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Music Magazine

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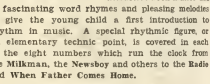
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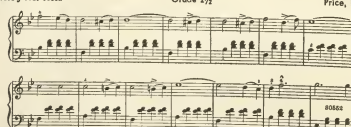
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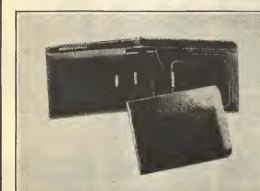
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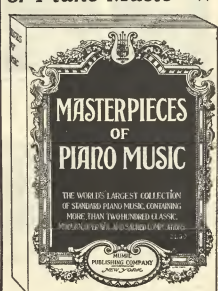
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Student Hardships that Lead to Success

By ELISABETH RETHBERG

PRIMA DONNA SOPRANO OF THE METROPOLITAN OPERA COMPANY. MADAME RETHBERG WAS SELECTED BY THE VOCAL TEACHERS' GUILD OF AMERICA AS "THE WORLD'S MOST PERFECT SINGER."

As Told to Rose Heylbut



ELISABETH RETHBERG

the Republican Party); but, as we look at that splendid group of happy, husky, boys and girls, we just know that the cooking of those mothers of Princeton (representing as it does their attention to the fine things of the home) must have had a great deal to do with the fact that the band has won First Place State Award four years in succession. Music, to these children, is no esoteric thing but a practical part of everybody's daily needs.

If you want to help this fine group of ladies in their splendid work of sponsoring their band and at the same time to secure a rare symbol of American development of music in the home—a musical cook book, we are informed that copies may be secured, postpaid, from Mrs. H. O. Whitmore, Secretary of the Band Mothers' Club of Princeton, Wisconsin, on receipt of one dollar. We have an idea that the news of the publication of the Band Mothers' Cook Book is far more vital to our wholesome fundamental national expansion in the art than the information that Slapovinsky has just written his "Sinfonia Impossibile, Opus 372."

Those mothers of Princeton know what they are about.

GENTLEFOLK

SOME of the most posterous, the most disgusting, the most "impossible" people we ever have known have been musicians. On the whole, however, we have been deeply impressed with the very small proportion of objectionable individuals among those who rightfully may be classed as musicians of training and ability. This is said with all seriousness, after an international acquaintance and friendship with musicians, embracing many thousands of members of the profession. Nor have we found, all things considered, any higher degree of eccentricity among musicians than among people in other occupations.

We have seen, over and over again, solid, "hard boiled" business men, confronted by trifling annoyances, fly into tantrums worthy of the most volatile prima donna who has just discovered that the orchids on her green-room dressing table are of the wrong color.

Of course we have expected to find musicians, with their opportunities for culture, to be people of refinement and breadth. We have lived in the homes of some of the richest, as well as some of the humblest; and, generally speaking, we have found them beautiful idealists, with a sensible, practical aspect of life and a human grasp of every-day problems that have been an inspiration to the writer. While writing this we are thinking particularly of the late Eduard Schütt, whom we visited last in Merano. Of course you think of his *A la ben aïenée*; but Schütt's compositions represent such a range of genius that they deserve far wider recognition and will probably get it when this war-gassed world recovers.

Schütt was born in Leningrad (St. Petersburg), in 1856, of German parentage. After study at the Conservatory there, he went to Leipzig as a pupil of Richter, Jadassohn and Reinecke, at the Leipzig Conservatory. In 1878 he went to Leschetzky as a private pupil, remaining with the master two years. His life as a teacher, pianist, director and composer brought him in contact with many of the foremost personalities of his time. This brought to him a kind of courtliness, a warmth of expression, an intellectual sparkle that, despite his seventy-five years, made him just one of the nicest, best mannered and inspiring young gentlemen we had ever met. Thus we range out through the great crowd of memories of gentleness we have met in the profession. Somehow it gives us a feeling of great pride to think that we have been permitted to have lived in this wonderful field of music.

INSPIRING DAYS

The regeneration of business, industrial and agricultural life in all parts of the United States is an inspiration to musicians everywhere. Unquestionably the outlook for active music workers, and particularly for teachers, is very bright. The Etude, Claude Debussy, Debussy's friend, Maurice Dumesnil, made elaborate notes, during the composer's later years, of his important opinions; and these he has developed into an interview, of very great interest. Moritz Rosenthal, the most brilliant of living pianists, Spalding, the noted American violinist, discourses on the qualities that distinguish these two artists of the bow and catgut. "Music Study in London" is a new travelogue by Dr. Cooke, which will appear in two issues. Added to all these will be a host of fascinating musical features and new and delightful compositions.

MAN came upon the world a pastoral creature, depending upon the fruits of the earth and the creatures of the air, the land and the waters for his food, shelter and raiment. From these primitive surroundings he has advanced via power and the slaves of power—machines—until at this moment he lives a totally different kind of existence. Machines are properly a multiplication of hands and are designed to make labor easier and its products more beneficial to man. At least that is the ideal of the machine age. In some respects it has developed a higher form of life with more leisure and more joy. Civilization of power will be caught between the giant wheels of the world's machines and mangled to a bloody pulp, or it will dominate the machine and guide it carefully and safely as do millions who have found a new life in the automobile, the aeroplane and the cinema. Everything depends upon the quality of the machine itself and the wisdom with which it is used.

Often, however, the machine becomes a horrible Frankenstein, in its effect upon man, cripples, maims, suffocates and annihilates. The human body is destined by nature to appropriate natural things and to reject unnatural things. Man, just now, in his historic stupidity is finding this out. He craves natural foods instead of machine foods, natural clothes instead of synthetic clothes, and so on. Possessing automobiles costing untold millions, he longs for a peaceful walk in the country, without asphyxiating gases. His eyes are burned by artificial light and his nerves are blunted by moving picture horrors, when he yearns for fine, inspiring pictures that the moving picture folk might readily give him.

Finally, his ears are tortured by inferior radio receivers and terrible radio programs. The fine radio is one of the great blessings of modern time, but the inferior radio is a curse. Moreover, it is a curse which all really musical folk should take under serious consideration.

Music teachers are beginning to talk about the "radio ear." The radio ear is a condition of distorted hearing, brought about by listening continuously to an inferior receiving set or to inferior broadcasts by incapable musicians. The radio ear is an ear destroyed by frequent contact with conditions which destroy the true receptive qualities of the human ear. This is not the case where the radio reception is perfect; but where it is bad, as in the case of the cheap set or poor broadcast, the ear establishes new and inferior standards of hearing. Just to hear a choir, for instance, so that one may know it is a choir—but a choir with the balance horribly distorted is a very dangerous thing to permit a student to endure. The student thus acquires an entirely wrong conception of tonal values and his sense of hearing is mercilessly bludgeoned out of shape. Better to have no radio at all in the house than to have one that does not receive and reproduce the original music without distortion. When you get a fine set, see to it that you turn on only music that is worthy of your intelligence, taste and your precious ears.

The "radio ear," that is, an ear with its sense of sound so distorted by defective programs and defective reception that it scarcely can tell good from bad, is far more prevalent than is generally supposed. Music study with an instrument, such as the piano or violin, will of course correct the "radio ear," but why acquire a radio set by means of poor sets, when fine sets may be secured for such reasonable prices? The really musical person cannot expect to get for ten or twenty-five dollars, what it necessarily must cost far more to manufacture in reasonable perfection.

I DON'T suppose that music students realize how fortunate they are. Starry-eyed boys and girls, their glance riveted on the Great Goal ahead, they are forever trying to project themselves into the future, without stopping to appreciate the value of the present moment. The carefree hours. The joy of learning. The power to make dreams. And so often those dreams are far more splendid than anything that can ever happen to one! My own student days are perhaps the loveliest of my life, and I count myself a singularly happy person. I love my work; I am gratified when my work goes well, and when work-time is over, I thoroughly enjoy my out-of-doors life in the country. Yet those student days in Dresden, just at the close of the war, are inexpressibly dear to me. Would you like to visit them with me?

First we must go to the tiny town of Schwarzenberg, in Saxony, nestled in the craggy Erz mountains that separate Germany from Bohemia. There, in the hills, is a broad, brown house with sloping eaves and a dignity that says, "I am strong and stout; for centuries I have faithfully performed my duty of shelter for the parlor, overlooking the fir-clad hills, sits a family, making music. The father is at the piano, playing the songs of Hugo Wolf and Robert Franz, which he early understood and loved. The mother stands beside him, singing in a clear, sweet voice. A young boy takes the thread of melody from his violin and carries it like a second voice. A sweet-faced girl is selecting music from a pile on the table. And over the corner by the fire, beating time and drinking in every note, is the baby—a rosy child of three, the little girl I used to be.

The Cradle Conservatory

MY STUDENT days began in the cradle. We were forever making music at home, and I was always learning. Before I was two, my sister taught me little folk songs; and, though I couldn't speak the words, I sang the tunes correctly. Villagers used to stand around my go-cart to hear me. Later, we children would quarrel as to which of us was to have the piano for the next two hours. We all played both violin and piano, and we all sang. I didn't stand out at home for being musical. We were all musical. I learned to sing the classic *Lieder* and to play the works of Bach, Beethoven and Brahms, without realizing they were "classics." They were simply very beautiful, lovable friends to be lived with and enjoyed, like the mountains and the trees.

When I was seventeen, I was sent to finishing school in Dresden. And there began the dawning of a new life. I saw my familiar world of music as something professional, something glamorous, something that was part of my everyday life, and yet different from it, too. I wonder if you can appreciate the emotions of a country-bred child of seventeen who has grown up with *Lieders* and *Lieder*, witnesses her first performance of "Tristan und Isolde"? Then and there I determined I must be a musician, although I hadn't been sent to Dresden to specialize in music at all.

I took my examinations at the *Hochschule der Royal Dresden Conservatory*. I sang Schubert *Lieder* and played the *Les*

Adieu Sonata of Beethoven, and I was praised for my performances. The piano department advised me to become a pianist, and the vocal department said I must be a singer. I was assigned to high classes. Then it was discovered that I knew nothing at all of the science of music, theory, harmony, counterpoint. In order to keep up with my advanced vocal and piano work, I had to master advanced theory, too; and so I worked out the preliminary studies quite by myself.

It was difficult, but it had to be done. Advice in the Negative. ESPECIALLY do I remember one of my theory masters, who would scowl and glare when the advanced assignments were given. He was a stern, stern man to me, "Fräulein Elisabeth, I have some good advice for you. Be a painter, a sculptor, a writer—be anything you like; but don't try to be a musician if you can't learn theory!"

When, on the invitation of the Royal Dresden Opera, I created the title rôle in the world *première* of Dr. Richard Strauss's "The Egyptian Helen," in 1928, my old theory master came to my dressing-room in evident confusion. "Madame," he said, "I hope you have forgotten something I once told you." "On the contrary, Herr Professor," I replied, "I have always remembered it!

Moral Surveillance

THE CONSERVATORY also undertook to look after our moral welfare. Among the vocal students, there was an elderly gentleman, a kind, fatherly soul,

who did much to make life pleasanter for us youngsters. He often brought chocolates to school, and a treat that was for us had so little! Once he gave a party and invited twelve of us girls to come; he sent the invitations on open post-cards; the time and place were indicated, and there was a postscript that read, "Have no fear; cavaliers will be provided." The cards were delivered in the great common post-box in the Conservatory hall, and when the authorities read that postscript, there was great consternation. It was not thought proper to make us acquainted with any young men who were not vouched for by the Conservatory, and we were not allowed to go to the party!

What fun we had in those Dresden days! We lived in a small, well-recommended pension near the Conservatory and practiced and studied and talked music all day and nearly all night. I roomed with a girl from home, whom my parents knew and liked. Our parents paid for our schooling and our room, but we had to manage our food, clothes and amusements out of our allowances. I believe an American laborer earns more in a day than we did to subsist on for a week! You would laugh if I told you the cost of my entire musical education—something around five hundred dollars! We didn't have meat to eat every day; we got our meat on Sundays and holidays. But we devised means of helping ourselves out. My friend, for instance, would write home for a huge, homemade sausage, which she shared, slice by slice, with me, who had no supper money left, after a new dress had been paid for. Thus, my friend acquired brown roving rights in the new dress, and we both went to parties, that is to alternate parties, all winter long. Our allowance from home included admission to one opera and one concert a month. But regularly, twice a week, we went without dinner, so as to pay for extra standing room.

Hardships that Helped

I DON'T think these little hardships hurt us a bit. On the contrary, they taught us appreciation. That, I think, is the secret of happiness—to be able to value things. What you have is not nearly so important as the glow of value you place upon it. I am a little bewildered when I hear of the expensive demands so many young American music students make. They must have furnished apartments; they must have fine clothes; they must get "into the artistic life" and go to smart teas; they must have this and that. As a matter of fact, they need nothing of the kind! The only things they really need are good health, a good teacher and a good will to work. The music was a whimsical fondness, perhaps, for those who know how to deny themselves, to forget themselves for her. Time enough for the pleasurable life later—then and then they won't seem so very vital at all!

I can truthfully say that I have never achieved at any goal beyond music for its own sake. When I began serious study, I had no idea of becoming a professional musician; later, when I sang, I never worked for a post, a rôle, a prize, a laudatory mention. I have worked to sing. I have before me a vision of a world of great music where, by striving, I will have hope to enter. That is all. What has

The Ever Rumbling Drums
THE MUSIC of the two types of Devil-Dances is as varied as the costumes. Whereas the Tibetan dancers use mainly large brass horns, gongs and drums, the Ceylonese dancers use a nasal-sounding wind-instrument of the bassoon quality, flutes, bells, and extremely picturesque and sonorous drums. The occasional use of stringed instruments is more for show than anything else, as the small tone volume of the strings in the Orient is always drowned out by the drums.

The Ceylonese Devil-Dancers are seen at their very best at the two great festivals, "Hank", or the festival of the Full Moon, and the *Prabala*, or Festival of Buddha's Tooth. On each of these popular occasions every dancer and musician who performs in the festival rises to the peak of his work. Inspired by the huge throngs of people, the atmosphere of tense excitement common to such religious holidays, and the fervor of their own enthusiasm, the dancers, in their finest costumes, throw themselves heart and soul into the business of the dance.

The Ceylonese, while emotional and easily worked up, display a brighter, happier mood less touched with the dark fanaticism of the Hindu celebration to Kali, or the Moslem celebration of the Muharram, such as we see in India. Buddhism itself, a religion designed to free the spirit from the traditional fetters, sacrifices and pessimistic qualities of Hinduism, is reflected in the people, in their reaction to religious

ecstasy, and in their very expression of music and dancing. There is nothing macabre or morbid in the traditions of Buddhism, that aesthetic faith which prohibits the taking of life in any form, which produces a fine race of vegetarians, and which has made, as far as we have seen, a people of gentle, cheerful and placid disposition.

Having seen and contrasted the two types of Devil-Dancing so famous in both Northern India and Ceylon, we feel that while each has its own strong expression of originality and uniqueness, the Ceylonese is far more attractive in general character. There is a friendly and sympathetic atmosphere in the blue skies, the luxuriant palms and flowers; and the face that nature wears is a smile.

With such a background of scenic beauty, of smiling, fulsome tropic warmth and sunshine, one goes away from a Ceylonese dance feeling uplifted, cheerful and thrilling to the echo of the drum-beats and the flute-song.

SELF-TEST QUESTIONS ON MISS STRICKLAND'S ARTICLE

1. Where is the island of Ceylon?
2. What is the history of its settlement?
3. What is the purpose of the mask in the dance?
4. Why is the drum the most popular instrument of India?
5. In what way is the Ceylonese music different from that of India?

The Pride of Personal Performance

(The *ETUDE* presents a fine letter from a successful piano manufacturer)

TO THE *ETUDE*:

I have read with great interest your editorial upon the subject of "Caricatures of Pianos," October, 1933 and beg leave to call to your attention one phase of the so-called "decadence" of the piano which seems to have been entirely overlooked and which, in my opinion, is of the utmost importance in arriving at a true evaluation of conditions.

First: every home needs music, but a few years ago those who could not play and were not able to give the time necessary to learn were able to satisfy their musical longings with the player piano. This demand reached the astonishing proportion of nearly sixty-five per cent of the industry.

Second: the all-electric radio supplied the requirements of those sixty-five per cent of piano customers who formerly bought player pianos. But the depression threw on the market literally thousands of pianos and players from customers who could not complete payment of their contracts.

It is readily seen from the foregoing that the regular piano business had to suffer out of sympathy with the general decline in industry, as well as from competition with the flood of player pianos whose value had been "deflated" to ridiculously low levels.

The bright side of the picture is found

in the fact that no mechanical form of music can give the same charm and satisfaction as that which is produced right in the home. "The Pride of Personal Performance" is entirely lacking when one pushes a button." The piano is back of, and the background for, practically all music, even in today's radio programs.

Another fact worthy of note is this: small apartment groups and upright pianos had not been on the market very long when the slump hit. Nevertheless there were a great many out on payments. But did they come back in bunches? They did not, as they had been sold to real music lovers who desired to make their own music and who preferred to interpret the written music sheet to suit themselves rather than to sit and idly listen. This is borne out by the fact that dealers have had practically no stocks of used modern pianos, in spite of the numerous "bait" advertisements one sees on the subject.

The facts are that stocks of good pianos—really good ones—are very low at both factories and music salesrooms. Wherefore a very slight improvement in the purchasing power of the average family could easily produce a very decided shortage in the piano market.

I trust you will be able to see this side of the true piano situation and make good use of it.

H. EDGAR FRENCH.

THE MUSICAL PEPPER BOX

Sweet Silence
Tess: "The words are better than the music!"
Beas: "Yes, I can't hear them!"—*Le Rire.*

Musical Measurements
The youngest entered the music shop to

buy a mouth organ. To every one who was shown him he said: "Too small! Too small!"
At last the shopkeeper lost his patience. "Look here, my lad," he said, "try your mouth along this grand piano, and if you don't swallow it you can have it for nothing!"



RECORDS AND RADIO

By PETER HUGH REED

AFTER THE more or less banal fare which usually provides them, Stokowski's regular symphonic broadcasts, sponsored by Chesterfield Cigarettes (Columbia Broadcasting System, nightly except Sunday), seem to a listener much as an entrance into a beautiful cathedral or palace might seem to a tourist who has been previously conducted through mediocre and uninspiring surroundings. Sandwiched most of the time between vagaries of so-called popular music, this program is a veritable oasis in a desert of commonplace redundancies. And yet, it is not the program par excellence that it should be, since it is marred by the discordant presence of an announcer whose style would seem to us more appropriate to promulgating a football game or a regatta than a symphony concert.

The position of the radio announcer and the tourist guide are doubly comparable when we consider that both of them, not infrequently, destroy or retard a illusion or appreciation by arbitrary proclamations in the midst of the listener's contemplation.

Too Much "Talk"

THE SUBJECT of unwelcome communications on the radio has been a provocative one ever since the advent of radio. Whether this particular offense will ever be satisfactorily worked out for all concerned is debatable. As long as an advertiser sponsors a program, pays for the time on the air, and so forth, he is going to demand, and rightly so, the privilege to promulgate his product. Advertising blurs, however, we believe, should be restricted to the beginning and the end of a program, since those presented in the middle are as offensive as static or similar distracting elements. A pertinent observation by Jascha Heifetz about "talk" on the radio was published recently in the *New York Times*. The famous violinist pointed out, and justly so, that there was "entirely too much talking in the radio, which makes it very difficult for a willing auditor to concentrate on the program."

