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James Francis Cooke

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THE ETUDE

Music Magazine

September 1935

Price 25 Cents



HERBERT WITHERSPOON

AMERICA'S
GREAT OPERA, CONCERT
AND ORATORIO BASS SINGER

A FAMOUS TEACHER, LECTURER, AND AD-
MINISTRATOR OF MUSIC EDUCATIONAL AND
OPERATIC ORGANIZATIONS

CONCERT DEBUT—NEW HAVEN, CONN., 1895.

OPERATIC DEBUT—WITH HENRY W. SAVAGE'S

CASTLE SQUARE GRAND OPERA CO., 1896.

MEMBER OF METROPOLITAN OPERA CO., 1908

TO 1918.

PRESIDENT, CHICAGO MUSICAL COLLEGE,

1923 TO 1929.

ARTISTIC DIRECTOR, CHICAGO CIVIC OPERA

CO., SEASON OF 1930-1931.

DIRECTOR, CINCINNATI CONSERVATORY OF

MUSIC, SEASON OF 1932-1933.

APPOINTED GENERAL MANAGER OF THE

METROPOLITAN OPERA CO., MARCH 6, 1935.

BORN IN BUFFALO, N. Y., JULY 31, 1873.

DIED IN NEW YORK CITY, MAY 30, 1935.

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THE ETUDE

Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LIII No. 9 • SEPTEMBER, 1935

The World of Music

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



THE ASSOCIATION OF SWISS MUSICIANS held lately its annual reunion at Winterthur. An incident of the occasion was a small party in recognition of the seventieth anniversary of three of the members—Emile Jacques-Dalcroze, Joseph Lasserre and George Hauser. Works of the three honorees were performed on a public program and were enthusiastically received.

ABBE BRUN, of Paris, is reported to be demanding damages for the transforming of one of his religious compositions into a rumba. The offense was all the more irritating, as printed programs announced this rumba as an adaptation from a Mass by the Abbe.

THE LA SCALA OF MILAN presented, during its season of 1934-1935, twenty-one operas, fourteen of which were by Italian composers and seven by foreigners. And this is the native composer encouraged in all but English speaking nations. When shall we awake?

WALLACE GOODRICH, director of the New England Conservatory of Music, has received from the French Government the decoration of Chevalier of the Legion of Honor, in this recognition of his services to the musical art of France. Mr. Goodrich has been responsible for the first American performance of many French compositions, including the major organ works of C. Franck and the "Symphonie Romane" of Widor. Mr. Goodrich was a pupil of Widor, at Paris, and his book, "The Organ in France," has been often commended as both timely and authoritative.

HANDELS "THEODORA," an oratorio which has been known to America chiefly by its beautiful aria, *Angels, Every Bright and Fair*, had its world premiere as an opera when so presented on June 21st, 22nd and 23rd, on the south steps of the Field Museum of Chicago, with Mary Ann Kaufman in the leading role and George Carlson conducting.

ERICH KLEIBER, the eminent German conductor, has been known to America chiefly by his beautiful aria, *Angels, Every Bright and Fair*, had its world premiere as an opera when so presented on June 21st, 22nd and 23rd, on the south steps of the Field Museum of Chicago, with Mary Ann Kaufman in the leading role and George Carlson conducting.

THE GOLDEN JULIET of the celebrated "Pop Corns" of Boston was celebrated by a gala concert on July 26th, at which Arthur Fiedler conducting. Frederick S. Converse had composed and dedicated to Mr. Fiedler a special *Saltation* for the occasion. Other former conductors—Timothee Adamowski, Gustave Strebe and Clement Lemen—were present and led numbers, which had been favorites on their programs of other days.

"STEPHEN COLLINS FOSTER WEEK" will begin on September 2nd, and this will be the nation honor "The Father of American Folk-songs," the man who enriched American music with many immortal melodies. In this connection it is interesting to know that the Mascot Pictures Corporation has prepared a film called "Harmay Lane," in which some of the most famous Foster songs will be woven into the story of his so romantic yet tragic life. A large choir and orchestra will be employed in the production, of which the leading actors are Douglas Montgomery, Evelyn Venable and Joseph Cawthorne.

GEORGES GEORGESCO, an unusually competent musical amateur of Rumania, has been leading the Philharmonic Orchestra of Athens, Greece, while its regular conductor, Dimitri Mitropoulos, is on a foreign tour.

PROJECTING THE MUSICAL SCORE on a screen during its interpretation is an experiment being carried out at Brown University. This makes it possible for the class or audience to follow the entrance of various themes or instruments, to recognize changes of rhythm, or variations in harmony or other technical points; by observing the musical score on a screen, while it is being played or explained.

DUSOLINA GIANNINI, following a recent appearance as *Carmen* at the State Opera House of Berlin, was the center of a demonstration not only in the theater but in the police to clear a way for her car, while members of the crowd on the running board continue calling "Brava!" and "Hoch, Giannini!"

THE NATIONAL ASSOCIATION OF MUSIC MERCHANTS, the National Association of Sheet Music Dealers, and the National Retail Musical Instrument Dealers met from July 22nd to 24th, in a joint convention at the Stevens Hotel of Chicago. The fundamental purposes of the enterprise were to exchange ideas and to take such action as will develop a higher and more profitable type of merchandising in the retail music business.

WHEN LILY PONS appeared in May, as the heroine of a century opera, *"L'uccia di Lammermoor"* at the Opera of Paris, her rendition of the *Mad Scene* is reported to have created such enthusiasm as has seldom been seen in that historic house. But America had to discover Pons before Paris would listen to her!

