our greatest men in business, arts and letters, some of whom practice music as an avocation, have contributed chapters in Cooke's *Great Men and Famous Musicians on the Art of Music* ($2.25). *Great Pianists on Piano Playing* ($2.25). *Great Singers on the Art of Singing* ($2.25) contain advice and suggestions of the foremost artists of recent years.

Brower's *What to Play—What to Teach* ($2.00) is a thoroughly practical book with which every teacher should be acquainted. Christiani's *Principles of Expression in Pianoforte Playing* ($2.50) is a standard work that deserves a place in every teacher's library.

If you are a music supervisor, Earhart's *Music as an Educational and Social Asset* ($1.50) and Burrows' *Light Opera Production* ($1.50) must surely interest you.

We have mentioned only a few of the many useful books in our catalog. Have you read them? If not, you are missing a treat.

The Theodore Presser Co. carries a most representative stock of the books of all publishers American and European. Write for information concerning any book or musical subject in which you may be interested.

Belshazzar

Cantata for Soli, Chorus and Orchestra

Words adapted by Louise Ayres Garnett
Music by Henry Hadley

It is with especial pleasure that we announce the publication of this very distinctive and brilliantly written cantata by a composer who is in the front rank of American writers of music. Dr. Hadley, known widely as a conductor of the highest skill, has composed a large amount of music of all types, included in which are several successful cantatas.

The present one is based on the familiar Biblical account of Belshazzar, the wild orgies of drink and pleasure which he sponsored, and finally the fiery message suddenly written across the walls of the temple: "weighed in the balance and found wanting."

Only choruses of considerable size and training can sing this cantata effectively. The work contains many powerful climaxes and throughout the vocal writing is unusually good. The text has been well adapted by Louise Ayres Garnett, a poet of recognized standing.

An opportunity is provided our readers this month to obtain a single copy only of the vocal score of this work at a special introductory cash price of 40 cents, postpaid.

Great Days in the American Revolution

Eight Patriotic Choruses for Four-Part School Chorus

Texts by Frederick H. Martens
Music by Rob Roy Peery

Present day educators are seeking to correlate their courses in music study with other branches of the school curriculum, and these spirited part-songs for school chorus will supply stimulating material for study which may be readily linked up with the courses in American History.

Mr. Frederick H. Martens, well-known writer and editor of New York City has written texts which are based on eight decisive battles of the American Revolution, and in addition to these he has supplied short historical sketches which precede the music in each case.

These part-songs will be issued in one volume, in the usual four-part octavo form, with piano accompaniment. The music is easy to sing, martial in character, and each part is written directly within the right range for school voices.

In advance of publication, single copies may be ordered at the special cash price, 35 cents, postpaid.

Eight Hours at Our House

A Set of Easy Piano Pieces

By Paul Bliss

Musical rhythm can be taught at the outset with great rapidity by using the natural accents of familiar words. This principle is employed by Mr. Bliss in *Eight Hours at Our House*. His melodies are tuneful, sprightly and inviting and the interest of the young player will have no excuse for lagging.

The left hand has its own work cut out for it in these easy pieces. The fact that there are no octaves anywhere nor any pedaling, makes the book consistently easy throughout. Incidentally, every note, whether played by left or right hand, is fingered.

Take advantage of the special pre-publication cash price of 25 cents per copy, postpaid, to order your copy now.

Unison School Songs

This distinctive collection which is now nearly ready is designed to bridge over that time when young scholars have outgrown their kindergarten songs and yet are not capable of singing in parts. All the numbers in this book are decidedly tuneful and of a character which is bound to make them interesting for children. The accompaniments are practical, provide sufficient support for the voices, and are almost without exception easy enough to be played by the average pianist who accompanies such groups as would use this book.

A single copy may be ordered at the special advance of publication cash price, 20 cents, postpaid.

Our Cover for This Month

The romanticism of Venice just fills the tourist with a feeling that music is in the air. Because of this the cover on this issue is very appropriate for The Etude Music Magazine. Wilmer S. Richter, one of Philadelphia's successful artists, who painted expressly for The Etude the scene reproduced on the cover of this issue, shares with us a view he enjoyed at Venice when the gondolier's song wafted across the waters and the dancing, moonlit waters reflected fantastic shadows as graceful gondolas glided along while age-old buildings stood by giving a feeling of peace and security to it all.

The memory may retain beauty of this type seen by the eye, but how much more surely does the atmosphere of it all stay with us in music that gives forth something of the soulful feeling enjoyed at the time. The great American composer, Ethelbert Nevin, gives us the phase of Venetian picturesqueness through an immortal work inspired by his sojourn in Venice. This *Day in Venice* suite is comprised of four beautiful tone poems. Originally written for piano, their charm soon necessitated choral, orchestral and other instrumental arrangements.

Etude Historical Musical Portrait Series

Teachers and students making a collection of *The Etude Musical Portrait Series* (See page 460 of this issue) may secure from the publisher extra sheets of the page or those previously appearing for the nominal price of 5 cents a sheet, postpaid—25 cents a dozen sheets, postpaid.

Soft is the music that would charm forever,
The flower of sweetest smell is shy and lowly
—Wordsworth

Advertisement

The Little Scarlet Flower

An Operetta in Three Acts

Book and Lyrics by Monica Savory
Music by Brychan Treharne

When seeking material for a contemplated production by school, college or other groups, it is always a joy to find some really worthwhile operetta—an operetta that at once strikes one as having those qualities that mark it as a "sure hit." Such a work is the operetta—*The Little Scarlet Flower* by the brilliant Welsh composer, Brychan Treharne. Here is that happy combination of plot and music for which many writers strive, but few attain.

The story is an intensely human and dramatic history of appealing interest; the music is deftly wrought without the sacrifice of tunefulness and the use of dramatic or pantomimic elements in the dancing gives this work a peculiarity to opera which is seldom reached in an operetta. Although it is an operetta, the production of which will give amateurs much pleasure, at the same time, it is of such proportions as to make a very strong appeal to professional groups.

The opportunity is given to receive a first off-the-press copy by subscribing now at the special price in advance of publication for a single copy of 30 cents, postpaid.

Distinctive Male Quartets

Especially Designed for Radio and Concert Use

Quartets and choruses of men's voices will welcome this volume which promises to furnish an interesting variety of songs in novel and practical arrangements.

Special care has been taken to make every number in the volume useful to the average male group and the arrangements allot each of the four parts for the melody where it is best in that range. These arrangements are distinctly not in the old-fashioned style which relegated the melody always to the second tenor, nor are they so over-elaborate or symphonic in style as to preclude their practicality.

The contents include a choice collection of spirituals, hymns, old songs, humorous numbers and popular copyrights from the Theodore Presser Co. and John Church Company catalogs. Single copies may be secured at the special advance of publication cash price, 35 cents, postpaid.

Album of Ornaments

For the Pianoforte

This book is a veritable treasury of pieces in which occur various types of ornaments. Some of these compositions are by very old writers such as Couperin, Purcell and Bach—and others by leading writers of the present day.

A distinctive feature of the work is the preface which discusses in a clear and brief fashion the best known ornaments and the accepted style of playing each. As an adjunct to the regular technical studies this book will be invaluable.

We can still—though for a short time only—offer it at the pre-publication cash price of 30 cents, postpaid.

Selected Chorales

By Johann Sebastian Bach

The chorales of Bach today stand unparalleled as the loftiest expression of a timeless genius. With the recent development of musical appreciation in schools and churches the works of Bach are constantly becoming more popular.

This volume of thirty carefully chosen selections, with preface by Edward Shippen Barnes, will make available the most interesting of the chorales from this master, with suitable texts of a fine character.

The special introductory price for this book is 35 cents a copy, postpaid.