Stokowski Unhindered

SPEAKING of Stokowski, let us consider Victor set M 188 which contains excerpts from Wagner's "Die Gotterdaemmerung." Here we have the art of Stokowski unhindered by the personality of an announcer. Three sections of the final music-drama of "The Ring" are presented in this set: *Siegfried's Rhine Journey, Siegfried's Death, and Brunnhilde's Immolation.*

These excerpts are, to our way of thinking, the best of the recent Wagnerian recordings that Stokowski has made. In them he makes the music live most impressively. This is particularly true in the first two sections. In the last, one feels that he has slightly suppressed the orchestra at times for the sake of the singer, although the final pages are superbly realized. The fact that the full forces of the famous Philadelphia Orchestra has been used, rather than a small part of it, as in the "Symphony No. 4" of Brahms (a fact we only recently learned), makes these recordings doubly realistic and enjoyable.

Russian Church Music

CHRAPIN, singing with the Choir of the Kunst Metropolitans Church in Paris, is heard in two impressive religious compositions on Victor disc 7715. They are a *Credo* by Gretchaninov and another by Arhangel'sky. In the days of the Czarist regime, the music of the Russian Orthodox Church was one of its most stirring ceremonial features, as these compositions attest. Music-lovers interested in Russian music, with its essentially nationalistic qualities, will welcome the advent of this disc.

Two of England's finest string artists, Albert Sammons, violinist, and Lionel Tertis, violist, unite to play a "Concertino Sinfonico" by Mozart (Columbia Masterwork No. 182). This striking work, written in the composer's early twenties, is full of the enthusiasm of youth. It is most impressive in the first and last movements, particularly from the players' standpoint; and yet it is the second movement, which we shall turn more often, for only in its quiet reflective beauty do we find the soul of the composer truly evidenced. As one writer has noted, the other two parts are given over to too much emotional writing. The superb artistry of two soloists, however, helps sustain our interest; so the work in this recording is both vital and gratifying.

Sibelius' Symphony

ALTHOUGH Victor represented the first album set of the Sibelius Society in this country, we are given to understand that the second, issued in London this past Fall, will not be similarly dealt with. The second album contains two symphonies, the Third and the Seventh, the former played by the London Symphony, under the direction of the late Robert Kajanus (who gave us the excellent interpretation of the First, Second and Fifth in the *Radio* available in recordings) and the latter played by the British Broadcasting Corporation's Orchestra, under the direction of Serge Koussevitzky. This last recording, which was made during an actual performance in London last Spring, is one of the most remarkable of its kind so far issued.

The "Symphony No. 3" is divided into three movements, while the Seventh is in one long movement. The Third is one of Sibelius' happiest symphonic expressions, that is, it is consistently bright and cheerful throughout. Ernest Newman, in a booklet accompanying the set in question, tells us that the tone-poem "Tapiola" (issued in the first Sibelius Album) and his "Symphony No. 7" are his two greatest orchestral works; and they represent the climax of his development as a thinker upon the subject of the blending of form and expression." To us, the intellectual content of the "Seventh" rates its emotional intensity in one of those rare amalgamations of these two aspects of art, like a consummate painting in which the realization of the drawing equals that of the coloring. The fact that the "Seventh" is cast in one movement is not due to some program idea, as Mr. Newman points out. Rather it is a succession of spiritual experiences finding their natural musical expression in a form of their own, and as such we should accept it.

(Continued on page 210)

Berlin, The Weltstadt of Music

Twenty-first in the Series of Musical Travelogues

By JAMES FRANCIS COOKE

PART II

GENERALLY speaking, Berlin is an extremely clean, extremely orderly, and the sanitation is such that the hygienic conditions surrounding the student are admirable. Food is perhaps more cosmopolitan than in most German cities—one can get almost any desired kind. The horrific *Blutwurst* (blood pudding), with its connotation of the slaughter house, may be had by Teutonic ecclesiastics. Beer soup also is often on the menu. The writer never has seen a recipe for beer soup, but judging by his only investigation of the dish, admired by so many Berliners, it must read:

One quart of consommé
One quart of beer
Two tablespoonsful of sugar
Serve lukewarm

This is probably all wrong, as the preparation itself must have gustatory charm of a cumulative type, like olives. Perhaps the writer was like the Irishman who said that he would probably like olives but he never had tasted one that wasn't spoiled!

Music tuition depends entirely upon the reputation of the teacher or the school. Some of the leading piano teachers charge as high as twenty-five dollars a lesson. Lessons in some of the little known schools are very cheap.

German Music Schools

THE HIGH SCHOOL FOR MUSIC (once the Royal High School for Music and goodness knows, it may be that again before this article is published) is one of the foremost music schools of the world. Here the words "High School" may be misleading to American readers, to whom they usually imply an institution ranking below the college or university. Quite the contrary is true in the German connotation of the words, which here are used as indicating *higher or highest*; so that the name really should be translated as "Highest School of Music." The school includes the *Kapellmeister-Schule* (Conduc-



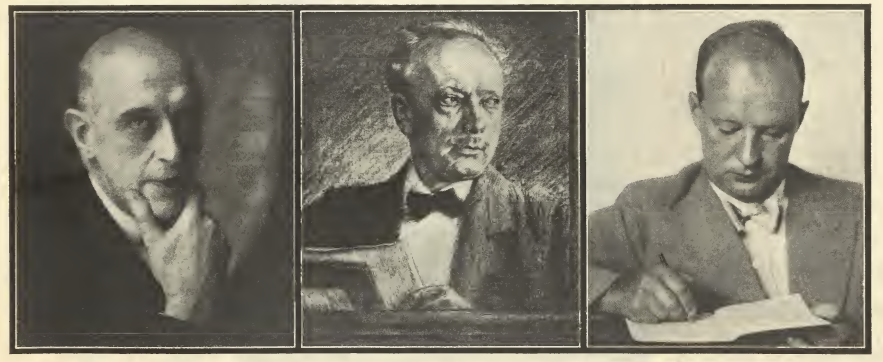
THE MUSIC ROOM AT POTSDAM, WHERE FREDERICK THE GREAT RECEIVED JOHANN SEBASTIAN BACH

tors' School), the *Opernschule* (Opera School), the *Orchesterschule* (Orchestra School), and the *Schulmusikschule* (Theatre School). In the old days of kings and emperors, Germany had three royal music schools, located in Berlin, Munich and Würzburg. In recent years the conservatories of Weimar and Stuttgart are ranked as State conservatories. The Royal High School for Music in Berlin was founded in 1873, when the Royal Academy of Arts was reorganized. The Department for Musical Composition, however, had been founded as early as 1833 and the Department for Practical Performance had been founded in 1869. These in 1875 were combined in one institution, with many departments, under the direction of Joseph Joachim. The school has very liberal subsidies from the State and

by an autobiography, a birth certificate and school diploma, as well as the endorsement of parents or guardian. In the orchestra school, however, students are accepted at the age of fourteen. The duration of the term of attendance is not fixed in years, but depends upon the industry and ability of the student. This is a wise provision, as the School does not pretend to put its seal upon a graduate until it can produce what it believes is a real musician, properly trained.

At the *Hochschule*, the following studies are compulsory for all students, no matter what may be their principal study:

1. Piano
2. Musical Theory
3. Musical History
4. Instrumental knowledge sufficient for the theory, piano and instrumental classes
5. Ear Training
6. Vocal pupils are obliged to take weekly: One hour in the study of anatomy, physiology and hygiene of the vocal organs
7. One hour in the study of the Italian language
8. One hour in declamation (elocution)
9. One hour in the study of rhythm and physical exercise in relation to rhythm
10. Students in the School of Musical Pedagogics (*Lehrerbildung*) find these branches compulsory:
 1. History of musical education
 2. Practical music teaching
 3. Rhythmic training
 4. Method of ear training
 5. Method of singing
 6. Method of violin playing
 7. Method of piano playing
 8. Piano teaching
 9. How to teach interpretation
 10. Introduction to music teaching
 11. Practical experience with single groups and with trial lessons
 12. The instrumental technique of the various instruments
 13. General pedagogy



THE LATE DR. MAX VON SCHILLINGS
President of the Prussian Academy of Fine Arts

RICHARD STRAUSS
Germany's most distinguished composer since Wagner

PAUL HINDEMITH
Germany's Noted Modernist Composer

14. Experimental pedagogy and psychology. If there is anything left out in the foregoing list, please do not send an inquiry to the High School, as it would be a source of great humiliation to the faculty. These lists are presented merely to indicate the meticulous and highly detailed care with which the German mind seeks to cover every little point.

For the Student

THE EQUIPMENT of the High School ranks with the finest in the world. Many American schools, however, now have equally fine facilities and faculties of equally distinguished musical artists. One of the great attractions of the High School, for the musical foreigner visiting the city, is the extraordinary collection of musical instruments located in its museum. Here one finds the harpsichord once used by Father Bach. We entered the room with proper reverence and were invited to play the instrument. We could not conceive such a profanation, but after we heard that the instrument was used frequently for broadcasting programs of the works of the old Leipzig cantor, we then had the singular experience of trying the keyboard probably more respected by musicians than that of any other instrument in the world. Alas, all we could remember was part of the *G Minor Fugue* and the *Invention in F*.

An idea of the cost of German tuition may be gained from the schedules presented by the German Institute for Foreigners in Berlin, prepared for summer study. The leading teachers at the State

Academy—Schnabel, Flesch, Hindemith and Heerth—were put down at eight hundred and eighty marks for eight lessons, or one hundred and ten marks a lesson. A mark at this time rates about twenty-five cents. Breithaupt, Petschikoff and others received five hundred and fifty marks for ten lessons. This same institution states that a very high position and prosperous progress, despite the competition of a heavily subsidized State institution. This excellent school was founded



THE CATHEDRAL (DOM) IN BERLIN

in 1850 and was, until recently, under the direction of the late Alexander von Fichtel. The faculty of this school has included some of the most famous names in music. In recent years, Ludwig Breithaupt, one of the foremost pioneers in piano instruction, has been head of the piano department, but does not expect in the future. The Klindworth-Scharwenka Conservatory combines the names and the personalities of two great factors in German musical life. This school was organized by Xavier Scharwenka in 1881, and he included in the faculty his brother, Philip Scharwenka, the composer. These gifted names were carried on the traditions of the Kullak Conservatory, where they both were trained. In 1893 the school was combined with that of Karl Kullak, one of the greatest pedagogues Germany ever produced. For seven years Xavier lived in America, attempting to start a branch of the school, but later returned to Germany, where he again became head of the European school. The present director of this conservatory is H. Rohschildt. The radical changes in the personnel, instigated by the Hitler regime, based upon nationalistic premises, have so altered the complexion of the school, that it is no longer what it once was. It is the conviction of the musical world that many of the reports that were given currency are greatly exaggerated and that the German musical profession is not the great services of its Jewish citizens, who have patriotically supported national ideals.

The Cincinnati Symphony Orchestra

Its Origin, History and Activities

By FLORENCE LEONARD

IN the end the Cincinnati Musical Festival standards far surpassed those of Europe, and they became the most perfect body of their class in the world." They achieved this pre-eminence, of course, not at first, but "only after many a long year of hard work, and sincere, unselfish devotion to the highest ideals on the part of everyone who had anything to do with them. The record of those festivals is a very remarkable one, and their influence on the musical development of the western part of America was similar to that of the Handel and Haydn Society of Boston in the East." George Ward Nichols, the husband of the brilliant woman who had originated the plan, was the first president of the "Cincinnati Musical Festival Association." Theodore Thomas was conductor, and Otto Singer was chorus director. There were seven concerts, three matinees, and four evening performances.

The Chorus and Its Selections

AS VOCAL soloists appeared Annie Louise Cary, Myron W. Whitney, Nelson Varley, Mrs. H. M. Smith and Mrs. Dexter. The chorus sang from Haydn and Mozart, Handel, Schubert, Wagner, Mendelssohn, Gluck. School children sang

The Star Spangled Banner. The first symphony on the program was Beethoven's "Fifth," and others were the "Ninth" selections from the "Eighth," from Schubert's "C major" and all of Schumann's "C major"; Mendelssohn, Weber, Wagner, Beethoven were represented in Overtures, Liszt by the symphonic poem, *Tasso*. The *Overture* to "William Tell," which never failed to bring a response from those in the audience who cared only for the lighter music, the dance music of Strauss and the *Trümmern* of Schumann, in Thomas's own effective scoring, made the instrumental parts of the programs as acceptable to the huge audiences as were the vocal numbers, and the festival "passed off so successfully that the Board of Directors decided to give a second two years later." "The veritable grandeur and splendor of this achievement, to which the West, or the East either, in 1873 has known no fellow . . . has disseminated music into remote regions as the hand sends blood to the finger tips."

In the second festival, the standard of the music was distinctly raised, although the programs for the matinees were still somewhat popular. There were "for the most part, grave, serious, enduring things." "It is to the high honor of the Festival

Committee and of Theodore Thomas that he did choose works like the *Song of Triumph* or the *Bach Magnificat* which are as yet far above the apprehension of the public. The festival broke up in the midst of an indescribable mood of enthusiasm." This from the special correspondent of the New York Tribune.

The year 1878 brought to Cincinnati the men who occupied the Festival in the name of an organized art institution, the greatest of its kind in America. Through the munificence of Reuben R. Springer, land was secured for a music hall, and a large and thoroughly equipped building was erected. The possession of this building marked the beginning of the Cincinnati Musical Festival Association.

The next important step in the development of Cincinnati musical life came as the founding of a College of Music in 1878. Among the activities of the College was to be a permanent orchestra, and also an orchestra department for the training of players. Although the life of the College was doomed to be short, yet it had a great influence upon musical interests and standards in Cincinnati. The festival followed, in 1880, surpassed anything which had been as yet heard in Cincinnati. Mr. W. N. Hohart, and Mr. Lawrence Maxwell, successively Presidents of the Association, have given devoted service to it, and have maintained the splendid standard which has always been its fundamental characteristic.

Orchestral Innovations

HISTORIC among the later Festivals was that of 1896, at which the "Samson and Delilah" of Saint-Saëns was performed, and that of 1902, at which four orchestras of different dimensions were used. In this performance of Berlioz's "Requiem Mass" two hundred musicians played. Besides the augmented orchestra there was a brass band in each of the four corners of the stage. There was likewise "sixteen kettle drums, ten pairs of cymbals, a great chorus and the organ; and when all joined the effect was stupendous." But it was not alone the immense number of musicians taking part in the performances which made this Festival noteworthy. For the program in which one hundred and twenty-nine musicians played, Thomas had prepared, during two years of study, an incomparable reading of Bach's "Mass in B minor" such as had never been known. Mrs. Thomas, "The score in which the results of his labors were annotated is unique in the world, for it represents the consensus of the opinion of all the great Bach experts of both Europe and America."

At the last festival which Thomas conducted, in 1904, he gave Beethoven's "Missa Solemnis" and "The Ninth Symphony." With such glorious traditions, with a public thus trained to expect and to love the best in music, it is not surprising to read of the first complete series of symphony concerts in Cincinnati, given under the auspices of The Orchestra Association Company, during the season of 1895-1896. There were forty-eight players in the orchestra, and ten pairs of concerts were played, on Friday afternoons and Saturday evenings. There were also three popular concerts, in March of 1895. For some years preceding these concerts, an orchestra of forty men had been giving concerts,



EUGENE GOOSSENS
Conductor of the Cincinnati Orchestra

Helps to Better Sight Playing

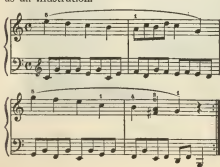
By RUTH E. FRENCH

Nor long ago a well known concert pianist and teacher bawled the present lack of good sight readers among students. Something of the reason for this condition will be understood if one will but study the musical curricula of various colleges and universities. Hardly a school offers any training in this subject though it is one of the best assets of a pianist. To memorize certain pieces of various styles is not enough. The student should be taught to read at sight music at least within three grades of his memorized repertoire.

We have all been subjected to this theory that sight players are born, not made. I grant that the physical and mental equipment of some people is such as to make them read readily at sight. Yet with proper training any normal person can learn to become a rapid and accurate sight reader.

We read music by noting the position of the notes in relation to the staff, the fingers feeling the distances on the keyboard accordingly. In other words, the hands work in coordination with the images received by the eyes. The finer the coordination the more accurately will one read.

To perfect this coordination one should begin with something much easier than one's regular grade. *Melody*, from Schumann's "Album for the Young," will serve as an illustration.



The right hand part should be taken alone. The first note is played with the fifth finger, the other fingers being used to cover their respective keys. The fingers should not be allowed to rest on the keys but should nevertheless be kept directly over each key. It is possible to cover all the notes of the first two measures except the last. The first six notes are now played slowly but in time, they being considered as a group rather than as separate notes. As the third finger plays the first c in the second measure the thumb is played alone. This is the most important work of all because it involves the two main points in rapid sight playing, namely, looking ahead and placing the fingers in position at the earliest possible moment. In the third and fourth measures the fourth finger is placed over b when the thumb plays c. When b is played the fingers are put in position for the rest of the measure. The left hand part should be studied in the same manner, the student alternating position to look ahead and to place the fingers in position at the earliest possible moment.

Reading chords is the next step. Here again the principle of finger adjustment holds. The *Soldiers' March* from Schumann's Op. 68 will be found very good to start with because the eighth rests give ample opportunity to adjust the fingers for the next chord.

One should not try to cover too much territory at first but should play slowly, always working for speed and hair-trigger precision in making finger adjustments. Practice should be continued on these and other pieces of the same grade until finger adjustments are automatic; then one should work to read more rapidly. A week or two of daily slow practice should suffice.

The rapid sight reader looks at the notes instead of his fingers, both so that he may keep his place and so that he may lose no time. Glancing at the keyboard may take only a quarter of a second, but that length of time one could be taking in the next measure. Rapid steps must be taken therefore by the beginner to prevent habitual looking at the keys. Covering the keys is one way, but simple control is much the better method. Beginners can

be trained to feel that it is no more necessary to look at their fingers in playing than at their feet in walking.

Another help in sight playing is a thorough knowledge of the keys. This means more than merely knowing signatures and being able to play scales. It means ability to "feel" the key of f-sharp minor, for instance, under one's fingers. Carried to its full length this would include keyboard harmony, but a very considerable knowledge can be gained by playing for notes up or down from any note of the scale one is studying at the time. Practicing various cadences will also help. The serious student can invent many other ways.

Lastly, one learns to read by reading. Rules and directions save time and labor, but they will not make readers. When the student is fairly sure of his finger adjustments, let him take an entirely new piece, not too difficult but hard enough to bring into play the principles he has studied. Now he ascertains the key, time signature and tempo marks. He glances through the piece, noting any measure that seems complicated. He places his hands in position for the first notes, counts aloud for one measure at as nearly the proper tempo as he feels he can take the piece, then plays straight through the piece without stopping. If he makes a mistake he picks himself up on the next beat or measure and goes on. When he has finished, he goes back, studies his mistakes, finds the cause of each and plays the piece again.