SIR THOMAS BECHAM, a London one of his periodic "thrills," when at the performance of "Lohengrin" for the opening of the Covent Garden Theatre, he performed closed at the time for the *Prelude* and not reopened till the end of the first act of the opera, as a consequence of late-coming opera downers graced the foyer during this none too short Wagnerian intermission whilst diverting themselves with "blessings on Sir Thomas' head."

PERHAPS THE LARGEST BRASS BAND ever assembled was a feature of the Jubilee Festival Brass Band Contest, on May 4th, at Belle Vue, Manchester, England. A massed band of more than two thousand players rendered the *Patriot March "England"* and the *National Anthem*, with J. H. Iles conducting.

MME. AGNESTINE SCHUMANN-HEINK celebrated on June 20th her seventieth birthday, by singing at the marriage of her granddaughter, Ernestine Schumann-Heink, to Ensign Henry Peterson Rumble of the United States Navy, at San Diego, California.

OSIP GABRILOWITSCH, it is reported, has been granted a sabbatical year, for the season of 1935-1936, by the management of the Detroit Symphony Orchestra. This, which will be his second such period in twenty-one years with the orchestra, is to be used as a year for convalescence from a recent operation, which, they say, the surgeons of the Ford Hospital, will place him in better physical condition than he has enjoyed in many years.

AT THE OPERA of Paris, on June 11th and 13th, the "Norma" of Bellini was given with the artists and the chorus of the Opera House of Florence, under the direction of the performance of the "Mazurka Requiem" of Verdi, with Tullio Serafin conducting.

MRS. ROBERTA CAMPBELL LAWSON, recently elected president of the General Federation of Women's Clubs, has not neglected music in her acquisition of culture. She is a recognized composer, who for some years has attracted notice for her programs of "Indian Music and Legend."

THE ROBIN HOOD DELL season of summer concerts of the Philadelphia Orchestra, from June 28th to August 22nd, has drawn unprecedented crowds to this charming nook of spacious Fairmount Park. Among the outstanding conductors have been Josef Hurli, Hans Knik, Nikolai Sokoloff, Eusebio, Frank Black and Nathan Shalish. The programs were produced with Alexander Smallen conducting.

JOSEF SUK, one of the most eminent of modern Czech composers and a son-in-law of Dvorak, died on May 29th, at Prague, Bora, January 4, 1874, at Krecovic, he was musically educated by his father and at the Prague Conservatory where he became a favorite pupil of Dvorak. His compositions include almost all forms, large and small.

PADEREWSKI is reported to have announced that he will give a series of concerts in the autumn in England and that in October he will visit the United States. Welcome, master!

THE ONE THOUSANDTH CONCERT of the Daniel Guggenheim Memorial Concerts of the Goldman Band, with Edwin Franko Goldman as leader, occurred on July 10th, on the Mall of Central Park, New York City. The first concert of this series was given on June 10, 1918, on The Green of Columbia University.

From the first, Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murray Guggenheim were the most liberal supporters of the movement; and in 1923 they relieved Dr. Goldman of further worry, by assuming full responsibility and presenting the usual series of concerts as a gift to the people of New York. Since the death of Mr. Samuel Guggenheim, on September 27th, 1930, the concerts have been the gift of the Daniel and Florence Guggenheim Foundation, through the courtesy of Mrs. Florence Guggenheim.

THE SENTENCE of the Court-martial at Amsterdam, Holland has celebrated its twenty-fifth anniversary with a concert on which the leading feature was the "Central of the Animals" by Saint-Saens.

CHARLES MANERS (his real name was Southcote Mansers), long eminent in Great Britain as a conductor, operatic bass, and as director of the Moody-Manners Opera Company, passed away recently at the age of seventy-five.

LUCIA TETRAZZINI, who is the only years of the century charmed us with one of the most luscious voices of a generation but is now in her retirement, has been elected president of the Italian Bel Canto Society of Milan.

DR. ERNEST MACMILLAN, for many years director of the Toronto Conservatory of Music and also conductor of the Toronto Symphony Orchestra, was included in the recent Birthday Honors List of King George V. This is the first instance of a Canadian being knighted for achievements in the musical profession; so, our hats off to Sir Ernest MacMillan. The recognition is eminently deserved.

FREDERICK JACOB AND ARTHUR SHEPHERD, two of the best group of American composers, each has had a string quartet chosen for publication by the Society for the Publication of American Music, of which A. Walter Kramer is president. Mr. Shepherd, whose published works, is best known for his "Horizon" for orchestra and a "Triptych" for soprano and string quartet. Mr. Jacobs, who has but recently returned from a stay of several years abroad, is well known for his "Strine Quartet on Indian Themes."

(Continued on Page 557)



Hector on Broadway

JUST where the Astor Hotel now stands at the junction of Seventh Avenue and Broadway in New York City, there was formerly a long row of brownstone residences, and in one of them lived an old French musician whom we knew as a child. He had one claim to glory and that was that he had played in the great orchestra of six hundred which Hector Berlioz (author of the historic "Traité d'Instrumentation") created for a mighty festival in Paris in 1840. Mere mention of this event would make this venerable artist glow as though illuminated by some internal spiritual light. To him this was the all in all of existence. Once he said, "Berlioz, ah Berlioz! After him there is nothing to be known about the orchestra that is new."