Eight Healthy, Happy Tunes

For the Kindergarten Class and the Very First Grade of Piano

By Francesco B. DeLeone

This excellent little volume, which is a true novelty and which will prove both entertaining and instructive to little pupils, is expected to be off the press very shortly.

With its sprightly tunes by Mr. DeLeone and their rhythmically adapted texts by Mr. Edmund Vance Cooke, these pieces will be the dessert course for youngsters who will be glad to turn aside for a few moments from the five finger exercises and their dry but necessary details of piano instruction.

Even grown-ups will enjoy the humor of such pieces as "Hello, Mr. Toothbrush," "The Very Good Cow" and other numbers in this set.

A copy can still be had at the introductory cash price of 25 cents, postpaid.

Choral Art Repertoire

Mixed Voices

By Edward Ellsworth Hipsher

Theodore Thomas, that great "Apostle of Good Music for America," said repeatedly that "popular music is the music which the people know;" and so he started out to make good music popular with the masses, by arranging for his great orchestra such unifying melodies as the *Träumerei* of Schumann and the *Melody in F* of Rubinstein, and interpolating these as the "appetizers" for the more complicated and exacting works.

Just for a like purpose of bringing some of the immortal creations of the masters within the experience of the young singers of our High Schools, the author of this book has selected a group, each of which has been long loved and has arranged these with literary texts that help to interpret their spirit and with parts for the voices that first of all have been made vocal. Who would not be interested in singing that great second movement of Beethoven's "Immortal Fifth," with those inspiring passages for the brass choir twinned with ringing patriotic phrases?

A single copy of this volume may be had at the special advance of publication price of 50 cents, postpaid.

SIXTY-TWO PRECIOUS DAYS

Every time you rip off a day from your calendar, you will be just that much closer to September 1st, the hour of the opening gun of the teaching season. Unless you have made proper preparation, your whole season may suffer. This year of all years, teachers simply must order well in advance so that they may take immediate advantage of the return of prosperity. This issue and the next are full of bits of material teachers virtually are obligated to have in order to inaugurate a successful teaching season. Mark the flying days and order now to avoid hurry and disappointment at the last moment.

Music of the Flowers

Album for the Pianoforte

The beauties of nature have ever been the inspiration of poet, artist and musician. Many composers have dedicated their compositions to flowers and the compilers of this unique volume had a wide range from which to select in gathering the attractive pieces that comprise its contents. Teachers wishing to present their pupils in novelty or costume recitals will find here a wealth of material. While this book is in preparation for publication advance orders for single copies of the first edition may be placed at the special price, 35 cents, postpaid.

Trio Repertoire

For Violin, Cello and Piano

The instrumental trio, consisting of violin, cello and piano, is coming into greater popularity as a school group, in radio programs, as professional entertainment for hotels and resorts, and on the concert stage.

The gratifying success of our collection entitled *The Trio Club*, issued for this group, has induced us to prepare this second volume. The violin and cello parts are carefully edited with bowing and fingerings, and the piano book will contain the violin and cello parts in the usual score form.

The contents include such favorites as *Songs My Mother Taught Me*, Dvořák; *Calm as the Night*, Bohm; *Favorite Waltz*, Brahms, and arrangements from Beethoven, Schubert and many contemporary composers.

The complete set may be ordered now at the special advance of publication cash price of 90 cents, postpaid.

Organ Accompaniment and Registration

By Charles N. Boyd

Mr. Boyd, a prominent organist and teacher of Pennsylvania, has produced in this work a method of instruction for organists which fills a great need. How many organists have ever spent much time or thought on the subject of registration? They quickly become satisfied with a few routine combinations of stops and they work these to death—thereby losing the chance for that variety of color which would make their performances really interesting to the audience.

At the beginning of this work, which is divided into two volumes, there is a complete listing of organ stops with the characteristics of each. Of course there are many full length pieces which are part and parcel of *Organ Accompaniment and Registration*. They illustrate in a fine way the various principles which the author lays down in his text. All are by composers of the highest standing.

It is still possible to obtain these books at the special advance of publication cash price which is $2.00 postpaid, for the complete work. The volumes are not obtainable separately.

Advertisement

Standard Vocal Charts

By Franz Proschowski

No matter how simple a plan or mechanical appliance may be it is more readily understood when explained by means of drawings or diagrams. Why then should not the vocal student have definite knowledge of one of the most delicate of all appliances — his own voice-producing apparatus? This is the purpose of the very excellent set of charts made by the eminent vocal authority, Franz Proschowski, who is also a draftsman of ability. Great scientific exactness has entered into the preparation of these charts so that they will be of immeasurable assistance to the teacher in demonstrating to pupils just where certain defects occur in their singing.

There are five of these charts printed on three sheets so that they will not take up much wall space. They show an excellent cross-section of the vocal apparatus together with the tongue positions in producing the different vowel sounds.

Teachers will find these charts a most valuable addition to the studio equipment and by ordering now, it is possible to secure a set at the special introductory cash price in advance of publication of $1.00 for the set.

Sprightly Rhythms

For the Pianoforte

It is hardly necessary to call to the attention of piano teachers the pleasure with which the average American pupil welcomes a piece with "sprightly rhythm." The experienced teacher knows that a book of pieces of this kind will appeal and when this attractive material may be had in compositions of recognized composers she will not hesitate to present the book to the pupils.

But this book has not been made solely for teaching purposes. There are many piano players of limited technical facility who enjoy an occasional hour at the keyboard, either in the entertainment of themselves or their friends. Among these this book should be well received.

Incidentally, the pianist who supplies the music for dancing classes will add materially to a repertoire of appropriate selections in the possession of a copy of this volume.

This book is now well advanced in preparation for publication but during this month the special advance of publication price, 35 cents, postpaid is still in effect.

Sacred Trios for Women's Voices

There is an increasing demand for good three-part sacred choruses for women's voices. Church music of this type offers an interesting change from the usual mixed voice combination and also proves useful to the small choir where men's voices may be missing.

This collection contains about twenty compositions of a dignified and churchly character, and many well-known composers are represented in the volume.

For a limited time, we are offering this book at the special pre-publication cash price of 30 cents a copy, postpaid.

An Opportunity for Teachers to Increase Their Incomes

Drop us a post card for information regarding our Gold Bond Coupon Plan. For each coupon returned with an Etude Music Magazine subscription, a credit is given to the holder of the bond. When all coupons attached to the bond are returned a substantial check is sent to the holder. No exacting work—no expense to you—all profit. Be sure and write today for complete details.

(Continued on page 524)

Advance of Publication Offers Withdrawn

As is customary when one of the works announced in the foregoing paragraphs is ready for delivery to advance subscribers and is placed upon the market for sale to the music buying public, formal announcement is here made of the withdrawal of the special advance price offer. This month we announce the publication of a booklet that should meet a cordial reception:

Carols of Praise for Children's Day is a service containing twenty-five songs, poems and recitations for this joyous occasion. It is much superior to the usual work of this kind, both from a literary and musical standpoint. Prices—Single copies, 6 cents; Dozen, 60 cents; 50 copies, $3.25; 100 copies, $6.00.

Three Fine Copies of Etudes for Only 35 Cents

The Etude Music Magazine gives music lovers everywhere the opportunity to become acquainted with its exhilarating musical contents at a price which is a bargain indeed. Three fine summer numbers—June, July and August will be sent to any one for the small sum of 35 cents. This is less than the actual cost of manufacture. Every music lover will appreciate these splendid numbers with their inspiring, instructive interesting articles. No one can make a better musical investment. Treat a friend to three months trial subscription at an expense less than the cost of a good lunch and the treat lasts for 3 months. This offer expires August 31st, 1932.