Let us, finally, sum up the essentials of good sight reading:

1. Look ahead.
2. Place fingers in position as early as possible.
3. Look at notes, not fingers.
4. See notes in groups.
5. Know your keys.
6. Go ahead. Don't stop for mistakes.



THE BERLIN STATE OPERA HOUSE

with Michael Brand as their conductor; and these players formed the nucleus of the new orchestra. The new conductor was Frank van der Stucken.

The idea of these new concerts originated with Miss Helen Sparrman, Honorary President of the Ladies' Musical Club. Miss Emma L. Roeder and Mrs. William Howard Taft were also leading spirits in the undertaking. A Board of fifteen women was formed, and the guaranty fund for the first year was \$15,000. The first President of the Association was Mrs. William Howard Taft who retired when Chief Justice Taft was appointed Governor of the Philippines. Succeeding presidents were Mrs. Christian R. Holmes who remained in office thirteen years, and Mrs. Charles Phelps Taft.

The Early Conductors

FRANK VAN DER STUCKEN served as conductor until 1907, when the orchestra was disbanded because of labor troubles. In 1907, visiting orchestras were brought to Cincinnati, but in 1908 no concerts were given. During this year, however, a guaranty fund of \$50,000 yearly, for a period of five years, was secured by the directors of The Cincinnati Symphony Orchestra Association Company, for the purpose of founding a permanent orchestra. Leopold Stokowski was engaged as conductor, and ten pairs of concertos were heard the next season (1909). The next year, six popular concerts were added to the schedule, and in 1911-1912, the orchestra gave twelve pairs of symphony concerts and six popular concerts.

After the resignation of Mr. Stokowski in 1912, Dr. Ernest Kennel was selected. He remained till 1917, and Walter Henry Rothwell, Victor Herbert, Henry Hadley, and Carl Gottlieb, and Eugene F. Ysaye appeared as guest conductors, for the rest of the season. The triumph of Ysaye at the final concerts and in the May Festival of 1918 was so striking that he was made permanent conductor. This post he held until 1922.

Beginning with the season of 1922-1923, the young Hungarian, Fritz Reiner, was conductor for nine seasons, and brought the ensemble to a high standard of finish and artistry.

Eugene Goossens conducted one pair of concerts as guest conductor in 1929. He was made conductor upon the retirement of Mr. Reiner, as well as musical director of the Cincinnati Musical Festival Association. His sterling musicianship found widespread appreciation in the city. In 1931, Mr. Goossens is a player of violin, viola, piano, has played in orchestra, and conducted choruses, opera and orchestra, in addition to his work as conductor.

The number of concerts given by the Cincinnati Symphony Orchestra has varied somewhat, according to the work entailed by the Festival, and in the number of popular concerts. In 1915 there were fourteen pairs of concerts and ten popular concerts. In 1928-1929 the number of pairs of concerts was raised from fourteen to twenty. This gave opportunity for more rehearsals, greater improvement in the standard of performance, and considerable enlargement of repertoire. There were six popular concerts in 1928-1929, and they were then discontinued for two years, but will be revived during the next season.

Children's Concerts

YOUNG PEOPLE'S CONCERTS were inaugurated in 1920, with Mr. Reiner as conductor. Later Mr. Ralph Lyford was in charge of this series, and was made assistant conductor. He was succeeded by Rudolph Thomas and by Vladimir Bakalnikoff. In 1930-1931, Ernest Schelling conducted and lectured at three of the concerts, and Mr. Schelling conducted two. Interpreters for the children have been Thomas James Kelly, Miss Helen Roberts, and Mrs. Nina Pugh Smith.

The increasing importance of children's

concerts led those who controlled the destinies of the orchestra to make special efforts in connection with the series of 1930-1931, and in consequence the attendance was doubled in size, the first effective cooperation of the schools was brought about, and a conscious program of building future symphonic audiences was actually begun.

The concerts were given, first in Pike's Opera House, then in Music Hall. In 1931, the new Emery Auditorium became the home of the concerts. The young people's series and the popular concerts require the larger seating capacity of the Music Hall.

The number of players in the orchestra has fluctuated between sixty and over a hundred. The present number is ninety. Loyal and enthusiastic members of the Association have made most generous gifts for the maintenance of the concerts. conspicuous names are those of Martha C. Dow, Mrs. Nicholas Longworth (Susan Walker) and Mrs. Victoria Hoover. The vision and the devoted generosity of Mr. and Mrs. Charles Phelps Taft assured to the orchestra permanence, through the founding of the Cincinnati Institute of Fine Arts.

About Box Office Receipts

EVERY symphony orchestra which has devoted itself to maintaining the highest standards in music and has never accepted a drop in the quality of concert work, during the next season (1909). The next year, six popular concerts were added to the schedule, and in 1911-1912, the orchestra gave twelve pairs of symphony concerts and six popular concerts.

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Donors of the Institute

TO THE END that such an institute should be established, Mr. and Mrs. Taft offered one million dollars on condition that two and one-half millions be raised for the endowment fund through popular subscription. A group of men of high civic ideals, and of various backgrounds, and of various professions, incorporated the Institute; the campaign was successfully conducted, and, in the Spring of 1920, the Institute was organized by the Institute, and has, since then, been operated by a board of trustees appointed by the President of the Institute.

Shortly after the Institute began to function, it was deprived of the presence and support of the Tafts through their deaths. But to them Cincinnati owes this

splendid civic institution, a possession of all its people.

The officers of the Cincinnati Institute of Fine Arts are: William Cooper Procter, President; George H. Warrington and Louis T. More, Vice Presidents; Maurice J. Freiberg, Treasurer; and Lucien Wulfin, Secretary. Herbert G. French is Chairman of the Board of Trustees of the orchestra.

(Other articles upon the great symphony orchestra of the world will appear in later issues.)

The Slighted Finger

By CARL W. GRIMM

THE proper use of the thumb is the foundation of all good playing, and modern technique requires that every finger be properly trained.

Yet that short, thick finger of the hand is often neglected in piano practice. This is because it is the finger, differing from the others in that it has but two phalanges. It is naturally a most tractable finger, and in consequence its training is only too often left to chance. But when one performs awkwardly on the keyboard, one is said to "thumb" the piano. On the early keyboard instruments the thumb was hardly ever employed. Formerly the marking of the thumb "X" and the succeeding fingers, "1, 2, 3, 4," was known as the "American" fingering. It was really the old German method of the famous Amerbach's "Orgel und Instrument Tabulatur," 1571, except that he indicated the thumb by a nought ("0") instead of by "X."

By employing the thumb in a systematic way, Johann Sebastian Bach, a pathfinder

in many fields, developed that scale fingering which was adopted throughout the world. Subsequently this marking of the fingers was called the "European" or "Continental" fingering.

Now in order to have the piano technique "under one's thumb," this member requires intense training.

Several of these studies are mentioned now and then in instruction books. But most of them restrict themselves merely to the thumb. This is not right. They should include all the possible combinations with other fingers in all kinds of intervals on white and black keys. A most valuable and distinctive work on this subject is "Thumb Studies," by Leo Paetz. In it is treated all possible ways (not only those which occur in scales and arpeggios) of passing under the different fingers with the thumb, passing over the thumb with the other fingers.

The earnest student will never omit his thumb practice.

Teach All Keys in the Early Grades

By FREDERICK A. WILLIAMS

PUPILS taking second and third grade work should be taught to play in all major and minor keys. This is not a difficult matter if the work is properly arranged and graded. Key signatures of four, five and six sharps should become familiar to the young pianist, and, if taught in the early grades, will cease to look as formidable as they did to pupils of the old school. In the writer's book of "Short Pieces in All Keys," a course of lessons has been arranged which will teach the pupil to play in all keys in what will be found to be a most interesting way.

These study pieces are graded so that those written in the more unusual keys are more difficult to play than those in the more common keys. The sharps and flats keys alternate throughout the book, so that the pupil does not take all the sharp keys before beginning with the flat.

Each piece is first given in the major

successful in some communities where it has been tried. The accordion band is attractive uniforms, is an attractive organization for any community. Often bands of two nearby communities unite under one leader and furnish a concert every week while music including classical and semi-classical arrangements for this instrument. Regular radio programs meet with merited response.

It is especially interesting to boys and girls that it is an especially fine project for interesting boys in music.

SELF-TEST QUESTIONS ON MISS LEONARD'S ARTICLE

1. What was one of the chief signs of musical interest in Cincinnati?
2. What woman originated the plan of the "Cincinnati Musical Festival"?
3. Name four important conductors of the Cincinnati Symphony.
4. When were the Young People's Concerts inaugurated?
5. To the generosity of what two people may Cincinnati be said to owe its Symphony Orchestra?

Conducting a Practical Studio Piano Contest

By KEITH WALLACE

EACH YEAR, throughout the musical world, there are thousands of music students who enter clubs, schools, and state music contests and young artists who participate for scholarships offered at the different conservatories and for the awards offered by the National Association of Music Clubs, the Atwater Kent Radio and other similar organizations. Of these many participants only a small percentage win, and these winners in most cases have won not because they outranked their competitors in talent nor because they worked a great deal harder but because they have known how to study systematically for a contest.

While this article has been written with pianists specifically in mind, in general it can be applied to singers, all classes of instrumentalists and groups such as string quartets, ensembles, orchestras and bands.

The three indispensable rules for the preparation for a contest are:

- I. Start in plenty of time.
- II. Be sure that the music is within the range of your capabilities.
- III. Study consistently.

Starting in plenty of time means beginning work as soon as the contest pieces have been selected. The numbers are generally announced from three to nine months previous to the actual contest. It is folly to hope or to expect to win a contest when your competitors have been working twice as long as you have.

Concentrated Practice

YOU MUST work consistently. Most contest pieces are difficult enough to merit all your attention for the time being. If the contest piece or pieces are supplemented by your regular scales and by appropriate finger studies and additional sight reading, you will have plenty to practice several hours a day, the time of which, depending upon the age of the student, may be divided into two periods.

The music must be within your range technically and artistically: an average child of thirteen would not be mature enough to give a sincere and understanding interpretation of a Beethoven sonata and would be lacking in technique.

When you are studying a piece for a contest, you cannot afford to be content with yourself. Learn the exact notes the first time and finger it correctly from the beginning to the end. If you trill, or have octaves or arpeggios are not as good as they should be, practice them until they are.

Octaves and Trills

THE EXERCISES Nos. 11 and 12 in Book I of an unnamed "Fifty Studies for Piano" are splendid for trills. If these were played five or ten times a day for six months you should be able to trill with a little effort. The "School of Octave Playing" contains studies excellent for octaves. There are many fine books for the different phases of piano technique, and the student should select one according to the requirements of the individual. One book that is to be highly recommended is "The Technique" by Carl Eschmann-Dummr. This book of about a hundred pages contains thousands of exercises on all phases of piano playing from the very simplest to the greatest degree of difficulty. The book is

divided into twenty grades, and any three or four of these practiced faithfully would go a long way in developing finger facility. Rudolf Ganz, who is recognized as one of the finest modern technicians, has used this book for a long time and recommends it for building a strong finger technique.

The Easy Attitude

YOU MUST have absolute freedom and ease in your playing, if you expect to win a contest. There should be no tension in any part of the body, and the wrist particularly should be loose. To achieve this, take such a composition as Rachmaninoff's *Melodie* or *Prelude* in C \sharp , Chopin's *Prelude* Op. 28, No. 10, or MacDowell's *A.D. 1623* and practice it slowly, shoulders down and the weight of the arm falling from the shoulders onto the keyboard. After the chord has been played, raise the forearm at wrist level so that it lifts the hands slightly above the keys. Then drop onto the next chord. The movement will be in the arm rather than in the individual fingers. This method of playing requires the minimum of physical effort and at the same time produces a deeper and more beautiful tone.

When this method is practiced, it has been achieved in one of these pieces at an increased tempo, it can be applied to the playing of any contest piece. It is important to note one point: that the judges will grade you most on will be your interpretation.

Interpretation may be studied from several different angles. The first method is to hear a well-known artist perform it and to pay close attention to his shadings, tempo, pedaling, and so forth. Of course it is not always possible to hear a selection performed first hand just at the time you want it; however, the playing of numbers that are selected for contests have been recorded on phonograph records. Very often, as in the case of the best of the recordings, you can hear several interpretations in this manner and can make your own conclusions and comparisons.

The Spirit of the Day

HOWEVER, if the music has not been recorded, the next best thing that you can do is to study the life of the composer; for the period in which he lived has a great influence upon the rendition of his compositions. For instance, the piano in the time of Mozart and other classic composers was a very delicate instrument with a thin, almost bell-like tone; consequently the playing of classical numbers on our modern piano must be light and with very little pedal, and in no case is there necessary for a clashing fortissimo.

Ask yourself these questions: "When did the composer of this piece live? What was his nationality? Was the instrument used by him the same as the one that I am playing on it? Was he a classic, romantic or modern composer? Was his music a whole new way? Is it Schumann? Brilliant? Melodious? Quiet? Melancholy? Is this particular piece characteristic of most of his compositions? Is it fast or slow? Is it, as a whole, piano or forte? Sparkling or quiet?"

Ask yourself questions about the piece which will give you a definite idea as to how you think it should be interpreted;

then discuss it with your teacher or anyone to who you may know who has studied it also. Such passages as the foregoing and those containing two against three, three against five and other irregularities in rhythm must be practiced with particular care. When you first start to study the piece it is well to take a pencil and to mark the first and second themes whenever they appear, and to mark all the changes of key.

Final Touches

THE NEXT thing for you to do after you have worked the piece carefully from a technical and aesthetic standpoint is to play it for others as often as possible, on different pianos and under all kinds of conditions. This will help you to make yourself adaptable to the situation and will develop your self confidence. It is nothing to be ashamed of to work six months on one number: remember that the compositions that the great musicians play in their programs have, in most cases, been on their repertoire for many years.

About a month before the contest criticize your playing daily on the points on which you must be graded.

1. MEMORY. Can you play all the themes of the piece starting from the end? To make sure that you are not perfect, it is wise to play it through very slowly, watching the notes carefully, because, when you have practiced a piece for some time, little inaccuracies are likely to creep in. If the selection is a concerto, how is your ensemble? Do you keep together in the tricky passage such as those that have awkward runs or syncopated rhythms?

Are you sure of the interludes for the second piano?

2. RHYTHM. Do you have any trouble playing with the metronome? The metronome, by the way, should be used only to check up on the rhythm; the continual playing of the metronome is played without any pedal are refreshing.

6. TONE. Can you hear your melody distinctly, if it is rich and as singing as you can make it? Practice the melody alone with accents on the first beat. Are your turns and ornaments clear and voluble, the body of the notes together and are all the notes sounded?

7. TECHNIC. While, of course, the sound effects are what count most in the end, you must be alert to the importance of these effects if you have a good dependable technique. While the more important phases of technique have already been discussed, there are many other details to be kept in the fingers curved, and undesirable movements, such as nodding the head and bowing the body, which are always noticed by the judges.

8. PHRASINGS. Are you sure of the shurred phrases, the legato and staccato passages, and the phrasing of the important to the interpretation. Often, when an artist has played an especially beautiful line, he will make a slight but definite pause, in order to give the audience the beauty penetrate into the minds of his listeners.

Common Sense

DURING THE two or three weeks before the contest, don't try to play the piece in order to bring it to perfection. (Continued on page 203)

"Concerto in C minor, No. 3") should not sound as represented at "B";

Such passages as the foregoing and those containing two against three, three against five and other irregularities in rhythm must be practiced with particular care.

3. TEMPO. Can you play the piece with the metronome mark given? Is the metronome mark authentic? In the case of Bach and Beethoven, the tempo of some of the classic composers, the mark was made by the publisher many years later and cannot be regarded as being exactly in accordance with the composer's intentions. In case several markings are given, choose the one that suits the character of the piece best.

4. INTERPRETATION. Whether you should take the expression signs literally or freely is a matter of personal opinion. Arturo Toscanini conducts orchestral works exactly as they are printed; with him piano has to be played *piano* and not *mezzo piano* or *pianissimo*. On the other hand Mendelssohn demands a greater range of dynamics and under his direction the music appears more colorful. Each has his own technique. For a piano contest it is advisable to follow the signs carefully, but, if they are scarce, color the music slightly to avoid having it sound "stale."

For instance, if a chord is repeated several times in succession make a *crescendo* or a *decrescendo*, or, if a motive is repeated, vary the tone quality. Always bring out the melody line, and if it is a concerto, the selection is a Bach figure, make each voice clear and distinct.

5. PEDALING. Do you use the pedal to a full advantage? Tasteful pedaling can create superb and unusual effects. A theme that is repeated can be greatly enhanced if the *pedal* cord is used once, chords or individual notes held by the *seconda corde* are effective as are chords played with a syncopated pedaling. By the way, if the music has been played without any pedal are refreshing.

6. TONE. Can you hear your melody distinctly, if it is rich and as singing as you can make it? Practice the melody alone with accents on the first beat. Are your turns and ornaments clear and voluble, the body of the notes together and are all the notes sounded?

7. TECHNIC. While, of course, the sound effects are what count most in the end, you must be alert to the importance of these effects if you have a good dependable technique. While the more important phases of technique have already been discussed, there are many other details to be kept in the fingers curved, and undesirable movements, such as nodding the head and bowing the body, which are always noticed by the judges.

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Common Sense

DURING THE two or three weeks before the contest, don't try to play the piece in order to bring it to perfection. (Continued on page 203)

Four Times Twenty Musical Years

By PERCY GOETSCHUS, Mus. Doc

EMINENT TEACHER OF MUSICAL HISTORY

PART II

DURING these years, in my capacity as teacher, player and composer, I enjoyed many stimulating and delightful associations. There was Reginald de Koven (as pupil, but so briefly that I disclaim all responsibility); also, as pupils, John Carlowitz Ames, Harry Plunkett-Greene (even a pair of Princesses), Swan-Hennessy and many more. I also enjoyed intimate intellectual intercourse with Emil von Sauer, Eugene d'Albert; had brief interviews with Theodore Thomas, Arthur Meier, Clara Schumann, Josef Joachim—I cannot recall them all.

In June, 1889, I was married to Marie Stepany, a former pupil and gifted vocalist, of Metz in Lorraine.

Call from the Homeland

FOR SOME time preceding these momentous events, my mind and heart were turning towards the land of my birth with increasing insistence. My health was beginning to suffer under the very great strain of my profession, and I finally decided that I had gained nothing to be hoped for in Germany, and that it was plainly my duty to consecrate my services thereafter to my own country. As I am in response to the call of my homeland received a call from the Syracuse University, through one of its prominent professors, George A. Parker, a former pupil of mine, to take charge of the Department of Theory, Composition and History in the Fine Arts College. This I accepted, and so, early in 1890, we set sail for America, reaching Syracuse, New York.

My journey in Syracuse was very pleasant, I sought into contact with many fine, scholarly gentlemen, and was a source of inspiration to me in many ways. We stayed there until the Summer of 1892 when a call came to me from the New England Conservatory in Boston, Massachusetts, to head the department of Theory, Composition and History there. This I accepted, gladly, for I felt that a larger city and a wider range of students and associates would provide me with broader opportunities.