What if Hector and his old friend could come back to the Broadway of today and, after promenading through that fantastic alle of permanent electrical fireworks, go into a popular musical show, here and there, and finally arrive at some of the broadcasting studios of Radio City? We are quite willing to believe that Berlioz would be both amazed and entranced by the new rhythmic and tonal orchestral effects achieved by such extremely gifted and ingenious orchestrators and arrangers as Frank J. Black, Ferde Grofe, Russell Bennett, Mayhew Lake and others. Moreover, these effects, which must become a part of the permanent technic of the serious orchestral composers, just as Sousa's innovations affected the scoring of some European masters of his time—these effects are achieved in the most natural manner possible, giving the impression of absence of effort and thorough informality. That is, they attain at once a very high artistic level. Mr. Black's choral symphonies on popular themes, for instance, would doubtless have astonished and thrilled

Berlioz. Probably he would also have been a little staggered by the high efficiency of the players and the excellence of their instruments. The composer of the "Les Troyens," it might safely be said, rarely heard such amazingly fine performers as some of those who now nightly play in the classical, semi-classical and popular radio broadcasts. Hector of the Rue Richelieu, transported to Broadway, would probably be the most surprised musician in the world. Yet, even with all this present day cleverness, there are few pieces of orchestral virtuosity which can equal the *Scherzo*, *Queen Mab*, from the dramatic symphony, "Romeo and Juliet," of Berlioz.

The glorious orchestral achievements of Berlioz, Wagner, Rimsky-Korsakoff, Strauss, Stravinsky, Debussy, Sibelius and Pizzetti have brought the orchestra to such a high level of technical possibilities that there now seems to be no restraint upon the expression of musical thought.

The Hectors of Broadway have not merely borrowed from the rich classical literatures but have created also their own orchestral devices of such charm and cleverness that they have won the praise of serious musicians everywhere. More than this, they have brought this technic to play on lighter music which has a very wide human appeal. Again, let us say that the amazing virtuosity of many of the performers of the so called lighter music of today can only be termed "stupendous." These men receive incomes which, in numerous instances, are several times that of the conductors of other days. Paul Whiteman used to boast that he paid one of his stars eight hundred dollars a week.

The astonishing facility with which these men play some of the programs heard over the radio makes the set program performances of orchestras of twenty years

ago seem like a threadbare coat green with age. In these days it is a truly educational experience, for the musician who possesses a fine radio, to listen to the great variety of new, novel and brilliant sound effects which these Hectors of Broadway have etched upon their highly ingenious scores.

While we are about it, we may as well make deserved comment upon the incredible improvement in popular music during the past ten years. Many of the melodies we hear today are of real and enduring beauty. That is, they are fresh in rhythmic and harmonic treatment, ingenious and fascinating from a structural standpoint, and they have spontaneity and real melodic charm. This is due, without question, to competition and the high prices paid for especially gifted players, which are eliminating from the musical field all but finely trained and gifted musicians. Often, however, the best things are the result of an untrained (musically), natural melodist, like Irving Berlin, who wisely takes his melody, like a diamond in the rough, to an experienced musical lapidary, who gives it the proper accompaniment and orchestral setting.

For in these days, if the composer has not had expert training, the public demands the lapidary. It is not satisfied with sloppy musicianship. It may not know what "musicianship" is; but it is beginning to learn that the cacophony of jazz is ugly and is instinctively turning to lighter music of spirited and brilliant refinement.

Laugh at us, if you will, but we firmly believe that some of the popular music of the day is in many ways a great public benediction. Much of it has to do with romance, eternal romance; and, for even those who do not sing, the mere process of listening to the outpourings of a deep heart sentiment is often a relief and a joy which adds enormously to the solution of the everyday problems of living. Any psychiatrist can tell you of the importance of these social safety valves. More than this, music of the high class, popular type, prepared by master arrangers, does much to interest the average non-musical individual and to turn his attention later to serious music, thus creating at some future time a desire for music study.

Beware of the Auction Piano!

"I sold you the box
And not the socks."
"The Bowery, the Bowery,
I'll never go there any more."

SO runs the old song with its story of the man who went into a Bowery auctioneer's store and bid on a box of what he imagined contained socks, only to find that when it was knocked down to him it was empty.

Our attention has been recently called to thrifty individuals who imagine that when anything is picked up at an auction it must necessarily be a great bargain. These bargain hunters have bought pianos at auction, at prices far more than those for which they could have bought a similar instrument from a reliable dealer, with the dealer's reconditioning and the dealer's guarantee in the deal. In other words, they have bought the box without the socks.

A piano is always something far more than a piece of furniture. The piano in the auction room may be in good condition or it may have concealed defects of a very serious nature. We know of one man who bought in an auction room what he thought was a bargain grand for about five hundred dollars. He could have bought a grand piano in far better condition from a reputable dealer for about two hundred and fifty dollars. It is much safer and usually cheaper to buy reconditioned pianos from responsible merchants than from auction rooms.

Pianos, unlike violins, are seriously affected by weather conditions and use. That is, they wear out, and, considering the services they give, they should be expected to wear out. Dollar

for dollar, looked upon as an investment, a piano lasts from five to ten times as long as an automobile. But, the time must come when you should, in justice to yourself and your art, secure a new piano. If you cannot afford a fine new piano, fresh from the maker, get a reconditioned, guaranteed instrument, not a questionable instrument thrown by old age or fate into the pathetic shambles of the auction room.

Building Up a Larger Class

HOW can I get more pupils?
How can I make my pupils more active?
How can I hold my pupils?