The "Stalled" Engine

It is a serious matter for the motorist or the aviator to find his motor power has failed him. Frequently teachers and active music workers risk making a wreck of their musical standing through the use of hastily selected music which has no motivating powers with students or audiences. The wisdom-blessed musicians save a lot of trouble for themselves by investigating first of all the publications which enjoy a good sale. From such dependable material safe and success-making selections may be made to fit individual requirements. You meet these "best sellers" in the publisher's printing orders. Some of the items ordered reprinted last month are named below.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
24876	Dream Time—Kahl	1½	$0.25
23863	Hawaiian Nights—Grey	2½	.35
23891	Polish Dance—Kretzer	2½	.35
19094	Ivy—Beak	3	.25
7335	Wistaria—Engelmann	3	.35
1931	Quartet from Rigoletto—Verdi-Engelmann	3½	.50
30135	El Capitan (March)—Sousa	3½	.50
13493	Chanson de Baie—Herbert	4	.25

SHEET MUSIC—PIANO DUETS

Cat. No.	Title and Composer	Grade	Price
5520	A May Day—Rathbun	2	.40
19391	Moonlight Revels—Andre	3½	.75

SHEET MUSIC—ONE PIANO SIX HANDS

Cat. No.	Title and Composer	Grade	Price
4060	Sylvan Sprites—Engelmann	2	.60
16712	Taps (Military March)—Engelmann	2	.60
9043	Under the Mistletoe (Waltz)—Engelmann	2½	.75
5530	Polka de la Reine—Raff	4	.60

PIANO INSTRUCTORS AND STUDIES

Title and Composer	Price
First Year at the Piano—Williams	1.00
Daily Exercises, For training the fingers of both hands—Greene—Volumes 1 and 2, each	.75
Fingers Ten at Work and Play—Terry	.60

PIANO SOLO COLLECTION

Title and Composer	Price
A Day in Venice—Nevin	1.50

PIPE ORGAN METHOD

Title and Composer	Price
The Organ—Stainer	1.25

MUSICAL LITERATURE

Title and Composer	Price
A Treatise on Instrumentation—Prout	1.00
Pronouncing and Defining Dictionary of Music—Mathews & Liebling	1.25

MUSICAL RECITATION

Cat. No.	Title and Composer	Price
28778	How the Elephant Got His Trunk—Forrest	.60

VOCAL INSTRUCTOR

Title and Composer	Price
Vocal Instructor—Myer	1.25

VOCAL SOLO COLLECTIONS

Title and Composer	Price
Famous Songs—Krehbiel—Alto and Tenor Bass	1.50
Church Soloist (Low)	1.00
Church and Home Collection of Sacred Songs (High)	1.00

SHEET MUSIC—VIOLIN SOLO

Cat. No.	Title and Composer	Price
30095	Mighty Lak' a Rose—Nevin-Saenger	.50

GUITAR

Title and Composer	Price
[illegible] Method for the Guitar—Eaton	.75

SHEET MUSIC—VOCAL SOLOS

Cat. No.	Title and Composer	Price
12125	By the Waters of Minnetonka (Low)—Lieurance	$0.60
24338	Shalsa—Kellogg	.40
19341	The Green Cathedral (High)—Hahn	.60
30082	Mon Desir (My Desire) (Low)—Nevin	.60
30447	I'll Take You Home Again Kathleen—Westendorf	.50
12241	Just (Violin)—Kerbrigh	.50
10226	Cradle Song—MacFadyen	.50
30561	With the Wind (Low)—Speaks	.50
11499	Boat Song (Low)—Ware	.50
41019	Mother (High)—Manna-Zucca	.50
10775	Ell Man (Low)—Wells	.50

OCTAVO—MIXED VOICES SACRED

Cat. No.	Title and Composer	Price
21856	Vesper Bells, Kamennoi Ostrow—Rubinstein-Hallet Knapp	.15

OCTAVO—MIXED VOICES SECULAR

Cat. No.	Title and Composer	Price
20354	Alma Mater (Class Day or Commencement Song—Dulaney, two-part or mixed chorus)—Stanley	.08
35160	Come With Me to Romany—Rivers	.15

SCHOOL CHORUSES

Cat. No.	Title and Composer	Price
35053	Truth and Spring (Four-Part)—Strauss	.10
20318	A Spring Fantasy (Two-Part)—Dale	.05

OCTAVO—THREE PART TREBLE

Cat. No.	Title and Composer	Price
15076	Summer—Chaminade-Shelley	.10
35226	O Happy Fair—Shield	.1
35223	A Mother's Song—Gaynor-Black	.1

OCTAVO—MEN'S VOICES

Cat. No.	Title and Composer	Price
10325	Bill's Board Bill—Clegg	.15

INDIVIDUAL BAND NUMBERS

Cat. No.	Title and Composer	Price
24007	King Cotton—Sousa	.75
24001	Fairest Eagle March—Kibby	.7
24025	On the Road to Mandalay—Speaks	.7
24040	The Liberty Bell March—Sousa	.7
24031	Men of Valor—Klohr	.7

BAND COLLECTIONS

Title and Composer	Price
The Sousa Band Book, Each Part	.25
The "Verithen" Band Book, For Young Bands, Each Part	.30

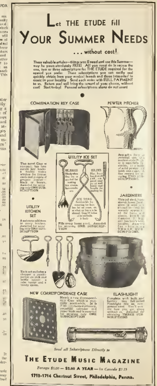
ORCHESTRA COLLECTION

Title and Composer	Price
Presser's Popular Orchestra Book, Each Part	.35
Piano Acc	.65

Swindling Magazine Canvassers

It is our duty again to warn music lovers everywhere against fake magazine subscription men and women. Pay no money to strangers unless you are convinced of their responsibility. Pay no money unless you read the contract or receipt offered you. Read every word of it. It is placed with a legitimate collector for your protection. Do not permit a magazine agent to change a contract. It is printed clearly and specifically for the express purpose of preventing misunderstanding and confusion.

Daily receipt of complaints from music lovers throughout the country that money has been paid and no magazine received make this warning imperative.



World of Music

(Continued from page 457)

THE NATIONAL MUSIC TEACHERS' ASSOCIATION will hold its next annual meeting from December 27th to 30th at Washington, D. C. Chairmen of Committees for the year as announced by president D. M. Swarthout are: Advisory Council of State Associations, Francis A. Wheeler, Centenary College, Shreveport, Louisiana; American Music, Howard Hanson, Eastman School of Music, Rochester, New York; Colleges and Universities, J. Lawrence Erb, Connecticut College, New London, Connecticut; Community Music, Peter W. Dykema, Columbia University, New York; History of Music and Literature, James T. Quarles, University of Missouri, Columbia, Missouri; Music in National Education, Mrs. Frances Elliott Clarke, RCA Victor Company, Camden, New Jersey; Organ and Choral Music, Palmer Christian, University of Michigan, Ann Arbor, Michigan; Class Instruction in Applied Music, C. M. Tremaine, National Bureau for Advancement of Music, New York City; Tests in Musical Intelligence, Frank A. Beach, Kansas State Teachers College, Emporia, Kansas; and Public School Music, Russell V. Morgan, Board of Education, Cleveland, Ohio.

FRANZ JOSEPH HAYDN'S remains were removed to a tomb more worthy of his genius when, on January 31st, the two hundredth anniversary of the master's birth, the present Prince Esterhazy had them placed in a ... hall on his estate at Eisenstadt ... of Vienna, for this purpose.

THE EDWARD GARRETT McCOLLIN PRIZE of one hundred dollars for a chamber music composition has been awarded to Josep Valls, Paris. Mr. Valls was born in Catalonia ... studied first with ... Millet at Barcelona and later in Paris with d'Indy and ...

CLARENCE CAMERON WHITE, the well known Negro violinist and composer, has assumed ... head of the Hampton Institute School of Music at Hampton, Virginia. Mr. White is now a ... studied in Paris on a Rosenwald Fellowship.