Honored of America

ON MY departure from Syracuse, the University conferred upon me, as a token of recognition, the honorary title of Doctor of Music, which gratified me deeply, since, without a grain of conceit, I felt persuaded that I had earned the distinction. In the Autumn of 1892 I entered upon my duties in Boston, and found myself surrounded by a circle of artists of repute, with whom it was my joy to cooperate: Carl Fachsen, the Director, William H. Dunham, J. C. D. Parker, Louis C. Elson, Carl Stacey, Ferruccio Busoni, George W. Chadwick, Thomas Tapper, Carl Baermann, and many more.

For four years I held this position, and in 1896, in consequence of uncoincidental conditions that arose, and also because the strain was again menacing my health, I retired from the Conservatory. I then opened a private studio in Steinert Hall. Immediately upon my arrival in Boston (1892) it became evident to me that a change in the methods of harmony instruction in the conservatory was imperative. My book "The Material" was too large and exhaustive for the course there, and I set to work at once to prepare a shorter, simpler harmony text-

book, planned in exact adjustment to the conditions and necessities of the Conservatory theory course. Thus originated my second text-book, "The Theory and Practice of Tone-Relations," which was published by the Conservatory, but later (in 1900) taken over by Schirmer, who, in 1917, issued a completely revised edition. Relieved of the strain that threatened my health, I turned at once to the plan I had always cherished, that of preparing a series of text-books that would cover the entire course of music theory. The next in order, in my opinion, should be the treatment of the smaller musical forms, in which, before taking up counterpoint, the student would be shown how to put the knowledge of harmony that he had acquired to practical use in the conception of the simpler (non-contrapuntal) forms of composition. The result was my "Homophonic Forms," published in 1898, by Schirmer.

Lines Before Pictures

BUT I had conceived the notion that my series should start farther back than "Harmony"; I believed then (and always shall believe) that the whole creative process of composition begins with melody. Not only is melody the earliest, most nearly instinctive, manifestation of musical expression, but it is the very life and soul of all true music; without "lines" no picture is conceivable, and melodies are "tone-lines." Besides, I discredited the idea that melodies were merely the product of "inspiration." I knew that melody was subject to natural laws, at least to a large extent, and that these could therefore be demonstrated and applied, to the immense advantage of the student. Thus came to life my "Exercises in Melody-Writing."

My next book was "Counterpoint Applied," in the polyphonic forms of composition, the invention, figure and canon. This was issued in 1902. Since this was not a "method" of counterpoint, but rather a presentation of the application of contrapuntal technique, I discovered that a link was missing in my complete series; so I prepared a somewhat more specific, practical course of contrapuntal discipline, my "Elementary Counterpoint," in 1910. In 1911 I developed my theory of the most natural way to acquire knowledge of harmony was to begin with one voice, then to learn how to add a second voice, then a third to these two, and finally a fourth, thus arriving at the conventional four-voice harmonic association. Guided throughout by the element of melody, the course would gradually disclose all the creative processes and combinations of the chord-system, harmony proper. I am far from certain that this theorem is trustworthy, but I am fairly sure that the student will find this my most helpful book.

The only remaining, final link in the complete series was "The Larger Forms"—Variation, Round, Sonata, and Sonata-Form, which was published in 1915, by Schirmer. It was in connection with this statement to the effect (I think from memory): "The 'Larger Forms' completes the most remarkable series of text-books ever published, written in English, or perhaps in any language." It is difficult for me to accept such an encomium without misgiving; but it did gratify me to the

extent of reassuring me that the immense labor involved in formulating my books was not spent wholly in vain.

Brochures on various Subjects

IN THE meantime I had produced a few other smaller books. In 1893, "Models of the Principal Musical Forms," prepared for the use of my lecture classes on that subject; this was printed by the New England Conservatory but not placed on the market. Also, under similar conditions, a "Syllabus of Music History," in 1894. A few years later, the Oliver Ditson Company of Boston began the publication of a monthly journal entitled "The Musician," of which my friend, Thomas Tapper, was the able editor, and through whose efforts I was encouraged to contribute a number of educational treatises. Thus originated my "Lessons in Music Form," which, after the revision and amplification of one of these series of articles, was issued in 1904 in book-form by the Oliver Ditson Company. This is not a text-book, in the common acceptance of the word, but a course in the study of instruction in structural analysis. And later, in 1914, I had the satisfaction of collaborating with Dr. Thomas Tapper in the publication of "The History of Music History," published by Scribner's.

I was thus brought into closer contact with the Oliver Ditson Company, and, stimulated by its general and thorough compilation Editor and leading spirit, Mr. William Amos Fisher, I became a sort of co-editor, and prepared a number of revisions for the Ditson series, which were distinguished from ordinary editions in that they represented a complete structural analysis of the respective works. Thus, we brought out, in 1906, the analytical edition of Mendelssohn's "Songs without Words," and, besides a number of volumes of Sonatas, the "Well-Tempered Clavier" of Bach, in 1921. Of more recent and significant of all, there appeared the "Analytic Symphony Series," which occupied my attention and kept me out of mischief from 1925 to 1930. This gave rise, quite directly, to my "Masters of the Symphony," published by Ditson.

The Field Broadens

BUT TO return to my activities as teacher in Boston, students came to my studio in Steinert Hall, and, though never overtaxed, I became most happily engaged in assisting a great number of them in many cases extremely gifted and promising pupils, in their pursuit of technical advancement. At the same time, I held the position of organist and choir-master in the First Parish Unitarian Church in Brookline, Massachusetts, for eight years.

In 1905, a call came to me from Dr. Frank Damrosch, then president of the organizing the Institute of Musical Art of New York City, to join the faculty of the Department of Theory and Composition. I was very glad to reach a decision: I loved my organ work; I greatly enjoyed the independence and freedom incidental to my private studio, and I had come to feel that I was a large number of fine artists and musicians. But the lure of the great work, the inspiring prospect of cooperation with Frank Damrosch, Franz Kneisel, George Henschel, Sigismund Stojowski,

the Dethier brothers—and many more eminent musicians, also the urgent advice of my dear friend, John Jay Chapman, combined to settle my mind, and, in the summer of 1905, we moved to New York. The immediate future confirmed the wisdom of my decision, and I look back upon the twenty years spent at the famous Institute as the most significant, most gratifying and fruitful episode in my whole artistic career. The passing years brought me many additional vitalizing contacts with eminent artists, whose companionship was as significant as my own was stimulating and enjoyable; from the long list, a few names stand out in my memory: Henry W. Krehbiel, Walter S. Pratt, William J. Henderson, Daniel G. Mason, my former pupil, Forrest Cressman, Dr. A. Mabley Richardson, James Friskin, Rudolph Ganz, Ernest Hutchinson, Rubin Goldmark, Howard Broadway.

In the summer of 1925, having rounded out nearly fifty years of faithful service to my art as educator, I retired from the Institute, and, with profound gratitude and with overwhelming proofs of true esteem and affection. Since then we have made our home in Manchester, New Hampshire, where, during the city years, the present high degree of perfection, both as to instrument builders and players, has been attained. Now, with almost countless makes of instruments, music editors approaching perfection, players with a high degree of proficiency, fine military, symphonic and concert bands springing up the world over, and modern composers exacting larger instrumentation for total color, together with the creation of new instruments and with music becoming a more and more vital part of everyday life, there is no reason why we should not strive for still higher achievements. This in view of the fact that such composers as Holst, Cosses, Respighi, Ravel, Busch, Sowerby, Grainger, Gilson, Hadley and others of like eminence are now writing for the band.

A Vista of Accomplishment

MY TEACHING days were over; but I could not remain idle. Besides the rather numerous books I have prepared, cited above, I have just completed a series of articles on the "Structure of Music," appearing since September, 1932, in Presser's excellent musical monthly, "The Etude." These are about to be issued in book form.

It is hard for me to recall and enumerate the many brilliant names of composers whom I enjoyed assisting, teaching and assisting in their ambitions; it is a hazardous proceeding, for one cannot be sure of avoiding most unfair and unfortunate overstatements. I shall only mention a few of those whose names now occupy honored places in the lists of successful composers, with sincere apologies to whom I may fail to recall, or for the necessity of "drawing the line" somewhere. There was Arthur Shepherd, away back in the Boston days, Daniel Gregory Mason, Charles Fortson Munroe, Bertram Shapleigh, Walter B. Keler, Samuel Richards Gaines, Arthur Loesser, Samuel Gardner, Conrad Held, Winter Watts, Lillian Fuchs, Howard Hanson, Bernard Rogers, Ronald Martin, Lamar Stringfield, Leopold Mannes, Harold Sarraf, Lily Strickland, Frank Darvas, Lucia Jewell, Ella Rostelmann, Elias Blum, Powell Weaver, Wallingford Riegger, Mischa Levitsky, Hal Johnson, Ethel Glenn, Hier Putter, Florence Maxin Custer, Peter Dykema.

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That Interesting Wood-Wind Section of the Band

Conducted Monthly by
VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

By J. J. GAGNIER

MODERN BANDS are very different from those which existed in the past. Even previous to three or four decades ago, most bands were composed of brass with an occasional piccolo and some two to four clarinets. As for the flutes, oboes, bassoons and saxophones, these were practically unused; and even to-day players of these instruments in bands are scarce. Curiously enough, it must be remembered that these very oboes and bassoons, with the addition of trumpets and drums, in small groups, formed the early army bands.

Since the eleventh century, band music has had time to improve; but it is really within, say, the last fifty years that the present high degree of perfection, both as to instrument builders and players, has been attained. Now, with almost countless makes of instruments, music editors approaching perfection, players with a high degree of proficiency, fine military, symphonic and concert bands springing up the world over, and modern composers exacting larger instrumentation for total color, together with the creation of new instruments and with music becoming a more and more vital part of everyday life, there is no reason why we should not strive for still higher achievements. This in view of the fact that such composers as Holst, Cosses, Respighi, Ravel, Busch, Sowerby, Grainger, Gilson, Hadley and others of like eminence are now writing for the band.

In the military band the wood-winds represent the string section of the orchestra. (This does not mean that the band imitates the orchestra.) To the woodwind is allotted, for instance, the rapid, the colorful, and the intricate parts of the composition.

Let us consider the care and treatment of this section of the band.

Piccolo

THE B♭ PICCOLO is at present in general use; but a movement has been started to replace it with the C piccolo which will be a decided improvement to the tonal quality of pitch. The danger sign should be used regarding this instrument, as this cockered can grow over a large and blasty organization if he wants to, and not even the bass drum can drown him out. Therefore the very greatest care should be used in the handling of this most delicate and useful little instrument.

The great deal of trouble is caused through so many players paying little attention to pitch, which is very hard to master particularly on this instrument; but, with careful attention and practice, a true pitch can be developed. In general, the great mistake is the use of the cork constantly in tuning. Once set, this should never be changed. Only the embouchure section should be used. Study should be made of the practice of dual and triple

tonalings which are bound to be necessary in intricate and rapid passages.

Flute

THE GENERAL rules for the piccolo are also applicable to the flute. But, in addition, flute players have more effective solo work and are splendid substitutes for string parts. Special study should be made of the harmonic sounds of the first fourteen degrees of the register, these being effective but often neglected.

Regarding the subject of the alleged superiority of the wood over the metal flute, it has been proven that the principle of good tonal qualities is due to the make of the bore and not to the material employed. This is exemplified by the almost universal use of the metal flute in the largest symphony orchestras of the world.

Clarinet

THE MOST brilliant and resourceful instrument of the whole band is the clarinet, to which is allotted the brilliant, light and nimble work of all compositions. Great care and attention should be given to obtain the greatest effectiveness. Many players are of the opinion that the interchanging of the B♭ to A barrel has no marked effect in the pitch, but they are entirely wrong in this surmise. A little thinking will convince them that the entire middle register is thrown out of tune by so doing. This mistake is made usually by a player who is told he is out of tune or possibly on account of a cracked barrel.

To carry on with his playing, this man will make this interchange, assuring himself that everything is quite all right. The most important part of the instrument is the mouthpiece, and the best is not as good as could be desired, although there is no reason to be without a good one to-day. It is to the benefit of the player to secure the best obtainable on the market, as a good mouthpiece is sure to save a poor make of clarinet.

The alto and bass clarinets are not to be neglected. The addition of one or two of these incomparable instruments is most important and desirable. Any soprano or B♭ clarinet player will manage to handle either of these with some careful practice. Like the flute and piccolo, the Boehm system is the only one to be employed for perfection on all clarinets.

Oboe and Cor Anglais

THESE, the forerunners of all wood instruments, have been somewhat neglected up to a few decades ago but are now being put into their right place. The oboe, often called the "Cockatrice" of the orchestra, might also be called the "Elirations Damsel" of the band. To the oboe is assigned delicate and feminine solo passages which bring out all the delicate and graceful touches of the composition. I should like to insist on the inclusion of at

least one oboe in every band. Too often this instrument is neglected to the detriment of the color and beauty of the composition.

The English horn, better known by its French name, *cor anglais*, another of the

fine and can be very richly recommended. As the mouthpiece is to the clarinet, so is the "pipe" to the bassoon (also the English-horn). Great care should be taken in the selection of them, as a poor "pipe" will spoil the best of instruments.

Saxophones

AS THE saxophone is a quite recent revival and so much literature is circulated regarding the easiness of learning this instrument in a very few hours and of obtaining a position in a so-called band after one home lesson, and as practically every fourth young owns one, it seems unnecessary to enlarge on this instrument. But, while the woodwinds that are heard daily are not the true outpourings of sane players but more of agonized souls waiting for "what might have been" if they had practiced properly. Nevertheless, this instrument in the hands of a competent and serious player can produce tonal qualities of real beauty, but it is to be regretted that so few players take the trouble to produce only the best.

It would be of immense value to the conductors, if they would encourage the proper study and technique of the saxophone and install into the player the important part which this instrument can take in the ensemble.

Reeds

ONE OF the most important factors of good playing for reed instrument players is the proper selection and trimming of reeds. One should choose a well dried cane, though one not too dry. It should be a good pale yellow in color; the spotted cane is not to be trusted. The grain should be straight and the thin end should not warp when moistened. Never scrape a reed with glass. Many a sore lip has generated in this way since the reed edged glass will have small particles and injure the lip when in contact with the reed. A sharp knife or a wedge called "shave-grass" or "prelse," this latter preferably for single reed, should be used. For the double reed the knife only should be used. Clarinet reed should be scraped, but very little at a time and not all over the surface, only about three-fourths of an inch from the tip, starting on the sides, then working towards the center to tip.

For the oboe, the reed should be scraped from about one-fourth inch from center to full tip. The same procedure should be applied to the *cor anglais* reed.

The bassoon reed should be treated in scraping in a way very similar to the clarinet. It should be remembered to devote great care to the oboe, *cor anglais* and bassoon reeds, as they are much more delicate to handle.

One particular point which must not be overlooked regarding the oboe and the *cor*

(Continued on page 193)

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

ATTACK OF THE REDSKINS

By HAROLD LOCKE

A typical boy's piece. It opens with a new dance, the tom-tom bass played staccato against the melody in the right hand which alternates staccato and legato. The cavalry arrives for the fray in the key of F minor. The right hand begins, showing that the Redskins have "bitten the dust," according to the best traditions of boyhood, and that the soldiers are victorious.

VALSE LEGERE

By EVANGELINE LEHMAN

A very graceful waltz which, despite the fact it covers a wide range on the keyboard, lies most comfortably under the fingers. It is suggested that the left hand be pedaled as it is phrased, that is, down on the first beat and off on the second. The right hand should be played lightly throughout the first theme, using just enough finger action to give sparkle and clarity.

The second theme in the dominant key is somewhat slower. The theme this time is played with the left hand while the right provides an interesting accompaniment in passing back and forth. As much resonance as possible should characterize the second theme to contrast against the flowing passage work of the first. The dynamics are clearly marked, as well as the metronome guides for the tempos.

OLD PINES

By E. A. BARRELL, Jr.

This beautiful composition of Mr. Barrell's should be played in the style of an improvisation. The melody first appears in the cello section of the piano against sustained harmonies and pizzicato bass. The treatment should be *matrisero*, in keeping with the ghostly quality of the poem. The rhythmic line in this music is very elastic. The meter, too, constantly changes from four-four to five-four and then to three-four. Emphasize the climaxes, especially where the composition builds to *Grandioso*. From this point the mood drops in intensity until the final *ritardando* ends on a broken chord played *pianissimo*.

GLAD EASTER BELLS

By WALLACE A. JOHNSON

This piece opens and closes with a passage in sixths divided between the hands and played in bell style to imitate chimes. A certain blurring with the pedal, if not overdone, is permissible in playing this section. The following part in three-two time is to be played in the style of a hymn. Resonance and legato are most necessary here, as much as possible like an organ. It is suggested that each chord be pedaled separately.

PIERRETTE'S DANCE

By LOUISE C. REAR

Miss Rebe has called to mind the ever lovable figure of *Pierrette* to title this graceful little *air de Ballet*. Remember the lightness of her dancing feet, in playing the little rhythmic figures of the right

hand, especially the groups of sixteenths which should be played with shallow touch and rolled rather than fingered. Due attention should be given the two-note phrase in measures 8, 12, 16 and 20. Release the pedal exactly as marked; it helps fortify the rhythm. The second theme, while preserving the same rhythmic pattern as the first, is in the sub-dominant key and is played with less tonal intensity than the first theme. The success of the performance of this number depends upon lightness in partnership with sharp rhythmic definition.

SHRAPNEL

By MILBRED ADAR

Here is a brand new title for a piano piece and one which should appeal to the imagination of young students. The passages in thirty-second notes divided between the hands should be made to zip up the keyboard in a manner suggestive of flying shrapnel. Needless to say, these runs should be rolled rather than fingered and should approximate in sound as far as possible the glistening passage which make their appearance later. In playing glissandos it will be found advisable not to press too deeply on the keys. A shallow touch with even pressure gives best results. The flesh below the finger nail should not be allowed to touch the keys; otherwise a glissando may prove as disastrously uncomfortable as gliding down the old cellar door.

DANCING SPARKS

By WILLIAM SCRIBNER

Mr. Scribner's sparks dance in triplet groupings throughout this piece. The right hand employs finger legato while the left does a bit of dancing on its own from the low bass notes to the upper supporting harmonic. The finger work is absolutely essential to a sparkle-like performance; therefore it is advisable to practice this piece at first quite slowly with well raised fingers, later "loosening" the finger motion as speed develops.

BELLS OF OLD ST. PATRICK'S

By VICTOR STOKES

Playing chimes on the piano is a real thrill for youngsters—and for some children of a larger growth, too, for that matter. Here is a piece with the chimes all written out and ready for them. Play as indicated with the pedal held down continuously. Give the left hand more prominence than the right, since the melody really lies in the upper notes of the left

hand. The right hand chords are built on the overtones, so striking a characteristic of bells. The melody makes its second appearance in broken chords, reverie style, after which follows a short section played *religioso*. Then the D.C. sign points one back to the beginning, and when the chimes ring out once more; and so to *Fine*.