These are the questions which we are asked most frequently by teachers. Put all these questions in a pot and boil them down, and the resulting answer is one thing—INTEREST.

Interest in music teaching comes first from producing results. If your training in music has been such that you cannot produce results which thrill the pupil and delight the parents, look to yourself. Do not blame the depression, jazz, the changing times, and other extraneous causes. We know that is wrong, because we could point to many teachers who have full classes at this moment, despite obstacles. Often they are located in districts where they are surrounded by teachers who are bewailing their misfortune.

We do not purpose an attempt to tell you in this short editorial all of the things you are doing, nor what you are not doing, which prevent you from stimulating the results which compel interest. Here are two points, however, which may help you in studying the situation.

You are with the pupil only one or two of one hundred and sixty-eight hours in a week. It is a hopeless task for you to try in this short time to give a real lesson and at the same time to pump in enough of the fuel of inspiration, collateral study, encouragement, and other desirable qualities, to keep the musical interest going during the hours when you are not with the pupil.

For years we have been endeavoring to build each issue of THE ETUDE to help the teacher in this way. We try to make a magazine that will supplement the teacher's highest efforts in the home. Show your interest by marking, each month, in the pupil's Etude, special passages which you think might be read with interest and profit. In addition to this, the teacher should use the local library and know the best books in that library for collateral reading in music. Your Editor never failed to do this with his own pupils. His pupils were never without a book about music, which kept them "up and going." In fact, he had an extensive library of books he had purchased, which he continually loaned to pupils.

In keeping with the times, use the radio incessantly. How? That problem has been solved for you by the Radio Institute of the Audible Arts, 80 Broadway, New York City (founded by the Plutco Company), which issues monthly a booklet known as "Recommended Programs," listing only the worth while events. The Institute will gladly send monthly and without cost, to any teacher as many of these booklets as she needs. Write for a supply of them today, so that you can keep them on hand in your music room to be given out.

When the books arrive, mark the programs you want each pupil to hear, to be taken home from the next lesson. Just see how the parents' interest will increase with your every effort of this sort to help the pupil get the most out of his music.

Finally, see that the pupils have plenty of new and attractive music. There is nothing like this to stimulate interest. Of course there is a lot of new pieces through THE ETUDE, but there is an additional charm which comes with a separate new piece with an attractive and pretty cover, which never fails to multiply interest.

Keep up your spirits for a fine season. Remember the old Spanish maxim: "He that loseth wealth loseth much; he that loseth friends loseth more; but he that loseth his spirits loseth all."

A Day in Radio City

with

Frank J. Black

Musical Director of the National
Broadcasting Company

Radio's extraordinary human musical dynamo tells all about the House of Musical Magic, from which you receive so many of your programs.



FRANK J. BLACK

PART I

OUTSTANDING musical genius never can be concealed. Mr. Frank J. Black, now the Musical Director of the National Broadcasting Company, is looked upon by many musicians as one of the most extraordinary men in the art. In addition to his administrative work and his activities with the baton at Radio City, he actually writes, according to estimate, from 150,000 to 180,000 notes a week, in preparing the scores of his numerous weekly broadcasts. His amazing facility in this direction might be questioned, if one did not see the baffling amount of music paper covered by his own handwriting.

Mr. Black was born in Philadelphia, in 1894. Both of his parents were musical. His mother was of German extraction and his father of English. He was educated at the Central High School of Philadelphia, and at the same time he studied the piano and organ with Charlie Mackrell, until later he had piano study with Josef in New York. His first work in harmony, theory and composition was done under Mackrell. Later, he worked in orchestration with a "practical orchestra man," Stephen Jones. His first professional engagement was that of playing a piano in a hotel at Harrisburg, Pennsylvania; and later he played in many hotels in New York and Atlantic City. In fact he lays great stress upon the value of the practical evolution of one's talent by actual work rather than through interminable study of theory. His principle is that all life is a school that never closes until one lets it come to an end. When seen in his handsome office in Radio City, he was first asked to give our readers some idea of this fantastic music center. For years it has been the conviction of THE ETUDE MUSIC MAGAZINE that the radio could not fail to enhance the interest in music study of all kinds and incidentally to provide more pupils for teachers. Mr. Black's correspondence confirms this; and, as our economic system continues to improve, this is coming more and more into evidence.—EDITORIAL NOTE.

York City blocks, from Forty-eighth to Fifty-first Street and extending from Fifth Avenue to Sixth.

"The Central Tower, or RCA Building, in which is housed NBC's headquarters, dominates this community, rising seventy stories (eight-hundred and thirty-six feet) in the air.

"This building has 5,804 windows and 2,115,000 square feet of floor space (of which NBC occupies 400,000 square feet).

"There are seventy-four elevators, operating at a speed of 1,400 feet per minute. "The potential tenant population is 22,000—equal to the population of Freeport, Illinois; Vicksburg, Mississippi; Jackson, Tennessee; or Boise, Idaho.

"The estimated daily transient population is 40,000, making the estimated daily population 62,000—equal to the population of Terre Haute, Indiana; Passaic, New Jersey; Charleston, South Carolina; or Wheeling, West Virginia.

"Because of the wide spans necessary in building a group of large studios, it was impracticable to superimpose a seventy-story tower above such construction. Hence, a portion of the Central Tower building was roofed at the eleventh story. This will be seen as the portion indicated in the accompanying photograph.