THE FIRST ORGAN in central Africa has been ... the Cathedral at Namirembe ... It was dedicated on November ... Already the native Africans ... cathedral had achieved rather wide ... on its fine choral services.

THE ORGAN presented by King George III to the ... church at Spitalfields is now the property of the Shoreditch Wesleyan Mission, London, and is being thoroughly overhauled. King George V is personally interested in the movement and has sent a liberal subscription to the fund.

THE SECOND ANNUAL FESTIVAL of American Music was held for four days beginning May ... at the Eastman School of Music, Rochester, New York. With such established works as "Skyscrapers" by John Alden Carpenter, "Through the Looking Glass" of Deems Taylor, and Howard Hanson's String Quartet in one movement were presented Quincy Porter's "Ukrainian Suite for Strings," Mabel Wheeler Daniels' "Exultate Deo" for chorus and orchestra and Bernard Rogers' cantata "The Raising of Lazarus." An interesting premiere was that of Bernard Wagenaar's "Second Symphony." A sane and conservative movement for the advancement of our musical art.

THE ROYAL THEATER of Madrid is now in process of being remodeled, and when this has been finished the opera management has promised fine matinees to the poor.

THE STATE CHORAL FESTIVAL of Virginia was held at Richmond from April 28th to 30th, under the direction of John Powell. Interesting events were a Russian program by the Kedroff Quartet, a recital by the eminent English pianist, Myra Hess, a glee festival of nearly one thousand singers, a program of the works of Virginia composers, a performance of the "Stabat Mater" of Dvořák, with T. Tertius Noble conducting, and a program by the National Symphony Orchestra of Washington, D. C., under Hans Kindler. Among notable guests were Mrs. Elmer J. Ottaway, Jules Falk, Dr. James Francis Cooke and William Arms Fisher.

THE WESTMINSTER CHOIR SCHOOL is reported to have made plans to move this fall from Ithaca, New York, to Princeton, New Jersey, where it will be affiliated with Princeton University and the Princeton Theological Seminary.

THE COSMOPOLITAN OPERA ASSOCIATION of New York is a new movement announced for the purpose of giving grand opera at popular prices for the general public. Max Rabinoff, former head of the Boston Opera Company, is the moving spirit in the enterprise.

YALE UNIVERSITY GLEE CLUB won the Metropolitan Intercollegiate Glee Club Contest held in Carnegie Hall of New York City, on February 27th, with 247.2 points as its score. The New York University Glee Club, national champion of 1931, made 234.6 points and the Princeton Glee Club had 228.6 points to its credit.

SAMUEL A. BALDWIN, on his retirement from his professorship in the College of the City of New York, gave the splendid library of organ works which he had used in his thirteen hundred and sixty-two recitals on the College organ to the School of Sacred Music of Union Theological Seminary.

MAX REGER'S widow is reported to have entrusted the completion of his last work, an unfinished *Rhapsody for Violin and Orchestra*, to Florizel von Reuter, violinist-composer, who next season will play the work at its Vienna premiere.

TWO AMERICAN COMPOSERS, George Antheil and Adolph Weiss, have received Guggenheim Awards which relieve them from financial worries while carrying on a year of studies and creative work in Europe.

PRODUCING OPERA on a grand scale without producing deficits seems to have started towards a solution at Buenos Aires where superior performances were given the season at reduced prices, and this with a deficit only one-fourth that of last year.

A RARE MANUSCRIPT, the magnum of Johann Sebastian Bach's *Clavierbüchlein*, has come into the possession of the Yale School of Music. It contains a collection of pieces which Bach compiled for instructing his son, Wilhelm Friedemann, as well as directions as to the composer's method of teaching. There are preludes from "The Well Tempered Clavichord," two and three part Inventions, and eleven preludes probably written for the first time in this *Clavierbüchlein*.

DR. HOWARD HANSON has been appointed by the Committee on Music for the Century of Progress World's Fair (Chicago) of 1933 to formulate a list of American compositions for orchestra to be presented to Dr. Frederick Stock, general musical director of the fair, as suitable for use in the programs of this celebration.

COMPETITIONS

THE EURYDICE CHORUS of Philadelphia offers a prize of one hundred and fifty dollars for a composition in three or more parts, for women's voices, by an American composer. All manuscripts must be received before October 1, 1932, and further particulars may be had from Miss Susanna Dercum, The Art Alliance, 251 South 18th Street, Philadelphia, Pennsylvania.

A EUGENE YSAYE VIOLIN PRIZE is announced by a committee formed at Brussels, Belgium, for the purpose of erecting a memorial to the eminent Belgian violinist. The contest is international and information may be had by addressing the Ysaye Violin Prize Committee, in care of the Brussels Conservatory of Music.

SCORES OF PRIZES, ranging from ten thousand to fifty dollars, are offered by the management of the Master Music Festival and Exposition to be held at Cleveland, Ohio, from August 21st to 27th. For particulars address Joseph A. Jenkins, Hollenden Hotel, Cleveland, Ohio.

Musical Jargon of the Radio

(Continued from page 464)

The chief ten means of doing this are:

By rhythmical transformations of the subject without disturbing the melody or harmonies. Thus double measure may change to triple measure, while the speed may be retarded or accelerated.

By alteration of the melody without changes of harmony or rhythm, the melody being elaborated by ornaments, syncopations, passing notes, suspensions and many other such devices.

By alteration of both melody and harmony with the rhythm only remaining unchanged.

By changing the harmonies while the melody and rhythm remain the same, this being done either by varying the successions of chords, by changing from major to minor or vice versa, and by other similar means.

By altering the melody and rhythm, so that only the retained harmonies preserve the likeness.

By alteration of the accompaniment so that polyphony changes to simpler harmonies or the reverse, or by variations in the figuration of the accompaniment.

By variety of contrapuntal treatment, by imitation or canonic treatment, by shifting the motive to other parts, by inversion or doubling of the counterpoints.

By alterations of power and tone colors, changing the degrees of power, augmenting or diminishing the instrumental and vocal masses, or by changes of instrumentation.

By varying the register, changing the theme to a higher or lower position in the musical compass.

By changes of expression, such as regards *legato*, *staccato*, hurrying or slackening of movement, or by any such means that vary the spirit of the themes or motives.

* * * *

(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.)

Immortal Melodies Contest

(Continued from page 511)

No.	Title	Composer
200	Rosalie in the Ghetto	Lander
201	Rondo Capriccioso	Mendelssohn
202	Rosamunde Overture	Schubert
203	Russian National Anthem	Lvoff
204	St. Matthew's Passion, O Sacred Head	Bach
205	Salve dimora	Gounod
206	Scarf Dance	Chaminade
207	Scheherazade	Rimsky-Korsakoff
208	Scherzo	Schubert
209	Semper Fidelis	Sousa
210	Serenade	Toselli
211	Shall We Gather at the River	Lowry
212	Siegfried's Funeral March	Wagner
213	Some Day He'll Come Back to Me—Butterfly	Puccini
214	Sonata for Violin and Piano	Franck
215	Still wie die Nacht	Bohm
216	Storm (William Tell)	Rossini
217	String Quartet, Op. 11, Andante Cantabile	Tschaikowsky
218	Swan Song, Lohengrin	Wagner
219	Thunderer March	Sousa
220	Tipperary Folk Song	
221	Valkyries, War Cry	Wagner
222	Valse in D Flat	Chopin
223	Vesti la giubba	Leoncavallo
224	Vien qua, Dorina bella	Weber
225	Widmung	Schumann
226	Waltz (Faust)	Gounod
227	Waltz in A flat Major	Chopin
228	Waltz in D flat	Chopin
229	Watch on the Rhine	Wilhelm
230	Waters of Minnetonka	Lieurance
231	What Melody Doth	Mendelssohn
232	When You and I Were Young, Maggie	Butterfield
233	When Twilight Weaves	Beethoven
234	Where the River Shannon Flows	
235	Widmung	Schumann
236	Yankee Doodle	Old English
237	Ye Banks and Braes o' Bonny Doon	

Letters From Etude Friends

The Echo Scales

To The Etude:

Here is a suggestion which I have found helpful with young pupils who dislike their scales and generally practice them with the right hand, forgetting or not caring that left hand practice is just as essential.