ABOUT THE SHIPS AT SEA

By JAMES ROGERS

Mr. Roger's text reads, "Not too fast, with a rocking motion." To obtain this effect play the two-note groups in the right hand with the drop-roll attack—that is, drop on the first eighth and roll inward and upward in playing the second. The rocking motion, of course, is intended to imitate the gentle rolling of a ship at sea. This gentle rocking motion persists throughout the piece, as apparently no storm is encountered. The second theme is in D minor and is built for the most part on broken chords.

EXCERPT FROM CONCERTO, Op. 54

By ROBERT SCHUMANN

The Schumann concerto is unquestionably one of the most beautiful ever written for piano and orchestra. This excerpt is arranged to include both piano and orchestra parts. Play the introduction with much fire and sweep. The word "sweep" may here be taken literally, since the two chords—the sixteenth and the following eighth—should be played with one sweep of the arm throughout the introduction.

Follows then the first theme, quiet but very resonant, with a little emphasis given the upper notes in the right hand. Beginning with the last half of measure eleven the theme lies in the upper voice of the left hand, ornamented with the right hand figures in groups of five which should be rolled and thrown off. Be careful to observe the phrasing in the section beginning measure 24. A climax is building in this section and reaches its apex in measure 33 (last half). In the original this is the *tutti* played by the orchestra. Phrasing is again of utmost importance in the section beginning with measure 40. The rhythmic swing is dominated by the two groups followed by two staccatos which keep up with the first theme heard this time in the key of the relative major.

MINUET ANTIQUE

By G. KARGANOFF

This is a very interesting piece for piano written in minuet form. The first theme is to be played *non legato* and with all

possible grace. The five-note groups of sixteenths which appear in the right hand are to be played in sprightly fashion, but not hurried. It is well to keep in mind the qualities of staccato and grace as inseparable from the minuet. Beginning with measure seventeen the legato marked contrast with the staccato which has gone before. At measure 25 the first theme reappears, heard this time in the key of the relative minor. The third or trio section lies in the key of E flat minor, tonic minor, after which *D.C. sin al Fine* as indicated.

SARABANDE IN E MINOR

By J. S. BACH

This *Sarabande* is taken from the "Fifth English Suite for Clavichord." It is a polyphonic style like most of Bach's music for the clavichord and calls for nice control on the part of the performer, since each voice moves in counterpoint to another, independently, yet both blended to form a perfect whole. Aside from its beauty, Bach's music is most interesting from the structural standpoint since it is absolutely perfect in form, each and every note having its own significance. A most beneficial practice would be to play each voice separately before playing together. This procedure has a direct bearing on the performer's conception of the work as a whole.

BZZZ

By WILLIAM HODSON

In this number Mr. Hodson has presented an intriguing example of legato playing for young students. When properly brought together the passages give a drone effect suggestive of humming wings.

In the second theme, measure 20, the left hand plays with sustained legato while the right notes off the two-note groups which are slurred.

PUSSI! PUSSI! PUSSI!

By MAXA-ZORCA

A Grade I piece descriptive of its title. Be sure the first two quarter notes are played staccato, followed by an accent on the third beat. The groups in eighth notes are to be played legato.

HIDE AND SEEK

By BENJAMIN ROSE COPELAND

A piece with the Irish flavor which makes it appropriate for programs or lesson assignment about the date of St. Patrick's feast. It is written in jig style and is to be played in a lively manner. Good finger work and care not to blur with the pedal are necessary for an acceptable performance of this little number.

MARKET DAY IN KERRY COUNTY

By BENJAMIN ROSE COPELAND

A piece with the Irish flavor which makes it appropriate for programs or lesson assignment about the date of St. Patrick's feast. It is written in jig style and is to be played in a lively manner. Good finger work and care not to blur with the pedal are necessary for an acceptable performance of this little number.

RETURN OF SPRING

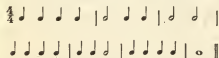
By M. L. PRESTON

The title suggests naturally a certain freshness of interpretation for this piece. The first theme is in G major, the second in the dominant D major, and the trio in the sub-dominant C minor. Notice that in the trio the theme lies in the left hand.

Values of Notes

A pupil of six is having a difficult time learning note values. Can you suggest some book which emphasizes this subject?—M. B.

Give the pupil plenty of drill in counting and tapping out simple rhythms from hearing you play them. After she has learned to count the following rhythm, for instance, with a distant accent on each first beat:



she may apply it to the complete rhythm of *Patty Patty Polk* (See "Playtime Pieces for Children"; By F. Flaxington Harker). For additional work along this line I refer you to "Spelling Lessons in Time and Notation"; by Mathilde Bilbro.

Advertising for Pupils

I have the privilege of circulating rapidly in the schools for a talent test. The first three who receive a certificate of honor will be entitled to a half-hour lesson in piano technique, free of charge. How would you give a talent test if you were I, and how would you all out a report card for them? Where would I be able to get such cards printed?

I teach Crosby's "Velocity Studies," then the Bach "Inventionally the 'Well-Tempered Clavichord'." All of these I have memorized and can play them as now at work. Do you think I would be capable of doing this in a large conservatory, if I could get such a position?

With eight pupils you have a good start; and by such methods as you suggest you ought to increase your class rapidly.

The report cards sent me an excellent device. For the talent test, I advise you to hear each pupil play by himself, marking him on the following points, with one hundred per cent as the maximum for each, finally dividing the total by six. Require him to play music which is well within his grade and which (except in the sight-reading test) he has sufficient opportunity of studying.

Data for report cards:

1. Accuracy of notes
2. Time and rhythm
3. Phrasing
4. Tone-quality
5. Expression
6. Sight-reading

Any reputable printer ought to be able to furnish these cards for you, if you explain to him exactly what you want.

You are devoting more time to piano practice than is good for your health. I advise you to spend an hour or two of this time in outdoor exercise.

The "Well-Tempered Clavichord" furnishes a splendid background for any advanced piano work.

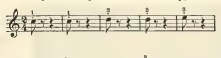
You ought to be able to teach in an instruction providing, of course, that you can

secure such a position, which is a difficult thing to do in these days. Put your chief efforts on your own piano study and teaching, trusting to your growing class of pupils to do the rest!

Staccato Touch, Pleasing Pieces

1. I would like to know a simple method of explaining to beginners the "staccato touch" to beginners. I have a pupil who wants to learn only the pieces she likes, which I think is all right to a certain extent; but the teacher wishes to give some pieces to benefit a pupil. What would you suggest?—M. M.

1. Explain to the pupil that a tone staccato when it ceases the instant that it is heard. To cultivate a staccato touch, let him place the fingers of his right hand on the keys: Middle C, D, E, F, G. Now let him sound the C by pressing the thumb quickly, straight down into the key. As the latter is sounded, the pressure should be released, so that the finger rises instantly up on the key, finally resting on top of it. Play each key twice in this way, thus:



Other five-finger exercises may be treated in this way, as you like.

2. A pupil is of course more likely to practice well music that is pleasing to her. I should impress on her mind that she is the Doctor and that the medicine which you give should be taken according to directions, whether it tastes good or not. Also tell her that the harder she practices the music that you give her the sooner she will be through with it.

Meanwhile, however, consider her tastes, and try to give her pieces which she will

probably enjoy. If a piece progresses badly and is evidently ill-adapted to her fingers or her mind, don't push the matter too far, but quietly lay the piece aside without insisting on the finishing touches.

rote Singing. Memory Work

1. Children in the first and second grades are taught singing naturally by rote. How long may piano pupils be thus occupied? I have a pupil twelve years old whose ear is especially good, yet she does not memorize easily. She has studied for nearly three years. Should her memory work be mechanical or based on careful analysis of the piece assigned?—M. M.

1. Rote-singing, excellent for vocal work, has little to do with piano study, which is necessarily occupied with the reading of notes. Hence I should emphasize note reading from the time that piano study is begun. 2. Several mental processes are involved in memorizing piano music, of which the most effective and accurate consists in memorizing the finger motions. Begin with short sections—perhaps with a measure, a half-measure, or even, in complicated music, with the part for each hand by itself. From this, gradually build up phrases, and finally complete musical sentences. It is better to work in this thorough fashion than to memorize by ear, which often involves many inaccuracies of execution.

A System of Teaching

I would like your opinion about my mode of teaching, which is as follows: I begin with small beginnings, as John M. Williams' "Very First Steps" and "First Steps in the Piano." Then I follow it, I then put the studies in "Piano Primer," then his "Op. 120, then his "Op. 160."

For the child from nine years up, I use Williams' "First Steps in the Piano," then directly Duvernoy, and so forth.—M. H. J.

The value of such a system depends on (1) whether the music which you use is really good; and (2) whether it works well with the pupils. Evidently from your experience you answer "yes" to both these questions. It is wise to have a system of instruction that you can rely on for general use; but I should always be ready to try out other materials and to substitute them on occasion, if such a procedure is conducive to variety or interest. For the small beginners, for instance, the book, "Music Play for Every Day," is particularly attractive and may be followed by "Happy Days in Music Play."

Stiffness in a Single Wrist

I have a problem that is causing me considerable trouble in playing and practicing, namely, stiffness, at times my right arm becomes tense, not from too much practice or from playing out from a sort of mental tension. Then, after releasing my playing, the tension goes automatically into the left wrist, which is as stiff as a board. This tension I do not feel in the wrist but I hear a strident tone. I find it easier to relax my right wrist than pieces than on those which I have practiced. Shall I stop entirely playing my own pieces or work on relaxation exercises for a while?—R. G.

If you find it difficult to relax both wrists at once, try practicing with one hand at a time, perhaps for a week or two. There are a number of pieces written for a single hand on which you might work, such as Scriabin's *Nocturne*, Op. 9, No. 2. When your feeling of relaxation is complete, try introducing the part for the other hand perhaps for only a few measures at a time, stopping as soon as a sense of stiffness is felt. Stiffness of the wrist is fatal to good playing, and I should never allow it to occur or to continue if it appears.

It is a good plan to test the condition of your wrists frequently by holding down one key at a time, meanwhile repeatedly raising and lowering the wrist as far as it can possibly go in either direction.

Hands of Small Compass

I have a little girl ten years old who has studied piano with me for the last three years. She is a very talented child but has such small hands that she has had to learn to play numbers with very much small hands. I have heard many learned compositions like Mozart's *Rondo* with such small hands. I shall appreciate your mentioning some technical exercises for the hands or other works of about this grade that can be played with small hands to leave out octaves, and so forth.

There is considerable music of high grade, such as the *Rondo* which you mention, which is perfectly practicable for small hands. I may mention especially: J. S. Bach, "Two-part Inventions" (nearly all of them); K. P. E. Bach, "Solège"; Mozart, "Sonata in C Major"; Schumann, "Album for the Young," Op. 68 (containing many charming bits).

For technical work, I refer you to Le-moine's "Fifty Inverse Studies," Op. 37, which are written especially for small hands.

The Problem of the Baby Violinist

By ELLEN BERNHOFT

ONLY WITHIN the last few years has it become at all common to commence the study of music before the average age for entering school.

It is, perhaps, more common to start young children on the piano, but it has been demonstrated, also, that a child of three or four can make splendid progress in the study of the violin. This instrument, indeed, is to be had in sizes suitable for very tiny children. We are all more or less familiar with the three-quarter, half, and even quarter size violins, but there are also the eighth, sixteenth, and thirty-second sizes. These are not toys but small sized instruments, perfect in every detail. Shirley Louise, before the age of three, showed an unmistakable desire for a violin. She would stand beside an older sister during the latter's practice period and saw away with two sticks, sometimes for the greater part of an hour.

Santa Claus brought the "little fiddle" (an eighth size) and lessons were commenced when Shirley Louise was "half past three," under the weekly supervision of Professor T. To Mother was delegated the daily practice-lesson for teaching Shirley the proper position of the instrument, and the basic fundamentals of music, and further carrying out the instructor's direction's regarding technique.

The first lesson consisted of the child's learning to print the letters E, A, D, G, the names of the open string notes of the violin. At first, she tried with Mother guiding the little hand, but very soon she formed the letters readily, by herself. E was the straight post, with one, two, three lines; A was the roof of a house, with a cross-piece nailed across the front; D had a straight back and a little round tummy; and G started out to be a round ring, but changed his mind, and decided to stop and build a table. These were the associations used with each letter. A blackboard proved invaluable for making illustrations. The next step was the introduction of the staff. But this was not done until Shirley Louise was able to print any of the four letters as soon as called and name them readily whenever she saw them. She soon learned to recognize these letters on sign-boards, calendars and papers.

Where the Notes Live

SHE QUICKLY learned that the staff is composed of five lines and four spaces, pretending that the lines and spaces were streets, with all the E's living in the fourth space, the A's in the second and so forth. A whole note was drawn in the fourth space, and Baby was told that this was E's house. A tiny letter "E" was printed inside the note. Thus, A's house was a whole note on the second space; D lived in a little "whole-note-house" in the space below the staff. And then Mother had to make steps (the two ledger lines below the staff), and G was put in his little house in the basement. During the time our little student was being taught this blackboard work, she was also becoming familiar with the violin. She learned to name the different parts: scroll, bridge, finger-board, tail, pegs and so forth, as they were pointed out to her, and also learned the names of the strings and to distinguish their different sounds.

All this was as interesting to the child as any game that might have been devised, and several times during the day

she would say, "Mother, let's do my lesson now."

After the child progressed thus far with the blackboard work, and familiarized herself with the violin, the next thing to do was to have her associate the notes, E, A, D, and G, on the staff, with the strings on the violin. So Baby was taught the proper position in holding the instrument, the placing of the right hand thumb against the side of the finger-board, and the picking of the string whose "little house" (or note) appeared on the staff, counting 1, 2, 3, 4, for each note. While Shirley Louise was learning the picking position, great care was taken to keep her left hand position correct. The accomplishment of this aim was materially aided by a little glove-finger tucked to the neck of the violin, in which was inserted the thumb each time the instrument was taken up.

In order not to tire the little student by too long periods of work with the violin, the black-board work was alternated with the use of the violin, the danger of fatigue being thus eliminated.

The next step was the introduction of half notes and quarter notes (blackie notes, we called the latter) with their time values; also the whole, half and quarter rests. The following little diagram made the time values of the different

notes easy to understand, even when the eighth note was introduced.



Four apples in a bag, for the whole note, two for the half note, one for the quarter note and only one-half an apple for the eighth note. Baby once remarked, "The little black kitten looks just like my blackie notes, when he puts his tail up; so we can call him 'Blackie Note'."

The measure bars were "fences" dividing the staff into "yards," and so many "counts" had to stay in each yard, according to the time signature, whether common time, three-quarter, or whatever it might be.

"Fifty Easy Melodies for the Violin, Book 1," by John Craig Kelley, is excellent for the young pupil, starting as it does with the open strings and in a gradual way bringing in the first, second, third, and, finally, the weak, little fourth finger.

In teaching the number designation of the different fingers, Mother found it expedient to draw smiling little faces on the little finger nails, thus giving to each little

finger a separate identity, as his name was first, second, third or fourth. The corresponding numeral was used also. Of course, little Mr. First Finger's job was to play A on the G string, E on the D string B on the A string, F on the E, and so on with the other fingers in turn. All this was absorbed very, very gradually, and yet, almost before one realized it, little first, second, third and fourth fingers had learned to stand straight on their little tips, on the different strings, and these new notes were introduced upon the staff and their names as easily learned and recognized as the open string notes had been.

The Strings Welcome the Bow

A GREAT event was the introduction of the bow, with very special attention to the proper positions of the curved thumb and the placing of the fingers of the right hand. The practice of holding the violin between the chin and the shoulder, with the left arm at the side, and drawing the bow straight from the frog to the tip developed flexibility in the little wrist and good tone quality, as well as the necessary strength in holding the instrument.

From the very beginning, Shirley Louise learned to sing her little pieces and has associated the notes with tone, enough anyway to succeed quite well in singing simple melodies by note. She listens carefully to intonation, and the little fingers respond quickly when she detects a tone off pitch. It is surprising how the little violin has developed tone quality in response to the use it has received, and, incidentally, through the substitution of an aluminum D string which Shirley discarded from her full size violin, in place of the gut D which was on the small violin.

Although Professor T. insists on her counting aloud, when practicing, Shirley Louise has a well developed sense of rhythm and seldom makes a mistake in time, even when playing a piece with the piano for the first time.

Her Own Songs

SHE THINKS that every piece must have a meaning; and a story, real or fancied, goes with each one. She thoroughly enjoys having Mother sing the words to *Flow Gently Sweet Afton*, and asks countless questions about "My Mary" and the "murmuring stream." She is intensely interested, also, in the story of John Howard Payne's *Home Sweet Home*, and the association of *My Country 'Tis of Thee* with the love of our Country and our Flag. Her own imagination supplied beautiful little themes for Prayer and Evening Song. The other evening, while watching the sunset tint the sky with crimson and gold, which faded into the softer shades of pink, she sang Evening Song over and over, then confided to her mother that the last long soft P was just "When the sun went to bed." It was interesting to note Shirley Louise's reaction when taken to hear the high school orchestra concert. She watched the violins to the exclusion of everything else. Then, this four year old criticized the position of one of the second violins, and scored another for not using his bow properly!

In less than a year of study, this child of four has equalled the progress of many older children, plays a great many little

(Continued on page 198)

FASCINATING PIECES FOR THE MUSICAL HOME

ATTACK OF THE REDSKINS

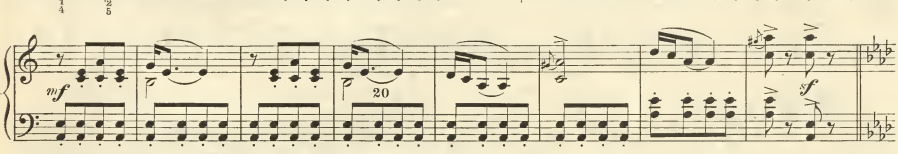
Here is a descriptive Indian number which boys in particular will tackle without any urge on the teacher's part, Grade 3.

Indian War Dance

Lively M.M. ♩ = 116

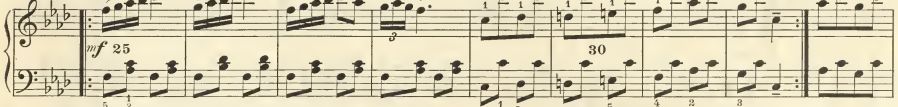


HAROLD LOCKE

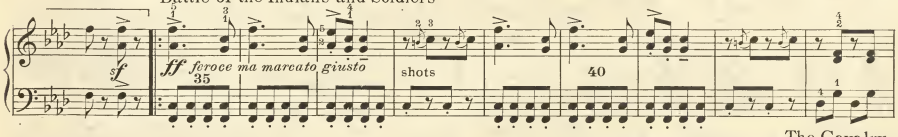


Arrival of Cavalry

Vivace



Battle of the Indians and Soldiers



is victorious



The Cavalry

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"Which is the G String?"

VALSE LÉGÈRE

There is, in this spontaneous waltz movement, a suggestion of leaping waters as they make merry over the coming of early Spring. Commentators have noted the Chopinesque flavor of this very finished and pianistic work. Grade 5.

EVANGELINE LEHMAN

Animato
M.M. ♩ = 88

p leggiero

a tempo

più f

dim.