Walls Within Walls

ALL THE STUDIOS are built like boxes within boxes, separate rooms within rooms, raised from the building floors by steel springs covered with felt. These studio walls and ceilings are constructed of several inches of rockwool and a perforated asbestos-board-like material for the purpose of insulating studios against sound leaking into or out of them. All such surfaces are decorated by the application of

textile fabrics, affixed to the walls and ceilings with special sound-insulating glue. "Eleven carloads (500,000 pounds) of rockwool were used for this purpose, and also 153,000 square feet of perforated sound-insulating construction board and 244,908 square feet of decorative textile fabrics. All corridors, reception rooms, artists' green rooms, guest observation booths and clients' booths are similarly treated acoustically.

"All windows looking into the studios (from the control rooms, observation and clients' booths) are made of three-ply glass. Many of these panes are too large to be removed for cleaning, hence the two intervening air chambers were hermetically sealed. To compensate for changes in barometric pressure within the studios and to prevent this from breaking these windows, a special system of valves was devised and installed, which automatically adjusts these hermetically sealed air chambers to the same atmospheric pressure as in the studio. Eighty-five hundred square feet of this plate glass were used.

"Over 6,000 samples of textiles were considered for decoration of the studios. Each was subjected to rigid acoustical tests, resulting in ninety per cent of the finally chosen fabrics being made to NBC specifications, in weave, color and design, as well as in material used. One hundred and seventy-five thousand linear feet (four and a half carloads) of fine woods, of fifteen different kinds, were used for paneling and wainscoting of studios, corridors, reception rooms and offices.

"The studios include four special speakers' studios, one for children, a special 'clover leaf' (four units) studio for television, and a mammoth Auditorium Studio, 78 by 132 feet and three stories high. This last is the largest broadcasting studio in the world—large enough to accommodate a big string circus; and there is also one special studio for the Radio Guild, with stage, sound-insulating glass curtain and provision for scenery and accommodation of observing guests.



A CITIES SERVICE CONCERT

Miracles Wrought

SEVERAL STUDIOS have controlled acoustics for proper broadcasting of various voices, instruments and different groups of bodies. Fabric curtains or fabric covered panels, electrically operated from the control room, regulate sound absorption and resonating surfaces. All studios are like thermos bottles, doubly corked, with two sound proof doors forming an ante-room to each studio. Two hundred and ninety-six of these special sound proof doors are used.

A special air conditioning plant is installed to accommodate these sound tight (and therefore air tight) studios. This is built in sixty-four units, each self-controlled as to thermodynamics, by a registering thermostat. Twenty million cubic feet of air are forced into the building every hour, then humidified or dehumidified as weather requires, warmed or cooled to proper temperature, and forced into studios at the rate of fifteen miles per hour, completely changing the air of each studio and section of the building at least once every eight minutes. All feed and exhaust air ducts are lined and coated with rockwool to absorb transient sounds. These air ducts are connected to the inner studio walls by canvas hose, to prevent transmission of vibrations to or from the studio.

There are 325 electric clocks throughout the building, to synchronize all time.

There are 250 microphone outlets in the studios.

"Wire, 1,250 miles of it, are used in this equipment; and then eighty-nine miles of cable, some of it having forty strands of wire, some twenty and some ten. These are cut in lengths varying from a few inches to 4.0 feet—10,000,000 pieces of wire requiring 20,000,000 wire connections. Trained union electricians, to the number of six hundred, were employed to install and connect this equipment. There is one cable that contains 1,800 strands of wire!

"The central control board of the broadcasting system and the control panel of the air conditioning system are both visible to visitors, from visitors' observation rooms.

Back Stage

WHEN A RADIO LISTENER snaps on the switch and tunes in one of the stations of the National Broadcasting Company networks, the sound which immediately pours from the receiving set represents a multitude of varied activities which never appear on the surface.

"The NBC organization is made up of more than 1,500 men and women who never are heard over the air. These include, among many others, program 'builders,' writers, talent 'scouts' and engineers, all of whom contribute to the broadcast which reaches their destinations in millions of homes all over the country.

"As the largest organization of its kind in the world, the NBC during the past year broadcast more than 35,000 separate programs. Each of these had to be arranged individually, rehearsed, timed, assigned, and broadcasted. The broadcast of a studio, announced to press and public, and finally sent out over the proper prearranged network of stations, which had been advised of the program in advance and replied that the program was desired for broadcasting.

"When it is kept in mind that approximately a hundred programs are put on the air by the National Broadcasting Company each day, it is possible to get some idea of the complexity of network broadcasting.

Making the Program

THE NBC PROGRAM department is directly responsible for everything which goes out over the air. The department itself is divided into various sections, having to do with music, continuity, speakers, special events, production, commercial and sustaining advertising, and so forth. Other subdivisions of the program

department include the music library, which incidentally is the largest 'working' library of music in the world, and the music and literary rights department, which is charged with checking every composition and script used, for possible restrictions.

"One of the chief duties of the program department is to be continually on the look-out for good, new material. Auditions are held daily, for individual artists, orchestras, actors and others who believe that their future success lies in radio. This belief, in the vast majority of cases, is unfounded; but the occasional exception makes the time spent in listening to auditions well worth while. As a rule, however, only established

performers are heard over the networks, those with previous professional experience and a successful nature to their credit.

"The program department also arranges all 'nemo' programs, those originating outside the studios. The majority of these are dance bands and orchestras, which are picked up from hotels and night clubs in various parts of the country, or addresses delivered before public gatherings. The 'nemo' programs also include broadcasts from planes and submarines, from ringfences and football stadiums, from the vast majority of cases, in and out of Congress, the world series, and events occurring as the broadcasts take place.