I tell them to practice "echo" scales. That is, we begin with the *left* hand pretending it is a boy out in the hills listening to his echo. The left hand plays loudly; then the right hand echoes just what the left hand played but several octaves higher and very softly. I find this game works when others fail.

All best wishes for The Etude's success. I find in it an answer to all my problems. I could not teach without it.

Mrs. Roy Barrow

The Etude for Self Help

To The Etude:

I am a great lover of good music and a reader of The Etude. There is not one article in it that I have missed since first I began taking it. There is no other magazine like it. I can hardly wait each time for the next one to come.

For six years I studied under a teacher but now I am studying by myself. I find great help from The Etude.

In my "Music Scrap Book" I am putting a brief history of music and brief histories of all instruments, the lives of composers, singers and instrumentalists and numerous other items. A great deal of my information I get from The Etude. In my public speaking course at school I gave recently a twenty minute talk on music which was received very well.

There is nothing in all the world like music, and good music is worth listening to at any time. The so-called "jazz" seems a pitiful substitute in a world where there is so much good music.

The Etude music is always helpful but I like it especially this month as there are a few of my favorite pieces in it.

The Etude is the most interesting and educational magazine I have ever known. I praise it very highly. I have learned a great deal from it besides gaining much pleasure.

Kathryn Parson

Using The Etude to Raise The Standard of Teaching

To The Etude:

The best teacher is the one who can deliver the most information in the shortest period of time. We can see therefore, how The Etude may be an aid in raising the standard of teaching.

There are so many phases of music which take a considerable amount of time to explain that if the lesson is of short duration, one can do little but listen to the work prepared and give instruction for the next week. However, those teachers who have subscribed to The Etude for years and have kept their back copies have a vast quantity of information on various subjects.

So when a subject is to be discussed, such a teacher may select the most suitable article on the subject from The Etude and give it to the pupil to study at home as a supplement to the lesson. The pupil's knowledge of the subject should be tested at the following lesson, time being saved by having the pupil write as briefly as possible what he has learned from his reading. One can check the short essays in what time one has available, for instance, while waiting for the pupils who always come late.

G. Brownson

"Music is incapable in itself of appeal to any sense but that of beauty. The song is explained by its text. The opera is explained by its libretto. The romantic instrumental composition is a sealed book if its title does not break the seal. How many of us would escape inextricable confusion in the presence of Vincent d'Indy's 'Istar' variations if no kind friend let us into the secret!"—W. J. Henderson

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Jean and Her Thumbs

By Marion G Osgood

Artie studying piano for several years Jean began to wonder why she did not play better. "I've heard other people play my pieces," she told her Mother "and they have sounded much better than when I play them. I am afraid that my hands are stiff. For my running passages are not smooth and nice, and my thumbs al ways 'bump so!"

"Well, perhaps you need a new teacher" suggested her Mother So they went to see a very fine teacher one day and Jean played one of her best exercises and her

The new teacher smiled encouragingly and said "My dear the only thing that keeps you back and spoils your otherwise good playing is your lack of thumb con trol. You have good piano hands except for those awkward thumbs."

"Thumb control!" echoed Jean. "I just knew there was something wrong with my thumbs Do you think you can improve them?"

"Certainly At least you can improve them yourself All I shall have to do is to show you how Your thumb muscles are weak and clumsy because they have not been given the proper exercises. You will need exercises for the purpose of liberating and strengthening the thumbs. Your scales and arpeggios are poor on account of this fault. For a while we shall work on these exercises and not bother about pieces at all"

Jean thought it would be too bad to give up pieces but after all she knew that she would play them much better when she took them up again, and besides it would be for only a short while. So she cheerfully said, "I'll do any thing you say because I really do want to be a good player"

"That is fine," continued the teacher "We shall have slow practice of scales for thumb alone slow scales in different rhythms arpeggios for each hand alone thumb exercises for going under and coming out again and for turning the weak hand out instead of in. It will really be lots of fun"

So Jean worked hard on her new exercises and soon she saw a wonderful improvement. And now she is on the way to become a fine pianist.

Notice your own thumbs the next time you go to the piano and see if they need way of Jean's exercises.

Music and Nature

I love to play scales with the daisies,
I love to play chords with the rose,
My keyboard is made of their petals,
Thus furryland practice-time goes.

Only the Little Baton

By Verda M. Houk

All the members of the orchestra family were grouped around the big black piano waiting for their masters and mistresses to come for them. The little baton had climbed up on to an empty music stand and settled himself for a nap He

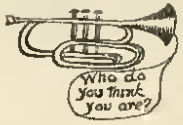
was such a plain and quiet little fellow that no one noticed or paid any attention to him. No one ever guessed how lonely he felt not he felt as the orchestra family He had no beautiful coat of mahogany or silver or gold like most of them had And he couldn't sing at all, though he knew just how and when each and every one of the orchestra instruments should sing "I'm just a plain, spindling little nobody he thought So he always felt more comfortable when he could hide away by himself

But, as he soon discovered, sleep was quite out of the question

"Oh dear" sighed the first violin "I'm so tired of lying here on this hard table. I wish I could curl up in my soft velvet bed and go to sleep But I must stay awake. The orchestra would never sound right without me."

"Hm—m," sang all the other violins. "you mean without all of us, don't you? You surely know that you, alone, would hardly be missed."

"Couldn't get along without you?" tooted the trumpet Who do you think you are anyway? I'd like to know who leads this orchestra If it weren't for me where would we all be? Everyone knows I am always heard above all the rest of you!"



"Yes but you need us to accompany you," said the trombone and the French horn "You always find one or both of us in every good orchestra"

By this time the woodwinds were aroused. The clarinet looked at the flute and the oboe nudged the bassoon Then the clarinet piped up, "Who plays the high, high notes for you and gives the delicate shadings to our music, if it isn't we wood winds? Who ever heard of an orchestra where we don't have an important part? Tell me that will you?"

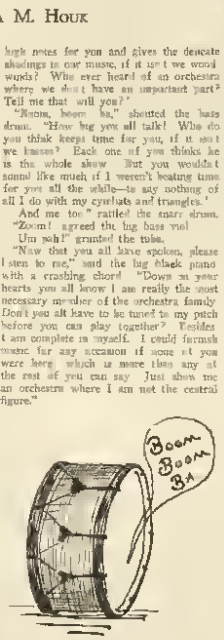
"Boom, boom ba," shouted the bass drum. "How big you all talk! Who do you think keeps time for you, if it isn't we basses? Each one of you thinks he is the whole show But you wouldn't sound like much if I weren't beating time for you all the while—to say nothing of all I do with my cymbals and triangles!"

And me too" rattled the snare drum.

"Zoom! agreed the big bass viol

Um yah!" grunted the tuba.

"Now that you all have spoken, please listen to me," said the big black piano with a crashing chord "Down in your hearts you all know I am really the most necessary member of the orchestra family Don't you all have to be tuned to my pitch before you can play together? Besides I am complete in myself. I could furnish music for any occasion if none of you were here, which is more than any of the rest of you can say Just show me an orchestra where I am not the central figure."



Oh, dear me" groaned the little baton. "Such jealous quarrelsome children! I am glad they haven't thought about me What a clamor and discord they are making"

But then the room suddenly became very quiet The masters and mistresses had come for their instruments, and the director had taken his place before them.