Meno vivo M.M. ♩ = 152

p

cresc.

f

sempre marcato

sempre f

p leggiero D.S.

OLD PINES

Permanent and ancient pines along the sky
Silently stand with rugged arms outspread;
Serenely grey ghosts, defiant and alone,
Grim sentinels among the lost hill roads.

Henry Chapin

E. A. BARRELL, Jr.

Grade 4½. **Lento con espressione** M.M. ♩ = 80

ben cantabile

mp

con Ped. l.h.

a tempo

rall. e dim.

mp

cresc.

mf

Grandioso

cresc. e più mosso

f

molto marcato

allarg. ten.

Con fantasia

simile

Lento

Tempo I

dolce

mp

rall. e dim.

strict time

p morendo

molto rit. al fine

pp

ppp

sva bassa

A new and piquant conception of this ever popular character from French folk-lore. Grade 3.

PIERRETTE'S DANCE

AIR DE BALLET

LOUISE CHRISTINE REBE

Gracefully M.M. ♩=112

Copyright 1934 by Theodore Presser Co.

Grade 2. Moderato M.M. ♩=60 quasi bells

GLAD EASTER BELLS

WALLACE A. JOHNSON

Religioso

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THE ETUDE

THE ETUDE

MARCH 1934

Page 167

Ring out, sweet bells, let glad hearts rejoice. "Ring!" "Ring!" "Ring!" "Ring!"

Tempo I.

Let them peal forth this glad East - er morn.

SHRAPNEL

MILDRED ADAIR

Teachers will find this to be an excellent medium to stimulate the pupil whose desire for practice has lagged, perhaps from the use of too many "hackneyed title" pieces. Grade 2 1/2.

Moderato M.M. ♩=66

glissando rall.

a tempo

gliss.

10

15

D.C.

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DANCING SPARKS

WILLIAM SCRIBNER

Mr. Scribner makes himself known to Etude readers for the first time by this sprightly and capricious piece. Try to get the effect which the title so vividly suggests. Grade 4.

Con spirito M.M. ♩=138

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BELLS OF OLD ST. PATRICK'S

British Copyright secured

VICTOR RENTON

In this piece, one can readily picture the interior of an imposing cathedral as the echoes of the chimes quaintly rise and fade in their solemn cadence, through aisles illuminated by the gorgeous colors of iridescent stained-glass windows. Grade 2.

Larghetto M.M. ♩=104

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THE ETUDE

Quasi Reverie

MARCH 1934

Pag

Grade 3.

ABOUT THE SHIPS AT SEA

JAMES H. ROGERS

Not too fast, with a

rocking motion M.M. ♩=72

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EXCERPT FROM CONCERTO, Op. 54

Known as the tone-poet of the romantic school of composition, Schumann gave to this period a new and most original piano style. The *Concerto in A minor*, from which this excerpt is taken, has found a permanent place in the repertoire of piano virtuosi because of the noble character of the themes used, and the extreme brilliancy of the work as a whole.

Allegro affettuoso M.M. ♩ = 69

R. SCHUMANN
1810-1856

Grade 7.

p subito con espr.

5 10 15 20

cresc.

marcato

p espressivo

poco ritardando

a tempo

p sosten.

ritardando

25 30 35 40 45 50 55

MINUET ANTIQUE

G. KARGANOFF, Op. 20, No. 5

Grade 5.

Allegretto grazioso

mf non legato

leggiere

pp

sempre stacc.

pp e legato dim.

pp

Fine

Poco meno mosso

TRIO mp con espressione 50

mf

p

60

mf

poco rit.

al tempo

p 65

f

D.C. sin al Fine

SARABANDE IN E MINOR

FROM THE 5th ENGLISH SUITE

J. S. BACH

Grade 6.

Andante M.M. = 80

p

mf

f

p

cresc.

10

p

15

cres.

cen.

20

p

p

ALL HAIL THE RISEN KING

C. B. HAWLEY

Allegro maestoso

mp *mf* *mf* *f* *cresc.* *Allegro*

Lol what a ra-diant
morn-ing dawns, O'er all the wait-ing earth! The lil-y fair and
vi-o-let Are spring-ing in-to birth: The
an-gels bend-ing from the skies, Their al-le-lu-las sing: As from the dark-ness
Lord of life and love is ris'n! The trem-bling tomb is torn: A-wake, oh earth! Re-
of the tomb, He comes, the ris-en King, He comes, the ris-en King.
joice, ye heav'n! 'Tis res-ur-rec-tion morn! 'Tis res-ur-rec-tion morn!

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* Small notes 2nd time only.

International Copyright

mf *Maestoso* *30* *35* *accel. e cresc.* *Last time to Coda* *rit.* *p* *Tempo I* *45* *dim. e rit.* *p* *più moto* *f* *più moto* *50* *55* *fff* *a tempo* *rit.* *CODA* *fff* *a tempo* *rit.*

'Tis Eas-ter morn, Glad Eas-ter morn, Your al-le-lu-las
sing, Ye myr-iad hosts of earth and heav'n, All hail the ris-en King, Ye myr-iad hosts of
earth and heav'n, All hail the ris-en King, Ye myr-iad hosts of earth and heav'n, All hail the
ris-en King. The lone-ly watch-er seeks her Lord, The
stone is roll'd a-way, "He is not here, the Lord is ris'n!" She hears the her-ald say. The
hail the ris-en King.

English version by Jay Media
Spanish text by P. de Montoliu

CARITA MIA

(MY CARITA)

MEXICAN RANCHO LOVE SONG

THURLOW LIEURANCE

Moderato appassionato

f 3 *mp* 3 *mp* 5 *con espressione* *rall.* *mf a tempo* 3 *mf a tempo* 15 *p* *rall.* *mp* *pizz.* *p* *rall.* *mp*

O-ver the pur-ple me-sa, In the eve-ning glow, Out where the state-ly yuc-ca Blos-soms white as snow—
Cuan-dón láe-te - da me-re *El pos-tres ful-gor,* *Y res-pien-den-te bri-lla* *La yu-cáen su flor,*
 Some day, Ca-ri-ta mi-a, When the spring is here, When soft gul-tars are play-ing, Bells are ring-ing clear,
Un di-a las cam-pa-nas *De nubes-tra mis-sion* *Se tan-ta-rán al ves-to* *Con a-lí-gre son;*

Ah, Ca-ri-ta mi-a, Can't you hear me call, Call-ingo'er the des-ert As the shad-ows fall?
Ah - ciao ti, Ca-ri-ta, Far-ta mi ean-tar, *Lie no-déa - pu-ran - za, Mon-do co-métal mar.*
 And in the mis-sion gar-den It's or-ango blos-som time, I'll hear the pa-dre tell me, "She's for-ev-er thine!"
Ce - ñi-rá tu fron-te *Blan-co a - za-har,* *Me di-rás: "ñe-do-ro"* *Al pie del al-tar.*

When the twi-ght steals a-cross the long-wea-ry miles, I am think-ing of thee, Ca-ri-ta, on-ly of thee. — I
Tris-té so-lo ca-bal-go en la *luz cre-pus-cu-lar,* *Yen tí so - la, Ca-ri - ta, sue-ño* *yo sin ce-sar. — Al fin*

ride—and dream once more of thy be-witch-ing smiles, For when the morn-ing comes I'll hold thee close to me.
de la-jor-na - da quí-di-cho-so *yo se-ré Cuan-dó la ro-sa de tu bo-ca de-sa-rí.*

MY LADY'S BANDBOX

GAVOTTE

CLARENCE M. COX

Moderato

Violin

Piano

delicato *mf* 10 15 20 25 30 *pizz.* *p*

Registration: Sw. Voix Celestes (coupled to Gt.)
Gt. Diapasons 8 ft.
Ch. Orch. Oboe (or soft Gamba)
Ped. 16 ft. & 8 ft.

ELEGY

CHANT SOLENNELLE

FREDERIC LACEY

Largo espressivo M.M. ♩ = 60

Manuals *pp* Sw. *mf* Gt. *mf* 50

Pedal *simile* 10 15 20 25 30 35 40

Last time to Coda Φ

Sw. (Voix Celestes) *pp* 45

pafetico *pp* (Vox Humana)

50 55

Ch. *pp* 60 65

add soft Flute 70 75

(Sw. Reeds) 80

Gt. *pp* D.S.

Φ CODA

Swell Voix Celestes only *pp* 85

Ped. to Gt.

SERENADE

From "DON GIOVANNI"

THE ETUDE

W. A. MOZART

Allegretto M. M. ♩ = 160

SECONDO

p *mf* *ben cantando* *p* *mf* *poco rit.* *a tempo* *mf* *il canto ben marcato* *p* *mf* *a tempo* *eresc.*

10 15 20 25 30 35 40

*The melody should be well brought out and sustained; and the accompaniment light and staccato throughout.

THE ETUDE

SERENADE

From "DON GIOVANNI"

W. A. MOZART

Allegretto M. M. ♩ = 160

PRIMO

leggiero *sempre p* *10* *15* *20* *poco rit.* *a tempo* *martellato ma mf* *30* *35* *40* *poco rit.* *a tempo* *eresc.*

5 10 15 20 25 30 35 40

*In the original score, this figure is written as a mandolin obbligato. It should be executed with a light finger staccato.

STRUTTING OUT
DANCE

IRENE MARSCHAND RITTER

Arr. by W. H. Mackie

INTRO.

Solo Violin *pp* *cresc.*

Piano *pp* *cresc.*

12

p-mf *p-mf* *mp* *p* *f* *D.S.*

1st CLARINET in Bb

STRUTTING OUT
DANCE

IRENE MARSCHAND RITTER

INTRO. *p cresc.*

p-mf *mp* *p* *f* *D.S.*

C MELODY SAXOPHONE
or OBOESTRUTTING OUT
DANCE

IRENE MARSCHAND RITTER

INTRO. *p cresc.* *f*

SOLI *p-mf* *f* *D.S.*

1st CORNET in Bb

STRUTTING OUT
DANCE

IRENE MARSCHAND RITTER

INTRO. *p cresc.* *f*

p-mf *mp* *f* *D.S.*

TROMBONE or CELLO

STRUTTING OUT
DANCE

IRENE MARSCHAND RITTER

INTRO. *pp* *p cresc.* *f* *gliss.* *Cello* *p-mf* *f* *D.S.*

DRUMS

STRUTTING OUT
DANCE

IRENE MARSCHAND RITTER

INTRO. *pp* *p*

f *mp* *p* *f* *D.S.*

Dr. Indian Drum Cow Bell Cym. B.D. Siren Siren Gung Gung Cym. Drs.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

THE ETUDE

Grade 2.

BZZZZ!

I love the song of robins,
Of every bird that sings,But best of nature's music—
The hum of buzzing wings.

WILLIAM HODSON

Swiftly M.M. ♩ = 144-160

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Grade 1. Briskly M.M. ♩ = 116

PUSS! PUSS! PUSS!

MANA-ZUCCA, Op. 134, No. 2

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Puss! Puss! Puss!
British Copyright secured

THE ETUDE

Grade 1.

HIDE AND SEEK

MANA-ZUCCA, Op. 134, No. 1.

Slowly M.M. ♩ = 112

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Grade 2 ♩

MARKET DAY IN KERRY COUNTY

BERNIECE ROSE COPELAND

Allegretto M.M. ♩ = 76

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RETURN OF SPRING

M. L. PRESTON

Tempo di Valse M M $\text{♩} = 76$

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THE ETUDE

THE ETUDE

EDUCATIONAL STUDY NOTES
on the Voice, Organ, Violin and Orchestra Music in The Etude
BY ROB ROY PEERY

ALL HAIL THE RISEN KING

Easter Song
By C. B. HAWLEY
(Vocal)

The church soloist will find a ready use for this vital Easter song by C. B. Hawley. In the medium key, as here published, it is suitable for the singer with an average vocal range.

The first verse should be sung *forte*, in a broad tempo, not too fast. At measure 8, sing *mezzoforte*. Observe the *crescendo* from *forte* to *fortissimo*, measures 18-19. The *Allegro*, measure 20, indicates a faster tempo, and *Maestoso*, measure 31, a broadening of the movement. Note the *accelerando e crescendo*, measure 39, and *ritardando* from measure 41 to the end of the verse.

At *Tempo I*, sing softly to measure 51, where *forte* is indicated and the tempo is faster. At *D. S.*, return to measure 14 and continue to the end of measure 41, indicated by the sign ♩ ; then skip to the *Coda*. The use of the re-verted melody note G, measures 18-19, is the composer's way of interpreting the spirit of the text, "As from the darkness of the tomb." For the second verse, however, the small notes should be sung.

CARITA MIA
Mexican Rancho Love Song
By THURGOOD LUCAS
(Vocal)

A new song by the composer of *By the Waters of Minnetonka* is an event for the attention of singers everywhere.

Relinquishing for the moment his interest in Indian themes, Mr. Lucarens devotes his genius to the music of Old Mexico. *Carita Mia* was conceived while the composer was visiting near Agua Caliente, Mexico, during a recent summer sojourn, and is in the pure Mexican style. We predict that this appealing *rancho* love song will win many friends.

The Spanish text is by P. de Montolito; the English version, by Jay Media.

Sing the verses *mezzopiano*, in an impassioned manner. Note the *fermata*, or "hold," in measure 10, and again, measure 12, the latter approached by a *rallentando* and *diminuendo*. The refrain is marked *mezzoforte*. Particular care should be taken in observing the *crescendi* and *decrescendi* signs, which interpret the rising and falling cadences of the melody. Note the *rallentando* and *pianissimo* at the close.

MY LADY'S RANDBOX
By CLARENCE M. COX
(Violin and Piano)

Exceptional music of an easy grade is found in this *Gavotte* from a set of first position pieces called "From the Antique Shop." The dainty grace of the melody and the classic mold of the harmonic setting are mindful of the period of Haydn and Mozart.

Play at a moderate tempo throughout, using short strokes of the bow. The first three notes of the opening theme should be played with down-bow on the lower half, each time they occur. Use very little bow

on the single, *legato* eighth notes, with a loose wrist motion. Observe the *crescendo* to *forte* at measure 23, followed by *ritardando*, measure 25. The *a tempo* marks the return to the first theme.

The *pizzicato* notes at the close may be plucked with the left-hand, since they are open-string tones.

ELEGY
By FREDERIC LACEY
(Organ)

Chant Solennelle, which is the secondary title given to this composition, means simply "a solemn song." The spirit of the music itself, however, rather emphatically depicts the even tread of a *marche funebre*.

The indicated registration is to be taken as merely suggestive, and the organist should try out various combinations until a satisfactory effect is obtained from the individual instrument in use.

Play the four measure introduction with both hands on the Swell organ. After the hold, both hands should transfer to the Great, coupled to Swell. Care must be taken to sustain the dotted half-notes of the melody, which is written in octaves between the hands, while the accompanying chords are struck. Use a semitacito or detached touch for the chords and pedal notes throughout this section.

The second section, beginning at measure 45, should be played with both hands on the Swell. The *For Himans* is indicated at measure 49. From measure 65, the melody (right hand) is played on the Choir organ with *Oboe* or soft *Gamba* stop. Hold the tied notes as indicated in the left hand accompaniment for the desired sustained effect. Add soft *Flute* to the Choir registration at measure 73. Measures 81-82 are played with both hands on the Swell (*Reed* stops only) and at the second beat, measure 83, both hands transfer to the Great, in preparation for the return to the first theme.

STRUTTING OUT
By IRENE MARSHAND RITTER
(Orchestra)

Special honor is accorded the drummer in this little novelty dance for advanced orchestras. The "traps" included in the scoring are Indian Drum, Cow Bell, Gong, Siren, and Cymbal, in addition to the usual Bass and Snare Drums.

The solo violin part is moderately difficult and requires considerable dexterity in the higher positions. The syncopated rhythms occurring in certain measures are "tricky," but are similar in all melodic parts and thus will become easier in rehearsal. The Bass-flat clarinet and cornet supply both melody and rhythm. The C melody saxophone or oboe is largely an *obligato* part. Baritone and cello players may use the part for trombone. The small notes cued in this part, however, are for cello alone.

Before commencing to play, give special attention to the repeat signs, which are the same in all parts. Each of the three sections is repeated. At the *D. S.*, return to the sign ♩ , which is found after the two measure introduction; then play to the hold (〰).

"Wherever there is good music there is harmony. Wherever there is harmony there are good citizens."

—J. HAMPTON MOORE,
Mayor of Philadelphia.

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THE ORGANIST'S ETUDE

Edited for March by
EMINENT SPECIALISTS

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

The Notation of Pedal Footing

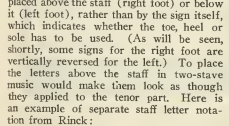
By CLEMENT ANTROBUS HARRIS

SO LONG as he is studying under a competent teacher the organist should have no difficulty in understanding the marks by which pedal-footing is indicated: they will be explained to him by lesson. But when this stage is over, and he begins to study by himself music of different authors, editors and publishers, of different nationalities and periods, the organist may be hard put to it sometimes to understand the method by which the footing is marked. For in this phase of technique there is no one system which is as uniform and universal as is the use of numerals for indicating fingering. One reason for this is that a number of expert organists would differ more in their method of footing a pedal-passage than they would in their fingering of a manual passage. Another, and the chief reason, is that there has been an enormous development in the *technique* of pedaling of late years: the very simple old markings have proved quite insufficient to indicate the intricate details of new systems; and, in the absence of any official code, composers and authors of "schools" have devised several systems of pedal notation.

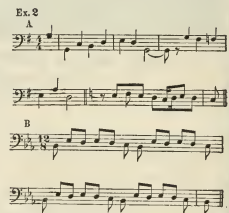
Right or Left Foot

FIRSTLY there is the question whether a note is to be played by the right foot or the left. There are two ways of indicating this. One is by the use of initial letters: in English "R" for right and "L" for left; in French, respectively "D" for *droit* and "G" for *gauche*; in Italian, "D" for *dextro* and "S" for *sinistra*. When the pedal-part is written on a separate staff these letters, if used at all, are usually placed above it; but in two-stave music they are, of course, placed below.

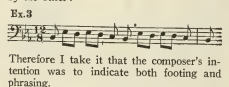
For this reason the letter system is practically the only one which can be adopted, for when signs are used the foot to which they apply is shown chiefly by whether the sign is placed above the staff (right foot) or below it (left foot), rather than by the sign itself, which indicates whether the toe, heel or sole has to be used (As will be seen, shortly, some signs for the right foot are vertically reversed for the left.) To place the letters above the staff in two-stave music would make them look as though they applied to the tenor part. Here is an example of separate staff letter notation from Kinck:



There are two other ways of indicating the foot to be employed, but these are applicable only when the pedal-part is written on a separate staff. One, and I think the older, is to turn the stems of notes for the right foot up, and those for the left foot down. This plan is not very common, but the student ought to be acquainted with it. As will be seen from the example given here, it



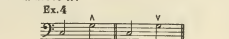
it has recently been adopted by a very modern French writer. As the foregoing measures from Saint-Saëns' *Fantaisie*, are the only ones in this composition in which he has indicated the footing by this (or any other) method, it may be objected that his idea was to indicate a particular phrasing, not footing. But in all other measures (with one or two negligible alphas) the stems are turned according to the usual rule (above the middle line, down, below it, up). The phrasing could have been indicated just as well by this correct way as by the other.