HOME OF THE NBC

RADIO IN MUSIC STUDY

Recently one of the leaders in Government National Relief Work, in commenting upon the assistance that had been given to some music workers during the great depression, said:

"The time is unquestionably coming when it will be impossible to supply the demand for trained music workers and music teachers to instruct the millions who have had their musical appetites whetted by the vast feast of music provided by the radio. These people will not be content as amateurs until they have a practical knowledge of the mysteries of the art and that can be acquired only through study and playing."

This, in substance, has been the attitude of The Etude since the beginnings of radio.

Teaching the Portamento Touch

By Gladys M. Stein

THE portamento touch seems to be a puzzling one to many young piano students. A simple method of teaching it in measure-like the following is to have the pupil play the main beats of the piano key, gently release the piano key (by lifting the wrists and relaxing the hands) on the half beats:



This produces a real portamento effect and gives the children something definite on which to work.

"What love is to man, music is to the arts and to mankind," said Maria von Weber.

The Wheels Go Round

WHEN A PROGRAM is definitely scheduled, an order is issued that effect, and the traffic division of the station relations department informs the various stations of the designated network, giving the exact time and detail of the program. These schedules are sent out to the stations over special telegraph wires, and the stations are kept in the loop as to whether they will take the program, or have previous commitments for local broadcasts. Thus the networks, consisting of leased telephone wires connecting the stations, are set up for each program, varying from one to another.

"The traffic division also is responsible for providing special leased wires for all 'nemo' broadcasts, to connect the point of origin of the programs with the networks. It also orders up the short wave facilities which bring foreign programs across the oceans for rebroadcasting over NBC.

"Responsibility for seeing that each program is transmitted to the proper network rests with the department of technical operations and engineering. In this department are the studio engineers and the men in the master control room. In the technical department also are the field engineers, who handle the 'pick up' of all 'nemo' programs, the experimental engineers, who are constantly working to develop and perfect new and improved facilities, and the maintenance staff, charged with the care of all equipment. Many of these men are outstanding leaders in the field of radio engineering and are responsible for numerous advances in broadcasting.

"The departments so far described, namely program, station relations and technical operations and engineering, are those directly connected with providing and transmitting programs over the networks. Other departments of the National Broadcasting Company, less familiar to the general public, are artists' service, sales, press, legal, mail and general office.

"All these various elements, operating smoothly as a single organization, despite their widely varying duties, make up the National Broadcasting Company, which, through 20,000 miles of wire, provides program service to eighty-eight stations from the Atlantic to Hawaii, eighteen hours a day the year round."

(Next month Mr. Black will direct his attention to the practical method of his work in relation to his widely diversified orchestras and his musical direction of the scores of famous programs, such, for instance, as those of the General Motors, which sometimes cost \$1,000 a minute in production.)

Bands Everywhere

By Edwin Franko Goldman

Eminent Band Conductor who in July celebrated the one thousandth public concert given in New York City by the Goldman Band. These concerts were first sponsored by the Guggenheim Families and later by the Daniel and Florence Guggenheim Foundation.



EDWIN FRANKO GOLDMAN

BORN IN NEW YORK CITY, Dr. Edwin Franko Goldman is also essentially an art product of that great metropolis. He is a nephew of the late Nathan Franko and of Sam Franko, both eminent orchestral authorities who, strange to say, were a great inspiration to the late Philip Sousa. Edwin Franko Goldman had many famous teachers, including Antonin Dvorak, and the great cornetist Julius Levy. For many years he was the solo trumpeter in the Metropolitan Opera Orchestra. His band has had nationwide acclaim and has been heard in numerous concerts over the radio. The fact that no less masters than Respighi, Holst, Ravel, Hadley and Grainger have written special compositions for this band, is one of the greatest honors that could be bestowed upon it.

Dr. Goldman was given the honorary degree of Doctor of Music, by Phillips University, in 1934. His remarks upon "Bands Everywhere" will be welcomed by thousands of teachers and players—Eunice's Note.

WHEN I was the solo trumpeter in the Metropolitan Opera Company in New York City, we were all so much excited by the coming of Arturo Toscanini; and, naturally, anything he said made a distinctive impression. His first words were "Gentlemen, I do not speak your language; but, since music is a universal language, we will get along very well together," and with that he rapped his stick and we proceeded at once with the first rehearsal.

This prophetic remark made a lasting impression upon me. It has always been the more words done and the fewer words employed, the finer the accomplishment. Later, I have found that those who talk too much mean they know the most practical or experienced. I have wallowed in endless loops of words about music, coming from people who have given the weakest of demonstrations of anything like real ability and sensible technique. Most of the great conductors under whom I have played—and they include Walter Damrosch, Luigi Mancinelli, Gustav Mahler, Albert Hertz, Engelbert Humperdinck, Camille Saint-Saens, and numerous others—have been of few words.

Mahler's intense concentration upon his work left little time for words; but when he did speak every word counted. He gave little thought to anything but his music. Even his meals were matters of slight consequence. A few grapes and a cracker sufficed him for a meal, even after a grueling rehearsal. One thing that Mahler insisted upon was the predominance of the principal melodic part in any type of music. He seemed to know instinctively that, if this were not so, the result would sound very ordinary and incoherent.