The violins tightened their strings and raised their bows The horns cleared their throats The big black piano gave them their pitch and the basses stood ready to play

But no one made a sound.

Why don't you begin?" whispered the first violin to the trumpet.

"I'm waiting for the piano," the trumpet replied.

"Indeed!" snapped the big black piano "Do you think I don't know enough to wait for the baton?"

"The baton! The baton!" they all cried at once. "Where is the baton? Doesn't he know we can't begin until he starts us off?"

When he heard this the little baton was so astonished that he nearly fell off the music stand. What do you think of that? he thought. After all I am talking, they are calling for me to lead them. Come to think of it they always do wait for me. And they always do not what I tell them too It can't be—why I must be the real leader of the orchestra But a leader without an orchestra is no better than an orchestra without a leader so the thing for me to do is to work together harmoniously to make the most beautiful music we can Why worry about who is the most important member!"

And the director and the orchestra never had sounded better than it did that day

The Royal Family

By Esther Shaw Gobson

Have you heard of the Royal Family of Musicians"? Anyone may be a member of this royal family if he will do one thing faithfully *count aloud and evenly* on all new work until the time is mastered. The boys are called "Counts" and the girls are given the title of "Countess" (Alas, those who do not count are dubbed "no-account!) To which group do you belong? Line up on the right side!

Musical Terms

By Bettina Landis Groff

STACCATO touch is always happy!
Its notes are very short and snappy

LEGATO touch is full and round
Its tones connected will be found

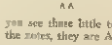
Three dots tell us that the stra a
Enclosed must now be played again.

Every time we see a HOLD
The note is longer than it told.

The sign called NATURAL, alone
Turns sharps and flats to natural tone.

^ ^

When you see these little tents,
Stress the notes, they are ACCENTS.



A DOUBLE BAR quite thick and long
Denotes the ending of a song

JUNIOR ETUDE—(Continued)

Who Will Play For Us to Sing?

By Olga C Moore

It was the day on which a music session was to be conducted in the school auditorium. The young lady who usually played the piano to accompany the singing was too ill to come to school, and Miss Kelly who led the singing did not know how to play the piano

"We shall sing *America*," she announced. "Is there any one here who taken music lessons and who can play the song for us?

"Sure, I can play any old song," boasted a big athlete looking boy who walked forward and seated himself at the piano. But his pounding and missed notes certainly did not encourage singing

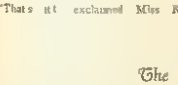
"Can anyone play *The Star-Spangled Banner*?" hastily asked the teacher but there was no answer from the large class assembled.

"I suppose we can sing the old songs by Stephen Foster *Old Black Joe* and *Old Folks at Home* without any piano accompaniment, but surely someone can play along at guess with a few chords?" pleaded Miss Kelly

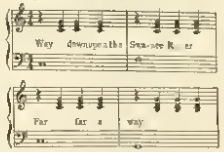
Please may I be allowed to try?" modestly offered a little girl about eleven years old.

"Certainly June! You may try Come, play in the key of C We shall sing *Old Folks at Home* and the teacher motioned to the big boy to come away and make room for June at the piano.

The children were quietly expectant. Surely such a small person could not play very well But to the surprise of every one present, June played some firm chords on the piano that sounded like this



"That's it exclaimed Miss Kelly, pleased to find someone who could help her That is what I want! Now break up the chords into an accompaniment and all will go well Ready! Sing! *Way down upon the Swanee River*" and she led them in the opening words of the song. Bravely little June played her chord accompaniment like this



JUNE'S ACCOMPANIMENT

Her ear always told her just which change was necessary clear to the end of the song All the children were enthusiastic and applauded loudly Miss Kelly was so pleased that she placed her arms about June and kissed her That evening after school when June took her music lesson she told her teacher what had happened.

"I never could have done it, if I hadn't learned about the I, IV and V tones being the principal ones in a key and have the dominant seventh chord resolves into its tonic. Oh, I'm so glad you had me practice on those simple accompaniments for my lesson. But there's one thing I'm going to do before the week is over and that is learn to play and memorize the music of *America* and *The Star-Spangled Banner* I'm ashamed to think that I have taken lessons for two years and couldn't even play chords today But I *will* next time!

Fine! I am sure I hear several of you say you would follow June's example. Besides you might some time be asked to play these songs at a party.

Game for Club Meetings

Old Man Staff

By Gladys M Stein

Have as many sheets of paper as there are guests and draw a different kind of note on every slip except one. On that paper write the words OLD MAN STAFF

Place these papers in a hat and have the players each draw one out The person getting the OLD MAN STAFF slip becomes the leader of the game, while the other players take the name of the note on his or her slip.

The players form a circle around OLD MAN STAFF and then ask him "What kind of note are you going to catch today?

The leader calls the name of any note he wishes and the person who drew that note must run around the ring of players three times before the leader catches him. Should he be caught before completing the third circle he must take the place of the OLD MAN STAFF Then the players ask that leader to choose his note, and the chase begins once more.

Club Corner

Dear Junior Etude

In December we met at the home of our piano teacher and organized "Melody Makers Music Club" with eighteen members We meet at different homes on Friday evenings twice each month

We study the lives of the great masters and have a miscellaneous program.

We all read The Etude and enjoy it very much

From your friend,
Jeanne Bradley (Age 9)
Arkansas.

Dear Junior Etude

Our club, which is the Hamden B Natural Club, was organized in October 1930

The purpose in forming this club was to learn more about music. At each meeting we study the biography of a famous composer After the meeting musical games are played and a musical program which is arranged by some member is given.

Our meetings are held the first Sunday in every month We have eighteen members and each one enjoys belonging to the club and is interested in its success

Agnes Gemrex (Age 13)
Connecticut.

Dear Junior Etude

This is my fourth year in piano and I like it very much. My teacher's name is Miss C. Erickson, and she is very nice.

I attend the eighth grade at the Canadice Academy School for boys and girls

It is hard at fun to live in Japan. I was born here, and have lived all of my life except one year here. Next month the school is having a bazaar and concert in which I am playing the piano. The school is trying to raise money to erect a new school building not far from here.

Last year another girl and I gave a small recital in the teacher's studio. This year our music class is going to work for the medals shown in the front of The Etude.

I remain your friend from Japan,
Rachel Haskell (Age 12)
Canadian Academy,
Kobe, Japan.

Dear Junior Etude

We have organized a club called the "Mozart Midgets" When we get enough money in our treasury we are going to have pins with Mozart's picture on them We meet every Friday after school. We study composers and their works

From your friend,
Betty Dieterle (Age 9) N Y

The Erratic Pulse

Gertrude Greenmalgh Walker

James did want to join an orchestra. He positively felt equal to the undertaking However he had one failing which his teacher had labored very hard to cover come. He was very careless with rhythm "Oh what's the use of being exact? James would ask I have all the notes and I play them pretty nearly if not exactly on time.

"Well" replied his teacher "it may cost you an orchestra position some day"

One day James did get a chance to try out as pianist in a little orchestra Strive as he would he could not keep exact time with the rest of the orchestra, and the leader was forced to tell him that the previous applicant was better suited to their needs

James was terribly disappointed so much so that in dreams he seemed always to find himself being dismissed from orchestras One night when he was having a most vivid dream it seemed as if a doctor had come to see him After making inquiries about the malady the doctor requested James to play for him. When the selection was finished, the doctor exclaimed. "Just as I feared. Erratic Pulse. Erratic Pulse."

James was scared stiff. What did it mean? Was it serious? Was it incurable?