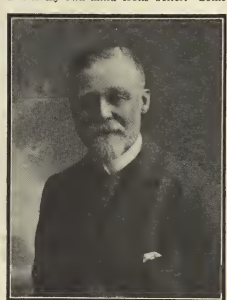
Therefore I take it that the composer's intention was to indicate both footing and phrasing.

A third way of showing which foot is to be used is by placing signs for the right foot above the staff and for the left foot below it. As the signs themselves show whether the toe, heel, or sole is to be used they must needs be dealt with in our next paragraph.

Toe or Point Signs
THE SECOND question is *how* the foot is to be used. When the pedal-board was first invented, and the touch no doubt very heavy, the notes appear to have been played almost entirely by the toes, the heel being used only when unavoidable. But as the touch became lighter the heel was used much more frequently; and in recent years the sole has been brought into play as well. For all these uses letters or signs are needed. All authorities adopting the latter seem agreed in the use of a form resembling the letter V to indicate the toe, or, as some call it, the point of the foot, and the sign is placed over the staff for the right foot and under it for the left. There is a slight divergence of usage as regards position. The point of the sign is either always placed upwards, or else upwards when used above the staff and downwards when above it:



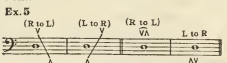
The latter plan has the advantage that the sign indicates which foot is to be used apart from its being above or below the staff: in other words, it is an *additional* indication to my own mind looks better. Some



CLEMENT ANTROBUS HARRIS

editors are very careless in the matter, and I could name well-known works in which V signs are placed point up, and point down, on the same side of the staff!

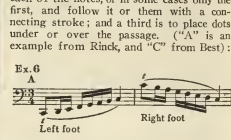
Very frequently one foot has to replace the other without re-sounding the note. In this case probably both feet, and certainly the releasing (second) foot, will use the toe, since the heels are too broad for one to release the other conveniently. And here are two ways of indicating the action: one is to draw an oblique stroke from the sign below the staff to that above it, or *vice-versa*, as the case may be. The other way, rather but perhaps not quite so obvious at first sight, is to place both signs on the same side of the staff as that of the first foot, and mark them with a tie. This, of course, can be done only if the points of the sign are placed in opposite directions.



Another action, practicable only by means of the point of the foot, or the sole (not the heel) is the *glissando* or sliding of the foot from one note to another. I shall have the occasion to distinguish several times between the notes which on a manual davier would be white and those which would be black. The terms "high" (black) and "low" (white) have been used for this purpose; also the terms "long" and "short"; but these are confusing, since they are primarily used in connection re-

spectively with the pitch and duration of sounds. So I shall speak of the pedal-notes as white or black just as one would of manual notes: no one can fail to understand what is meant.

On modern organs with a polished pedal-board and light touch the *glissando* may be made quite satisfactory in effect, is often very useful and is probably much more often used than it is marked. It is available for playing any two notes not more than a tone apart, except white to black any interval, and black to white if more than a semitone apart. Also it may be used for three consecutive black notes a tone apart, and any number of white notes a semitone or tone apart. The notation for this movement takes three forms: one is to write the name of the foot to be used over or under the staff; another and much the most usual way is to write the pointed sign over each of the notes, or in some cases only the first, and follow it or them with a connecting stroke; and a third is to place dots under or over the passage. ("A" is an example from Kinck, and "C" from Best):



For the heel two signs are used. The most common is a letter U or u, and the other, especially in French publications, a circle O. Where a rule is observed in regard to the vertical alignment of the toe-sign, V, A, the same rule is observed in the use of the heel sign, the open end being placed away from the note, thus: u above the staff for right heel; o below the staff for the left heel. When this rule is not observed the open end is generally placed upwards both above and below the staff. As the heels cannot easily replace the toes and cannot play *glissando*, the marks indicating these movements are not used in connection with them.

(Continued in next Etude)

Five Ways to Make a Volunteer Choir

By T. OTTO MCPHERSON
C hear each other always.
H cheer God always.
O our mutual interests always.
I will do my best always.
R everence always.

Making the Most of a Small Organ

By WILLIAM ROBERT CRAWFORD

MANY a church organist playing a two-manual organ of moderate size, after hearing one of the large organs, with its many beautiful soft stops, wishes he had such an organ to play, so as to make the music at the services more interesting. By playing on the four foot stop an octave below where written, he may obtain more soft combinations than are usually found on a small organ; the listener will think it is a much larger organ than it really is. Some such combinations as the following may be used.

Have one or two soft stops drawn (8 ft.) on the swell, coupled to the pedals. Then draw the Great Flute Harmonic (4 ft.) and play an octave lower than written. Now add the Dulciana (8 ft.) or the Fifteenth (2 ft.) or both, playing either in chords or as a solo (Acclamation on the swell where written). With these three stops, eight combinations are possible. After this see what combinations will be satisfactory, using the Principal in place of the Flute Harmonic. Eight more combinations are possible, all distinctive in tone. With the Swell, more combinations are available than on the Great, but first draw the Great Dulciana coupled to the Pedal.

Only a few swell combinations need be mentioned here, it being left to individual enterprise to discover what more are available. Draw the Swell Violino (4 ft.). Now you can use the Aeolina (8 ft.) and the Flageolet (2 ft.) as described with the Flute Harmonic. After this see what can be done with the Flute Traverso (4 ft.). The Bourdon played an octave higher with or without the Aeolina is usually very good.

To obtain an impressive crescendo to the full organ, such as you would use for the Dooxology or a Grand March, while playing

on the Violin Diapason of the swell organ, draw the Great Open Diapason and coupler Swell to Great, having all the other great stops muted in. Now play a solo on the Great organ, then both hands on the Great, giving the people a chance to hear the Open Diapason, entirely alone. After a while add the Swell Bourdon, and keep on playing. Then, when everything is ready, add the full organ. You will be pleased with the effect.

Playing at the service very softly and from memory one or more of the hymn tunes every one loves is always appreciated, especially if they are played in the same key one is improvising in, since in this case there is no feeling of preparation, such as there would be if one modulated to the key in which the hymn is usually sung.

There are certain changes which an organ tuner can make at very little cost—changes which will add to the variety of combinations. He may, for instance, soften the lower seventeen pipes of the Great Flute Harmonic and get a beautiful soft stop Diapason, when played an octave below. The same may be done with the Principal, and a good 'soft violin diapason' be obtained. The tenor part of the Gamba may be given a note of a violin tone as possible so as to imitate a violin solo played on the G string. Also the Dulciana may be given the right tone to accompany solo played on the swell oboe. Also the upper seven pipes may be made a very soft flute tone. If thought best it is very easy to shift the Twelfth six pipes, and re-tune them into beautiful four foot Flute; the six bass pipes missing will not be noticed. The lower seventeen pipes of the Swell Diapason could be softened into either a Flute or Salicional and the Swell Bourdon Bass made almost a whisper.

Famous Hymns of the Saints Bernard

By C. E. MILLER

ONE of the most glorious of all hymns is that of St. Bernard of Clairvaux—who must not be confused with St. Bernard of Moutais, a century later—the *Jesu dulcis memoria* (*Jesu, the very thought of Thee*), welcomed at all times, but usually associated with the Second Sunday after Epiphany, and the Feast of the Holy Name.

This good saint was the son of a knight who had a castle in Burgundy, near Dijon, where he was born in 1091. He entered the first of the Cistercian monasteries in 1113, and was the author of what is known as the "Rosary Sequence." Both of these hymns are to be found in the English Hymnal, but the *Jesu dulcis memoria* alone is to be found in Hymns Ancient and Modern.

This hymn was an especial favorite of the late Queen Alexandra; and in the early days of 1892, when her eldest son, the late Duke of Clarence, was so seriously ill and lay on what proved to be his deathbed, she often repeated parts to him, and it was one of the last things his conscious ears heard. At that time Her Majesty frequently paid private visits to St. Paul's Cathedral when Holy Communion was being celebrated, hidden in an almost invisible spot, where the present writer, however, used to see her.

St. Bernard of Moutais or Cluny was born in France early in the twelfth century, but both his father and mother were English. For him, however, like his predecessor of the same name, the world had no attractions, and he soon entered the

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Aldens	Serenade	Jensen	Mourning Zephyrus
Albeniz	Fangin	Kistler	Prelude (Kumbild)
Amant	Amant	Lauten	Crecedendo
Berlioz	Dance des Sphères	Leopold	Leopold (Closely)
Bizet	Entry of the Torsion	Liebermann	Liebermann
Blon	Liebestraum	Longini	Voice of the Chimes
Borodin	By the Brook	Macdowell	Seetea, Op. 31, No. 2
Brahms	Polystenne, Dance	Mancini	Prelude and Soliloquy
Brahms	Crade Song	Monkskov	Middle, Air de Ballet
Brahms	Intermezzo, Op. 117, No. 1	Prokofiev	Hopak (Fair Air Serenades)
Bruch	Waltzes, Op. 39 (Mosaic)	Palmgren	Muset et l'Antique
Chabrier	Anglo (Cancion, Op. 30)	Perrine	Serenade
Chopin	Halasara	Prokofiev	Gavotte in D, Op. 12
Chopin	Nocturne, Op. 55, No. 1	Rachmaninoff	Prelude, Op. 23, No. 5
Chopin	Waltz, Op. 64, No. 18	Rimsky-Korsakov	The Dance of the Ruffians
Chopin	Caucasian, Op. 46, No. 6	Rubinstein	Kamien-Outrow, Op. 10
Chopin	Love's Dream After Ball	Saint-Saëns	Rachaelna (Samson)
Dancal	Simple Histoire	Sapich	Chant sans Paroles
Debussy	Reverie	Schumann	Romance, Op. 94
Debussy	Reverie (Le Roi s'amuse)	Sibelius	Valste Triste
Debussy	Reverie (Le Roi s'amuse)	Stojowski	Melodie, Op. 1, No. 1
Debussy	Reverie (Le Roi s'amuse)	Stravinsky	Beroune (Firebird)
Debussy	Reverie (Le Roi s'amuse)	Wagner	Magie Fire Scene (Walkure)
Debussy	Reverie (Le Roi s'amuse)	Wienawski	Larghetto, Op. 37
Debussy	Reverie (Le Roi s'amuse)	Wormser	Reverie
Debussy	Reverie (Le Roi s'amuse)	Yessierli	Eligio, Op. 1

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1712 Chestnut St., Phila., Pa.

VIOLIN QUESTIONS Answered By ROBERT BRAINE

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

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

Shipping for Appraisal

G. A. S.—If you send your supposed Stradivarius violin to a firm of experts for repair and appraisal, be sure and have it insured in transit. If the firm is reputable, you run small risk of having another substituted for it and returned to you. Stradivarius made very few small violins. They are practically all full sized.

"Approved by Amer."

C. M. C.—Whether the late Leopold Auer, the famous violinist and teacher, authorized the manufacture of the Italian violins, one of which you have purchased to place "approved by Leopold Auer" on his label, or not know. However, Prof. Auer sometimes gave testimonials to violin makers, and also gave them permission to label their violins "approved by Leopold Auer."—I am glad you got such an early start, at nine years, in violin study, and am sure to hear that the Violinist's Blade is proving helpful to you.

Methods for Self-Improvement

J. B.—You will note that I recommend the violin method you mention only in the case of violin students who are trying to learn without a teacher. The reason for this is that this method has a great deal of explanation, matter which is lacking in many of the methods, etudes and studies. The greatest composers of violin wrote their works in the expectation that they would be studied under a teacher, and omitted all but the most fragmentary explanations. 2.—I should strongly advise you to study with a good teacher, if circumstances will permit; but if you must be your own teacher, seek several methods, since what you do not understand in one method may be made clear in another. I think you could profit by the Mitchell Method, also the Kachner Elementary Method. Op. 38 by Wohlfarth. I am not familiar with the correspondence school method you name.

If you decide to take lessons from a teacher, you will, of course, use the exercises and methods he uses. The Mitchell Method is intended primarily for class instruction in public school work. You have a very late start at thirty-five, but I am sure you can learn enough on the violin to give yourself and friends much pleasure. From what you tell me about your violin, you must be missing the most important thing to you to play the books, "The Violin and How to Master It," by a Professional Player and "Violin Teaching and Violin Study," by Eugene Drabner. These two books contain no music, but consist entirely of explanations and pictures.

Breaking Bridges

F. M.—I should judge that your trouble, in the frequent breaking of bridges, consists in not keeping the bridge perpendicular to the neck of the violin at all times. As you play the violin, the strings pull the top of the bridge over until it gets warped and bent. It gets warped more and more, a sudden pull on the strings in tuning jerks it clear over to the usual upright position, with the effect that it breaks. Keep a close watch on the bridge, and keep it perfectly upright. Straighten the bridge after each tuning. Sit in a chair and hold the violin between your knees; hold the bridge with your thumb and first finger of each hand, and pull it back into an upright position. The thumb and fingers. 2.—You will be less use a steel file, with an P string, and use a soft end-silver-wood G (wood on gut).

Cleaning Oil Rosin

S. J. K.—The rosin dust should always be wiped from the violin with a silk handkerchief after playing; it will then never come off the violin. If it has already caked badly on the violin, I would advise you to take the violin to a good repairer to be cleaned. If you must do the work yourself, you may use a clean it with a preparation called "Liquid Glass," which you may use on any drug store. If the accumulation is very great, you should remove it by rubbing carefully with a cloth to which a small amount of powdered pumice has been added. Rub gently. Rub the varnish of the violin will not be injured.

Selling Old Violins

T. A.—Whether you have old violins, whose addresses you will find in the advertising columns of THE ETUDE and other musical magazines, you will want to sell descriptions and prices of the violins to such dealers. As the prices of your

violins run into the thousands, it would be necessary for you to establish your case. One of the large cities, if you expect to sell direct to private customers. You would have to furnish a certificate of genuineness with each violin. For this reason you would do better selling direct to dealers.

To Embark on a Career

D. J.—If you will reflect a little, I am sure you will see how impossible it would be for me to look into the future and tell you whether you can "develop into a great artist," as your letter phrases it, when you are a complete stranger to me, and I have never heard of you. I play a single note on the violin. Your letter shows intelligence, and a passionate love for the violin. The work you are studying are all excellent, but everything depends on the teacher. That being the case, I cannot judge without hearing you play. You state that you wish to know what I think. That being the case he would be the proper person to advise you as to what you may hope to achieve. Living in a fairly large-sized city, you no doubt have a number of well-known famous concert violinists. Try and arrange for an audition with one of them. If you are as willing to hear your play, some will advise you to study with one of the famous talented young students; so you must not be reticent. The opinions you would meet with a wall of indifference, with a few exceptions. It would be better for you to study with one of the famous large American cities, or in Europe; but make sure of your talent. Make a great deal of time and large amount of money.

Chafing of the Neck

Many of our violinists suffer from the chafing of the violin against the neck, which produces inflammation and sore spots. This trouble comes from two causes: first, from pressing the violin too hard against the neck; second, from not holding the violin perfectly still, but causing it to sway to and fro. This latter fault causes the violin to rub the neck, thus irritating the chafed places. Do not hold the violin too tightly against the neck in playing, and do not let the violin sway from side to side. Many violinists double up a silk handkerchief and rub it over the chin and down over the bottom of the violin. This forms a soft cushion between the jaw and neck and affords relief.

Overcoming Nervousness

W. O. M.—Most parents are anxious to have their children take part in as many public recitals as possible, and simply will not permit a teacher who does not give frequent recitals. It is a good idea to give them done and often takes the time from necessary technical work, and other important things. If you speak to your son's teacher he will no doubt excuse him from taking part in so many recitals.

Biography of Paganini

N. P. Paganini, the famous violinist, was born in Genoa, Italy, in 1781. It has often been stated that he was entirely self-taught. However, as an artist, as he had lessons in childhood from his father, from Sereno, the musician at the court, from Costa, the director of music and principal violinist to the church of Genoa, and from Bolla, a celebrated violinist and composer of Parma. He also has lessons from a noted Italian violinist and teacher, who was a fair violinist at the time of his age. At the age of nine appeared in his first important concert, in a little theater in Genoa. He composed a sonata at the age of eight. Many hundreds of Paganini have been published, but you will find sketches of his career in the book, "Paganini: the Violinist of Today and Yesterday," by Henry C. Lahue.

Seasoned Wood

Dr. K. R.—The backs of violins are usually made of ordinary maple, but "early and late" is a common name for a variety of the supply of curly maple (seasoned several years) which you may use on an instrument. It is better to write to a number of violin makers offering it for sale, than to write to a single violin maker from the advertising columns of THE ETUDE or other musical magazines.

Music of Nature

A Series of Programs for Studio, Club or Radio Recital

By ALETHA M. BONNER

THE CHOIR OF BIRDS

Part I—Music and Birds
Reader:

The softest sound in Nature's score is the beating of an insect's wing against its edge of grey-toned rock that blocks its path; while sweetest tones, perhaps, sound forth from a poulture of song poured from the throats of blue and scarlet, black and gold-clad choristers of earth and sky.

Nature's clearest musical genius, a feathered chanter of love and of pain, has been called a "consonant of song," for there is no sound, whether made by bird or beast, that he cannot imitate; and thus "the mocking bird" has been named. But, though a bird of brilliant wit, he sings a rich and tender song: "Trills of humor . . . contralto cadences . . . and issues of moonlight" are found in his musical discourse.

The vibrant notes of the master bard of the mountains, the thrush, may be heard in a theme of triumphant melody, for the bright-brown songster sings with an exultant force which only towering heights can give.

Or, again, in a setting of precipitous grandeur, comes the flood cry and the heavy whir of eagle's wings, when, as in the poetic picture by Tenyson: He clasps the crag with crooked hands; Close to the sun in longy lands, Ringed with the azure world, he stands.

He watches from his mountain walls, And like a thunderbolt he falls!

Part II—MUSIC

Piano Group (medium)
Flying Sea Gulls. Carl Reinecke
Song of the Nightingale. F. Filipovsky
Bobolinks. Frank H. Gray
Birds in Dreamland. R. S. Morrison
Sky-lark's Morning Song. C. Koelling
The Eagle. Op. 32, No. 1. Edward MacDowell

Birds of Passage. Edward Poldini
Song of the Birds, Op. 120. Carl Heins

Playing With Both Hands Together

By R. I. C.

This pupil of nine years of age played the first of the notes of the treble clef and found her way over the keyboard. However, she could not read the printed notes. She was not to put both hands together unless she had played the same notes with both hands.

How to overcome this was a problem. First of all she was taught a one finger exercise in the key of C, naming the notes as she played with each hand alone. Then beginning with Middle C with hands together, she was taught the exercise in contrary motion, adding a half note in each hand after she could readily name the last.