Mott went so rapidly in his rehearsals that he had no time for words. When he came here he knew, for instance, that the men at the Metropolitan were familiar with the Wagnerian scores; so he did not even stop for minor mistakes, although he

identified them and asked the players, who made a mistake and realized it, to put away their heads and listen. He would say that they would not do it at the performance.

The Conductor's Labors

SOME CONDUCTORS lose too much time in talking and correcting things that are of no significance. Others try to show their pedantry by discovering naughty fly spots on the score.

The job of the conductor is an indivisible one. It is not a few really good conductors. The layman, who judges by his eyes, usually thinks that the conductor's job is a sure thing. He sees him waving a stick and he thinks he is extraordinary, especially if he seems to show signs of great emotional excitement at a climax. The audience rarely realizes that the conductor's work is done at the rehearsal, not on the platform.

Composer-conductors are rarely very good. This seems to be true in almost every branch of music. Wagner and Schumann are said to have been very poor conductors. Richard Strauss and some others seem to have had more experience in conducting than most composers.

Depressing Conditions

WHEN I PLAYED at the Metropolitan the seasons were very short, and it was necessary for many of the wisest instrument players to get summer engagements in parks. These bands did not rehearse; there was no finesse and it almost killed me to play under such conditions. This season I have been working under great conductors for fifteen years. I did not see why a band should not play as artistically as an orchestra. Of course a great concert band, like the Sousa Band, was rehearsed with the greatest care; but

bands in general, particularly the park bands, had no rehearsals whatsoever.

I saw the great band movement in America coming on like a whirlwind. I saw that the time was coming when there would be at least tens of thousands of bands in this country. There was a real number that has been exceeded now. I realized that this movement could not succeed unless a great many things were standardized, and unless there were incessant rehearsals.

The Band's Possibilities

BANDS IN THOSE DAYS were not looked upon by many musicians as an artistic medium for the expression of the finest music. I always felt that the band could give as good an account of itself as any orchestra, given the same fine musicians and the proper amount of rehearsal. This seems to be true to say that the band is inferior to the orchestra. It is not inferior in any way—simply different. The orchestra can achieve results which no band can attain, just as the band can achieve results not possible by an orchestra.

Unlimited Resources

THERE ARE those who have cried out for years that the band is not adapted to play the music of the masters; that is, that satisfactory arrangements of these works cannot be made for bands. Nonsense! If this is so, why does Dr. Stokowski make special arrangements of Bach's organ works for the modern orchestra? Why does every orchestra play Handel's *Largo*, when it was written as a vocal solo for one of his operas? Why do the orchestras play all of Liszt's Hun-

garian *Rhapsodies*, when they were originally written for the piano, and the orchestral versions were not even made by Liszt? Thousands of such instances could be given.

The composers themselves often arrange their ideas for different combinations of instruments. Each combination sounds excellent, but with its own distinctive tonal coloring. Almost any music can be transcribed and made to sound well, if it has the touch of the master mind. It is not expected that the band should sound like the orchestra, or vice versa; but the same composition can be played by each and that satisfactorily and artistically. If there were any objection to playing the music of the orchestra by the band, the composers themselves would have objected. Such musicians as Wagner, Saint-Saens, Puccini, and Verdi sanctioned the band arrangement. One of the most famous mentioned the publication of an arrangement of his *Rioletto* for band, and this was made by an American.

A Sane Investment

WE HAVE SAID that there are probably thirty-five thousand bands, or even more, in America. I have mentioned at least one hundred thousand bands in recent years, attending meetings of bands and band leaders, festivals, contests and clinics. The people of the eastern part of the United States have practically no conception of this movement in the West, South and Mid-West. Literally millions of school children are now playing in these bands; and it has been invariably found that, where bands are introduced, with the necessary training that goes with music study and band

drill, the disciplinary effect upon the student groups, from the sociological and from the moral standpoint, has been exceedingly beneficial. These children are taken away from the ordinary and often dangerous channels, are interested in the finer things of life, and they have their minds coordinated and their bodies drilled in safe surroundings.

The City Fathers, who promote the maintenance of bands in the public schools, are making an investment for the future that is worth many times over. Just dollar spent in these post-depression days, cities, with schools that have cut out music to save for other things, may have to spend far more at some later time to replace them. Prisons rarely have inmates who have ever had a musical training. The school band is the enemy of the gang and of the gangster. Every child should be given an opportunity to play an instrument. The child, who is interested in music or any of the cultural arts, is not the one who grows up and loiters about the street corners, not knowing what to do with his spare time. Every legislative hall and every pulpit of all denominations should resound with this great truth, at this time when our governmental fathers are making laws which compel less work and more leisure. Leisure is a magnificent thing, but it is full of dynamite, unless it is supervised more carefully through the waking hours. Wake up, my friends, we are all living in a different age. Only a few weeks ago I heard the Superintendent of Schools of Minneapolis advocating the elimination of some of the subjects that a few years ago were considered absolutely indispensable, in favor of music, which could be of such vast importance to the student in later life.

Femininity Traits

ONE OF THE astonishing things about the school band situation, particularly west of the Allegheny River, is the number of girls playing wind and percussion instruments in the bands, such as the oboe, bassoon, French Horn, timpani and percussion and different instruments. And how those girls can play!

In the West, music seems to mean more to the students. Perhaps they may have so many diversions. They give more time to it, and they get more credit for it. Music is a part of the daily curriculum, not an after school, side issue. The girls often go in for the more difficult and rare

instruments with which the boys seem to have less patience. What a gay and pretty sight they make, with their smiling faces and their brilliant uniforms! You see, one of the reasons for the popularity of the band has been the fact that it is more spectacular than the orchestra.