"Ah, no," replied the doctor "Not at curable Just take the medicine your teacher has prescribed for you Was it not, 'Count out loud everything you play count your scales count them in different rhythms count your exercises count every thing'? For counting makes good rhythm and good rhythm has the steady pulse which the musician always feels. Remember your cure lies within *yourself*"

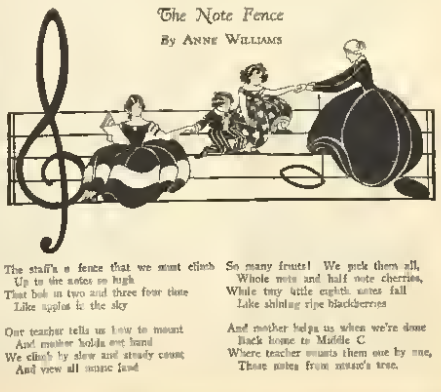
"In that what my teacher meant when she said that she could not count for me, that I must do my own counting?"

"Yes indeed," replied the doctor

Waking up, James said, "I am going to count from now on. Never again will I lose a chance to play in an orchestra through erratic rhythm" Next time you through erratic rhythm" Next time you go to the senior high school, you will see James playing the piano with the senior orchestra

The Note Fence

By Anne Williams



The staff's a fence that we must climb
Up to the notes so high
That hole in two and three four time
Like apples in the sky

Our teacher tells us how to mount
And mother holds out hand
We climb by slow and steady count
And view all music land

So many fruits! We pick them all,
Whole notes and half note cherries,
While tiny little eighth notes fall
Like shining ripe blackberries

And mother helps us when we're done
Back home to Middle C
Where teacher counts them one by one,
These notes from music's tree.

JUNIOR ETUDE—(Continued)

Junior Etude Contest

As usual the Junior Etude Contests will be omitted during the months of July and August. The results of the April contest will be announced in September.

Letter Box

Dear Junior Etude:
I am a boy twelve years old and have been taking lessons on the piano for several years. My sister is giving me lessons and we are learning some duets. My favorite is one of Sousa's marches. My sister gets The Etude and I enjoy reading the letters and stories. I like especially to read those from boys who are writing about playing the piano. My brother is learning the trombone, and we have fun playing together. I have not played for my class yet but expect to some day.

Your friend,
Clarence Olsen (Age 12),
Maryland.

Dear Junior Etude:
I have been playing the piano for eight years and the violin for two years. During the summer I practiced the violin two hours and the piano one hour each day. I like my music study very much. I play the piano at school for our music class. My piano teacher says that I shall be a Bach player.

From your friend,
Lorna Isaak (Age 13),
Nebraska.

Dear Junior Etude:
I have taken music for several years and am very much interested in it. Seven from our high school entered the "Georgia School of the Air" contest over station WMAZ. My number was *Valse*, by Chopin. Our teacher carried us down in her car. On the way down we had lots of fun spelling the names of composers.

From your friend,
Lois Bivins (Age 17),
Georgia.

Dear Junior Etude:
I never miss reading the letters in the Junior Etude. I have taken music lessons on the piano for several years and I like the music of Bach and Paderewski best of all. When I grow up I wish to be a composer like the great musicians. I am enclosing a picture of me.

From your friend,
Robert Blankenship (Age 12),
Oklahoma.

ROBERT BLANKENSHIP

Dear Junior Etude:
I am fourteen years old and have taken piano lessons for six years. I always enjoy reading The Etude. I would like very much to correspond with some one who loves music as much as I do.

From your friend,
Igor G. Diakoff (Age 14),
2900 W. 8th Avenue,
Vancouver, B. C.

N. B. The Junior Etude receives a great many letters similar to the above, asking for the addresses of correspondents or asking to have their own address printed. There are many reasons why this is not done. However, in the case of writers who live outside the United States and can not enter the contests, owing to the length of time required for mail, these addresses are often given. The Letter Box is always glad to hear from its friends, no matter where they live, and when you write tell all the interesting things you know! If your letter is interesting it will surely be printed. If it does not say much that is of particular interest to other readers your name will appear on the "Letter Box List." And write as often as you wish. There is no limit to the number of times one may write to the Letter Box, nor is there any age limit. So some of you who have passed the age limit for the contests may still write to the Letter Box.

? ? Ask Another ? ?

I. If a minor key signature has four flats what is the dominant triad in the relative major of that key?
II. G flat is the third note of what minor scale?
The fifth note of what major scale?
The sixth note of what minor scale?
The fourth note of what major scale?
III. What is the subdominant triad in the major key that has five flats?
IV. What is the name of the only opera Beethoven wrote?
V. In what town in Germany was Beethoven born?
VI. How many thirty-second notes equal a dotted eighth-note tied to a quarter note?
VII. Who wrote *Traumerei*?
VIII. In what key is it written?
IX. What is its time signature?
X. What does its title mean in English?

Answers to Ask Another

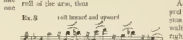
I. E flat—G—B flat.
II. G flat is the third note of the E flat minor scale.
it is the fifth note of the C flat major scale.
it is the sixth note of the B flat minor scale.
it is the fourth note of the D flat major scale.
III. G flat, B flat, D flat.
IV. Fidelio.
V. Bonn.
VI. Fourteen.
VII. Schumann.
VIII. F major.
IX. Four-four time.
X. Reverie (a day-dreaming).

Music Study Extension Course

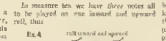
(Continued from page 470)

The fingers should be held close to the keys and a sweeping motion of the arm used so that the effect is almost that of a glissando.

In measure nine another type of phrase stroke becomes necessary. The two note phrases in this instance are played so quickly that they sound almost like grace notes. In passages of this sort do not use the usual *drop-roll* attack. Play *both* notes on one muscular impulse, which is to say, play *both* notes on the upward and inward roll of the arm, thus:



In measure ten we have *three* notes all to be played on one inward and upward roll, thus:

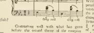


The entire composition is built on the four rhythmical patterns described and, if performed as directed, the result will be one of rhythmical elasticity and tonal variety even though the piece is played, as of course it should be, in strict tempo.

MINUET by Boccherini

Doubtless a great many Etude readers already know the Boccherini minuet in A flat from his ever popular string quartet. The minuet printed in this edition of our magazine is not nearly so well known but it deserves its own place in the affections and in the repertoire of pianists. The haunting grace and quaintness of the earlier minuets adorn this little number. It will be charming or mediocre according to the rendition given it. Here again the matter of phrasing comes to the fore, this time "cross phrasing"—one voice releasing a two-note phrase just as another voice begins one. This overlapping of phrases is most effective when played by stringed instruments, the bowing of the instruments representing the phrasing on the piano. The fascinating thing about a piano is that it can really be a miniature orchestra, a string quartet or even a vocalist upon occasion.

To imitate the effect of bowing be sure to observe the overlapping phrases as shown herewith.



Contrasting well with what has gone before the second theme of the composition appears beginning with measure nine, in longer phrases to be played with sustained legato. After the double bar on line three a new theme appears in C minor beginning staccato, proceeding as a series of two-note phrases in double notes and ending with a descending diatonic passage played with articulated finger legato and with a slight *rallentando*.

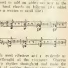
In the back of your mind let the days of wigs and knickerbockers live again and refuse to allow the tempo to be hurried. All effects should be dainty and none exaggerated.

SERENADE by Serge Rachmaninoff

Giant among the moderns all Serge Rachmaninoff's compositions are individual and vital in character and content. This serenade is quite typical of his style. To interpret it one must revise one's conception of the word serenade, or rather of the singer of such a song. No timid lover this, whispering his yearning to the hesitant accompaniment of muted strings. Rather a Falstaffian sort of person, perhaps a robust Cossack shouting publicly the praises of his lady fair and wooing with the same abandonment to animal energy which sends his plunging steed over the steppes.

After the introduction, which will interpret itself adequately if marks of expression are followed, begins the serenade in waltz time. The opening chords in the right hand should be broken in a very crisp manner.