Then John M. Williams' "Very First Book" and "Sight Reading Book Number

Nightingale in the Garden—Theodor Kullak

The Hen (La Poule) Jean P. Rameau
Our Neighbor's Hens. Paul Wachs
The Cuckoo. Henri Van Giel

Piano Group (difficult)

The Humming Bird. Paul Perillo
The Lark. Glinka-Balakirev
Hark! Hark! The Lark. Schubert-Liszt
Bird as Prophet. Robert Schumann
Two Larks. Theodor Leschetzky

Piano Group (four hands)

The Swan—(Arranged by W. M. Felton) C. Saint-Saëns
Song of the Thrush. George L. Spaulding
Piano Number (six hands) Awakening of the Birds. Otto Lange

Song Group

The Nightingale's Song. Ethelbert Nevin
Robin, Sing a Merry Tune. E. Newton
When the Swallows Homeward Fly—(Killingworth) Franz Abt

Lo, Hear the Gentle Lark. Sir Henry R. Bishop

A Brown Bird Singing. Haydn Wood
Reading: Selections from "The Birds of Killingworth" The Birds of Killingworth"

By HENRY WADSWORTH LONGFELLOW
(Suggested Stanzas, 12 to 17)

Part III—NATIONAL BIRDS

Violin

La Goldondra, The Swallow—(Arr. O. Lehrer (Mexican)

Listen to the Mocking Bird—(Arranged by Alice Hawthorne)

Piano (four hands): La Paloma (The Dove) (Spanish Folk Dance) S. Yradier

Song Group

La Colomba (The Dove)—(Folk Song of Tuscany

Y Deryn Pur (The Dove)—(Welsh Folk Song)

When the Nightingale Shall Sing—(Troadus Song (France)

Far above Us Sails the Hero—(Hungarian Folk Song)

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Founded in 1867

RUOLDPH GANZ, President

RUDOLPH GANZ

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CONDUCTOR AND COMPOSER, SUCCEEDS CARL D. KINSEY AS PRESIDENT OF THE CHICAGO MUSICAL COLLEGE

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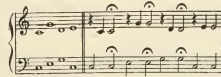
Vice-President

GUSTAV DUNKELBERGER

Acting Dean

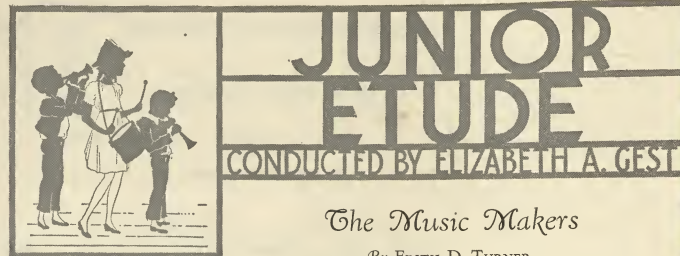
F. ELMER HARTJEN

Treasurer



After such drill she could play hands together without the preliminary drill.

"Memory playing started in a bad form in the salon days of the nineteenth century. First one pianist would play a piece entirely from memory, and then another would go a step farther, until at last the public was amazed to find a famous pianist actually playing a whole program without having the music in front of him. So it happened that no concert artist dared to play with the printed score in front of him without knowing the danger of being considered an inefficient musician."—JOHN F. POWELL.



The Music Makers

By EDITH D. TURNER

To Bach on His Birthday

MARCH 31

By EUGENE WEBER

Oh, Bach is mighty, don't you think?
He lures me to the very brink
Of beauty, ecstasy and art.
He sings his way into my heart
And makes a simple, minor key
Unfold his soul, direct to me.

1685 1750

JOHN SEBASTIAN BACH

Of course, the untrained ear is deaf
To subtle changes in the clef,
And very few can really see
The weaving of his melody.
But, as for me, his music holds
The key to heaven, in its folds.

And yet there's something further still
That makes us hold our breath, until
The final note has reached its end,
For Bach has something more to send.
He sends a message to us here,
That makes us know there's naught to fear.

A message full of faith and hope,
A message like a stethoscope
That feels the heart-beat of our ways
And warns us evil never pays.
Oh, art is so entrancing to us,
The one whose soul is pure and true.

The Shamrock Game

By GLADYS M. STEIN

Cut out of green paper a number of
shamrocks, and on each one write a ques-
tion concerning music—for instance, "Who
wrote the Happy Farmer?" "How many
scale signatures are there?" and so forth.



Place the shamrocks in a box and have
each player draw one. Each player reads
his question aloud and answers it. If he
can not answer correctly, he is "out."
Continue drawing shamrocks until there
are none left. The last player left in the
game wins.

One night, the musicians of the house-
hold were conversing in friendly tones
concerning their musical activities. The
Water-tap spoke first.

"I am a born singer," he said. "My
ancestors were famous for their liquid
voices, and the family tradition still lives.
No Water-tap ever trades of any other
career. As natural vocalists, we qualify
for solo work, but frequently sing duets
by request with very pleasing effect. I
often try out new tonal and rhythmic
effects, and my experiments have given
much pleasure. I can, with the right ma-
nipulation, run the scales and arpeggios,
or trill. During the night I often invent little
tunes which I try out the next day, and
sometimes—"

Just then the Water-tap was abruptly
turned off, and he subsided, gurgling
arpeggios deep in his throat. Then the
Clock in the dining room began chiming
the hour.

"The Water-tap sings very well," said
she. "I have often listened to him with
enjoyment, for I have a very musical ear

myself. I exercise my voice every hour,
day and night, and I have a good under-
standing of rhythm." She ceased as the
chattering voice of the Alarm-clock on
the kitchen shelf began to shout.

"I know all about rhythm, too," he
buzzed, "for I always speak rhythmically,
and I never get tired of hearing myself
keep such perfect time. Usually, once a
day, I get a chance for real singing, which
gives me great pleasure and usually suc-
ceeds in waking every one in the house."

"Listen to him talk," whispered a Match
that had just been struck. "He thinks
himself musical!"

Then the Fire leaped up, his vibrant
tones rolling forth. "I am the oldest of
musicians, having sung since the beginning
of the world. Expression is the key-note

of my art, and snapping staccatos and
rumbling chords—"

Sometimes I achieve very dramatic effects
and give visible proof of the interrelation
of color and sound, that science is so
worried up over. I frequently induce
others to express themselves musically,
too."

Here the Tea-kettle began to sing in a
clear soprano, the delight of all. "The
music of the Fire is always an inspiration
to me," she said contentedly, "and I am
compelled to express myself in song. The

fact, however, is that I am a thoroughly
satisfactory pupil? Of course that does not
mean, intended, because talent is a gift; all
that anyone who possesses that gift has to
do is to develop it to the best of his ability.
But all pupils can be thoroughly satis-
factory, talented or not, by ALWAYS do-
ing just exactly what their teacher says, as
well as possible; ALWAYS practicing to
their full amount; ALWAYS concentrating
on the work; ALWAYS bringing the
assignment book to the lesson; ALWAYS
keeping the music where it belongs so that
it does not get lost; ALWAYS doing the
written work and not forgetting about it;
ALWAYS having a few pieces ready to
play unexpectedly; ALWAYS remembering
the corrections the teacher makes and
not bringing back the same mistake at the
next lesson; ALWAYS having clean
hands and nails at lessons.

If you are not a thoroughly satisfactory
pupil it is entirely your own fault, for
every one of these points can be accom-
plished by the average pupil, talented or
not. And taking pains with these little
points will often make up for whatever
may be lacking in genuine talent and help
you to become your teacher's very best
pupil.

Fire plays an excellent accompaniment,
and every accomplished Kettle takes a fire
on her concert tours. My voice is lyrical
and, as I have a large repertoire, I am
constantly in demand at social functions.
Notice how often refreshments are served
when I perform! This shows the esteem
in which I am universally held."

Then the Water-tap spoke again: "There
is nothing equal to dramatic effect, as the
Fire just remarked, and I often accom-
plish this by the simple expedient of be-
ginning my singing with one expects it.
What could be more dramatic than that?
Besides, there is a great value in having
something to say, and I learn new tales
every day from the Water who hears them
from the Soil, the Rocks, the Birds and
the Wind. So I am able to pass on the
daily happenings of the world."

The mention of the birds made the
Canary hop about on his perch. "You all
sing very well," he said, "but only at the
will of Man, your master. My music is
not under the command of anybody. Your
songs express joy, because you know no
sorrow. But in me the Spirit surges, which
in joy and in sorrow sings the same
must. And I listen to your different voices
and I put them in my own songs, and my
songs pass Heavenward, and the Angels
hear them."

Silence fell for a moment, as the house-
hold musicians were lost in thought. Then
the brilliant voice of the Canary sang loud
and long.

Musical Mother Goose

By HILDA LEWIS

Pussy cat, pussy cat
Where have you been?
To music recital
With Roger and Jean.

Pussy cat, pussy cat,
How did they play?
"With splendid expression,"
I heard teacher say.



What About It?

Does your teacher find you a thoroughly
satisfactory pupil? Of course that does not
mean, intended, because talent is a gift; all
that anyone who possesses that gift has to
do is to develop it to the best of his ability.
But all pupils can be thoroughly satis-
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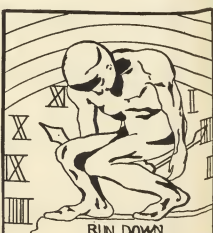
Run Down

By OLGA C. MOORE

Do you enjoy your practice? Does your
music ever sound a bit dull and monotonous?
And do you sometimes wish you did
not have to practice?

Perhaps you have run down. Perhaps,
like a clock, you need winding up. Not
with a key, of course, but by suggestion,
to bring your springs up to tension again
so that you and your music will have new
life.

(Continued on next page)



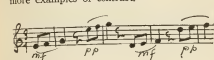
JUNIOR ETUDE—(Continued)

Run Down

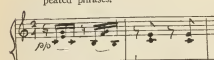
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Find out if you are putting enough
CONTRAST into your playing. Contrast
is a very important word in music study.
It means a chance to do many different
things that improve your playing enor-
mously.

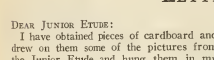
Play the following examples on your
piano and observe the effect of using
CONTRAST, instead of playing monotonously,
with all the notes alike in tone
quality. And study your own pieces for
more examples of contrast.



Ex. 1. Play the echo very SOFTLY, by
using the soft pedal as well as by
using a light finger touch. You are
then using CONTRAST with re-
peated phrases.



Ex. 2. The melody is in the bass. For
CONTRAST the right hand must play
the accompaniment very SOFTLY. You
are then using CONTRAST between
different fingers in the
same hand.



Ex. 3. The melody is in the left hand, but
so is the accompaniment. Play the
thumb notes very SOFTLY. You are
then using CONTRAST between dif-
ferent fingers in the same hand.

Ex. 4. Here are shaded steps and half-
steps, sometimes called melting
tones. They are so effective when
played artistically. Play the last
note of each phrase very SOFTLY.
You are then using CONTRAST
between melody accents and their
resolutions on the "home" tone.

Ex. 4. Here are shaded steps and half-
steps, sometimes called melting
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played artistically. Play the last
note of each phrase very SOFTLY.
You are then using CONTRAST
between melody accents and their
resolutions on the "home" tone.

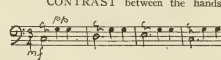
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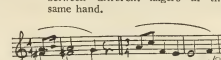
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between melody accents and their
resolutions on the "home" tone.

Ex. 2. The melody is in the bass. For
CONTRAST the right hand must play
the accompaniment very SOFTLY. You
are then using CONTRAST between
different fingers in the
same hand.



Ex. 3. The melody is in the left hand, but
so is the accompaniment. Play the
thumb notes very SOFTLY. You are
then using CONTRAST between dif-
ferent fingers in the
same hand.



Ex. 4. Here are shaded steps and half-
steps, sometimes called melting
tones. They are so effective when
played artistically. Play the last
note of each phrase very SOFTLY.
You are then using CONTRAST
between melody accents and their
resolutions on the "home" tone.

LETTER BOX

DEAR JUNIOR ETUDE:

I have obtained pieces of cardboard and
drew on them some of the pictures from
the Junior Etude and hung them in my
room to remind me to do my daily prac-
tice. I would like to get up a music club,
but there are not enough children in this
neighborhood who can play.

From your friend,
MARCUS WILMAN (Age 11),
Arkansas.

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From your friend,
MARCUS WILMAN (Age 11),
Arkansas.

DEAR JUNIOR ETUDE:

I have been taking piano lessons for
three years from my mother who teaches
music back in the mountains. I live in the
mountains. We have been studying about
the Russians, Poles and Tartars. These
earlier ones had glass or other kinds of bars
arranged on beds of straw.

From your friend,
MARY HILL WHITCOMB (Age 11),
Tennessee.

From your friend,
MARY HILL WHITCOMB (Age 11),
Tennessee.

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From your friend,
MARY HILL WHITCOMB (Age 11),
Tennessee.

As Miss ENSLIN's class assembled one
morning she announced, "The P. T. A.
has purchased a fine radio for this class;
and now we can hear next week's pro-
gram which is to be devoted to percussion
instruments."

A general chorus of approval met the
announcement.
"Some of the percussion instruments are
too large for me to carry, but I brought
some others to the class today," she told
them. "And I brought pictures of the
large ones! I thought it would make the
program more interesting if we knew
something about these instruments in ad-
vance."

"Let's start with this one," said Jack,
holding up the picture of the kettle drums.
"Their real name is Timpani," explained
Miss Enslin.

"What are they made of?" asked Harley,
the mechanic of the class.
"The bowl shaped part is of copper and
the heads of skin. The drum sticks are
white bone with tips of sponge, felt, or
wood, the different weights being for dif-
ferent effects. There are always two or
more in a symphony orchestra, one being
tuned to the key-note and the other to the
fifth of the scale. These drums, you know,
have definite pitch."

"I love to watch the kettle-drum player,"
said Dick.

"The glockenspiel consists of twenty-
seven or thirty-seven small steel bars, set
in a wooden frame. The tone is bright
and clear, but it does not blend very well
with other instruments."

"The xylophone with rosewood bars is
of the same type," continued Miss Enslin.
"These were played in ancient times by the
Russians, Poles and Tartars. These ear-
lier ones had glass or other kinds of bars
arranged on beds of straw."

"Another instrument with steel bars, but
played by a key-board, is the celesta. It
looks something like a small reorgan."

"There was one in last week's concert,"
said Jean.

"Now the last in the definite pitch group
is the chimes," said Miss Enslin. "These

are polished steel pipes, played with a
wooden mallet."

"But don't they have other drums in the
big orchestras?" asked Albert.

"Of course; but we have been speaking
so far only of the percussion instruments
with definite pitch," explained Miss Enslin.
"The others do not have this quality, such
as the long drum or the bass drum. These
have a deep tone. The snare drum gets
its name from the snares or strings
stretched across the lower head which give
a rattling kind of tone."

Miss Enslin picked up a pair of cymbals,
as Harley asked, "what are these made
of?"

"Eighty per cent copper, and twenty per
cent tin. And this Chinese tam-tam is
made of hammered bronze. It is used
mostly for climaxes. And now, let us look
at the tambourine. This was introduced
into Spain by the Moors and is probably
of oriental origin, dating back two thou-
sand years or more. The word 'tam-
bourine' means 'little drum,' and these
instruments are used in the folk-dances of
Italy and Spain."

"They have castanets in Spain, too, don't
they?" asked Mildred, remembering a
dance she had taken part in once in the
school festival.

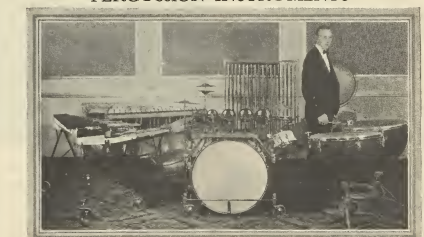
"They do, indeed, and their name is
supposed to have come from the word,
'castagnu,' a large chestnut which they
resemble."

"And here is a triangle, isn't it?" asked
Robert.

"Yes, and it is very important," said
Miss Enslin. "The triangle is frequently
used in the orchestra. Sometimes it is
struck in a single stroke, and sometimes it
is trilled across the corner. And now I
an afraid we shall have to stop," she said,
glancing at the clock. "But I am sure
we shall enjoy Friday's program better, now
that we have some idea of the percussion
instruments."

(N. B. The string instruments were
treated in the Junior Etude for November,
1933; the woodwinds in January, 1934; and
the brass in February, 1934.)

PERCUSSION INSTRUMENTS



LETTER BOX LIST

N. B. This is the first Junior Club
member who has written from a club of
violinists. Who else belongs to a Violin
Club?

DEAR JUNIOR ETUDE:
When I was getting over the "flu" I
could not go out for several days. So I
got out all our old music and played all
I could.

Last Christmas our Junior Ice Club
gave a pageant, and I was one of the
members of the chorus.

From your friend,
FAIRY GRACE PATTERSON (Age 13),
North Carolina.

Many of the following have written very
interesting letters about themselves or their
music work or their clubs; but, unfor-
tunately, space does not permit printing
these.

Theresa Fritsch, Terence Hendley, Ruth
Pinnock, Yvonne J. Wyse, Murray Prussel, Ann
Kopryn, Elizabeth McConnell, Janet Ann, Pa-
tricia, Elizabeth, Melody, and others.
Friday, Helen Kellaway, Yvonne Hurdley, Rose
Bancourt, Josephine Sabatini, Frances
Joan Steffen, Maxine Murphy, Betty Ann Rus-

sell, Joe Martinez, J. L. Kendrick, Beatrice
Parsons, Mary Dill, Mary Helen Ross, Rustyn
Hull, Gertrude Lutz, Ruth, Sharon, Kath-
arine Ledbetter, Carolyn Cowden, Mary Beth
Brown, Maxine Melroy, Delores Johnson,
Mary Clara Eddy, Edwina Johnson, Wilma
Berkowitz, "The B Sharpers," Elaine Hartman,
Zelma Lytle, "The Little Musicians' Club,"
Joan Cadden, Betty Jo Baker, Virginia
Rutherford, Daphne Thatcher, Mary English,
Elizabeth Catherine Wolfe, Betty Blaser, "Club
Club," Ruth Braden, Michael L. Mohr,
Kevin E. Brown, Doris Weisbach, Hannah
Louise Abegg.

Out of sincere efforts to give 9 and 10 year old children the best possible start in Piano Study came this new and remarkable book

BY VIRTUE of its brilliancy of execution, use of attractive material, and its sufficiency in meeting the requirements in the elementary stages, this new piano method is destined to become successful despite the many well established methods already in existence. All in One is a significant little thing; it aptly describes the book which so instructively presents the three essential phases of music study—melody, rhythm, harmony—for developing the beginner. It captures interest from the start because it was written especially for children beginning piano study at 9 or 10 years of age. Going along in interesting fashion, there are presented single note melodies, elementary rhythmic studies, notation, exercises, rhythm dictation, and elementary harmony. Review questions and answers are included in appropriate places, and many valuable suggestions for the teacher. All exercises and pieces are in that melodious, charming style which has made the name of Robert Nolan Kerr so popular among teachers and pupils alike.

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24349	The Happy Darter	2	25
19546	Happy Thoughts	2 1/2	25
25351	Leaving to Wait	2	25
24611	Let's March	1 1/2	25
25812	Little Lame Lark	1 1/2	25
32340	Little Wooden Soldier	2 1/2	25
25241	A Merry Pursuit	2 1/2	25
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25550	Skipping Home from School	2	25
24350	Skipping on the Lawn	2	25
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24610	Walk With Me	1	25



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