If broken too deliberately the effect will be ruined. Hold the fingers close to the keys and play with a sudden side twist of the hand, the fingers momentarily gripping the keys only to release them promptly. This gives an effect of vigorous strumming across the strings of a guitar. The melody which begins four measures later should be given in rather full tone, care being taken to stress the *sostenuto* tones, marked either *ten.* or –. Beginning with measure 62, note the sudden *pp* which later drops to *ppp*. In playing this section be sure to slur the third eighth of each measure into the first eighth of the next measure. In measures 102 to 109 inclusive Rachmaninoff has been heard in concert to add an additional note to the left hand chords as follows (the added note is written in small size):



It is most effective and is evidently an afterthought of the composer. Observe sharp rhythm throughout and make the most of sudden dynamic changes. Note that after four measures of *morendo* (dying away) the composition ends with a sudden *fortissimo* on accented chords.

ROMANZE by R. Schumann

Here we have an episode from Schumann's every lovely *Faschingsschwank*, "Carnival in Venice." A quiet rather sad little romance runs its course amid the hubbub and hilarities of the holiday makers. Written in G minor it should be played in pensive mood which brightens only momentarily for seven measures beginning in the middle of line three where the rhythm changes to $\frac{3}{4}$ and the key to C major. Returning thereafter to the G minor key in $\frac{2}{4}$ rhythm it ends *adagio* and with a note of melancholy. Evidently the romance ended in disappointment and heartbreak.

The tempo indication *ziemlich langsam* (moderately slow) should be adhered to throughout. Every alternate measure of the first theme contains a triplet figure which must not be hurried since to do so is to lose the mood of introspection. Proper voicing should be observed where the pattern of the opening theme occurs in the alto against a sustained tone in the soprano.

Use the most beautiful singing tone which your technic affords in playing this piece, and let each phrase have a downward tendency in tone and mood. It is not intended to be a cheerful romance. You have attained your object if you have induced a slight feeling of depression or melancholy in your listeners.

WHERE SHALL I GO TO STUDY?
Established Teachers in Leading American Music Centers

Chicago

ROY DAVID BROWN
American Pianist and Teacher
Assistant and Successor to Emil Liebling
905 LYON & HEALY BLDG., CHICAGO, ILL.
Tel. Webster 7207

WILHELM MIDDELSCHULTE, LL. D.
Director of Wisconsin Conservatory, Milwaukee
Professor of Organ and Theory
Detroit Conservatory, American Conservatory
Notre Dame University (Summer)
Organs Works arranged. Private lessons in Organ and Theory. Hotel Del Prado, Chicago, Ill.

Detroit

FRANCIS L. YORK
Piano, Organ, Theory
Detroit Institute of Musical Art
52 PUTNAM AVE. DETROIT, MICH.

Los Angeles

FRANZ DARVAS
Piano and Composition
6057 BELLA VISTA WAY
LOS ANGELES, CALIF.

LAZAR S. SAMOILOFF
Voice teacher of famous singers
Beginners accepted
614 SO. VAN NESS LOS ANGELES, CAL.
Tel. Washington 8294

New York

GUSTAVE L. BECKER
Pianist, Composer and Teacher
810 STEINWAY HALL
113 West 57th St. New York

WILLIAM C. CARL, Dir.
Guilmant Organ School
51 FIFTH AVENUE NEW YORK

WALTER CHARMBURY
Pianist and Teacher
SHERMAN SQUARE STUDIOS
160 W. 73rd Street New York
Tel. Trafalgar 7-6700

ADELAIDE GESCHEIDT
Normal—Natural Voice Development
STUDIOS 15 WEST 74TH ST. NEW YORK

ALBERTO JONAS
Celebrated Spanish Piano Virtuoso
Teacher of many famous pianists
SUMMER COURSE — June to September
19 WEST 85TH STREET NEW YORK CITY
Tel. Riverside 9-8777
On Wednesdays in Philadelphia

(Frank) (Ernesto)
LaFORGE-BERUMEN STUDIOS
Voice—Piano
Frank La Forge, teacher of Lawrence Tibbett since October 1922
14 WEST 68TH STREET NEW YORK
Tel. Trafalgar 7-8993

2000 MILES FROM HOME

By Inez Guereras

Tierra! I thought the boat would never get to New York harbor. We stopped at Havana for two days but they were aggravating days. Of course the Prado and the Malecon are dream streets, but my heart was not there. It was in the great city whither I was going to start my career. What would that career promise? Out of the heart of a tropical country, away from my Latin family and the ties of ancestors, I was going to New York.

I who had never seen snow came into the harbor in what I was later told was a blizzard. In my pocketbook I had an advertisement of the teacher to whom I was going. It was clipped from THE ETUDE. Greatly to my surprise he and his wife met me at the pier and took me directly to their home. Then I found that people in the great city were after all very little different at heart than people under the palms on a coral reef.

Everything was so strange. The air seemed to fill my lungs with new power. It was cool, sharp, energy-making air. I wanted to work as I had never worked before. The practice that was so difficult at home seemed so easy in New York. I found the value of being separated from my family where I simply had to work to keep from getting lonely. I noted that it was fun to work and that I was progressing twice as fast as I could possibly progress at home. If I had stayed home I would have been a nobody. The great city gave me my chance.

THE BELLE SKINNER HALL OF MUSIC, VASSAR COLLEGE, POUGHKEEPSIE, N. Y.

New York

GEORGE S. MADDEN
"Scientific and Mental Way-of-Singing By A Singer Who Can Teach"
SPECIAL TERMS FOR THE SUMMER
Metropolitan Opera House, 1425 B'dway, N. Y. C.
Tel. Penn-6-2634 Literature on request

RICHARD McCLANAHAN
Pianist, Teacher, Lecturer
Representative TOBIAS MATTHAY
706 STEINWAY HALL, NEW YORK CITY

JOHN MOKREJS
Piano, Harmony
308 EAST 71ST STREET NEW YORK

LAURA STEINS RHODE
Accompanist—Coach—Interpretation
Recitals—Studio or Home
607 HUDSON STREET NEW YORK CITY

RALFE LEECH STERNER
Vocal Instructions
Singing and Speaking Voice
310 W. 92nd Street New York, N. Y.
Tel. Schuyler 4140

EDWARD E. TREUMANN
Concert Pianist—Artist-Teacher
Recommended by
Emil Von Sauer and Josef Hofmann
Summer Class: June to Sept. Apply Now
STUDIO 7 W. 86TH STREET NEW YORK, N. Y.

MARIA WILDERMANN
Wildermann Inst. of Music
Piano Violin Voice Harp Cornet Harmony etc.
STEINWAY HALL NEW YORK CITY

Philadelphia

LEWIS JAMES HOWELL
Baritone
Prepares pupils for Opera, Concert, Radio
1981 PINE STREET PHILADELPHIA
Apartments for Students

Richmond, Va.

CHARLES TROXELL
Tenor—Teacher of Singing
10 years in New York and concert field
10 years successful teaching in the Southland
1800 WEST GRACE STREET

San Francisco

ZAY RECTOR BEVITT
Author of "Piano Playing by Harmony Diagram"
Individual or Class lessons
Special Summer Normal Classes, June 1 to Sept. 1 1932
186 Funston Avenue San Francisco

THE ETUDE offers on this page an advertising service which can be of inestimable value to the established music teacher located in any of the larger metropolitan centers. Thousands of ETUDE readers are making their plans for advanced music study and they look to THE ETUDE to supply them with information pertaining to lists of competent teachers. By keeping his name regularly before these student prospects on this page the alert teacher can go far in building up a clientele and position as a recognized advertiser.

START MUSIC STUDY NOW

From The Etude Music Magazine, July, 1932