The student, who really enjoys anything serious in music, wants to do itself with the mere playing of a violin, of a horn, or of any one instrument of the band or of the orchestra. He should go also for the science of music, for its history, and, in all cases where possible, he will find that his general musical knowledge is enormously enhanced by the study of the piano. In fact, in all the great European music schools the study of the piano is compulsory. Any student of any other instrument will enormously accelerate his musical progress.

An Inspiring Prospect

THE TOMORROW of band music in America is tremendous. These millions of band players are now making the musical America of which we so long have been dreaming. Nothing quite equal to this exists in any foreign country. European visitors are astounded by what they see and hear. They naturally think of it as a more or less superficial veneer of training; but some of these fine school bands of the West are superior to many so-called professional bands here and abroad. I have been the judge at hundreds of contests, and I shall never rest until I bring two or three of those amazing bands to New York to play behind a screen at Carnegie Hall. After the screen is removed, the critics and the public will find it hard work to realize that the members are only children.

We are now producing in America band players as fine as the best in the world. American manufacturers are producing the finest brass instruments (particularly brass) in the world. Bands have done far more to develop music than people realize. Taking the country as a whole, there are more bands here than anywhere they ever see a symphony orchestra. The bands have grown to such an extent that there are not enough fine bandmasters and teachers to go around. There is a crying need in this field, for well trained, naturally gifted, serious men and women; and I am sure that there is a great future for them.

Stage Fright Preventatives

By Jessie L. Brainerd

Nearly every public performer at some time in his (or her) career experiences that awful glow—stage fright. It may take any one of several forms: a choking sensation, an all-gone feeling in the pit of the stomach, rapid heart action, a nervous restlessness, cold chills or fever. In any form, it is stage fright.

These sensations may sound silly, but stage fright becomes a serious detriment to efficient performance if not overcome, or at least checked. For veterans and amateurs alike, the following are some of the best ways to prevent stage fright.

1. Prepare your selection thoroughly before performing. Learn it so well that only a most unusual happening can cause you to stumble.
2. Smile! It relieves tension, and is much more becoming than looking frightened.
3. Know that you have something of

importance to give to your audience, something really worthwhile. Then proceed to enter into the performance wholeheartedly and sincerely.

4. Breathe and reply and react.
5. When you feel at ease, start. And not until then!
6. Forget yourself! Become entranced in the music.
7. Let no noise in the audience such as a child's cry or rustling of programs annoy you.
8. Relax! Not to the point of listlessness, but feel a quiet restfulness and calmness.
9. Be relaxed in your mind about your performance. Look neat and well groomed and dress appropriately.
10. Cause worry about your audience. Anticipate that they will be pleased with your efforts. Be in mind, however, that there is no account for tastes.
11. Feel that it is up to you to give your best, but remember that every one makes mistakes at times; and if you do err, you are not alone in your distress.

Why Every Child Should Have A Musical Training

By Allison F. Barnard

(One of the letters which just missed winning a prize in our recent contest under the above heading)

EVERY NORMAL child is born with various organs—hands, feet, tongue, and so on, each of which must be taught its proper use. Each child is likewise possessed of certain innate propensities of nature; and these also must be carefully directed, if the child is to fill properly its place in society.

Among these propensities of nature, is that inner self or spirit being. This spirit is appealed to very strongly through the medium of music. Music seems to be the language of the spirit, universal in its application, in that in some manner it speaks to all. Tongues may differ, but the music speaks to all alike. Music speaks to the heart, which is the seat of the soul. That would indeed be a small art that gives only sounds and no language, no expressions for the condition of the soul.

If music is to be given place merely as a fad or a pretty accomplishment, then its place in education may indeed be a very subordinate one. But if we take the view that this art, musical language, is the language of the inner nature, the heart, that this heart will hold conversation either with those aspects which refine and ennoble or with those which defile, then we claim for music a very prominent position in our educational scheme.

When our physical members fall into disuse, they merely become paralyzed. To retain life they must be exercised. But, with the inner nature, there is no inactivity

in a normal being; it will exercise itself, go along with the stream of impressions, either good or ill. The highest impressions should be attached to the proper instruction of every child in music, that it may early learn to discriminate between the pure and the vulgar, and to use only the pure in its soul-music-conversations.

For what, after all, is education? Is it the possession of any number of cold, dead facts, void of emotional feeling or control? Far from it. No one can be said to be truly educated until all parts of his being are disciplined and made to serve right purposes. And, is it not a fact that the feeling, the emotional side of man, furnishes in the main the motive power, the animation for action? This true, it is indispensable that this part of the child's nature be properly and carefully educated. Since music is the language of the inner nature, that child who is not privileged to be taught correctly in music is not only deprived of a culture which is highly desirable to him, but he is also deprived of a part of his nature, but is also left unprotected, a prey to the low impressions and sentiments of vulgar music of which the very air is so full in these days.

When our nation's laws give music its rightful place in our educational system, a place equal in quantity and quality with the other school activities, a great step will have been taken for the development of our coming generations.

Fifty Years Ago This Month

THE EDITORIAL:

"The ultimate aim and object of all education is the elevation of human character; and experience has abundantly shown it to be the most potent factor of advancing civilization."

"We must divest ourselves of the 'old croakerism' that declares the world to have been getting worse since the deluge. Let us take up the history of nations successively, so far as it is preserved, and note the cruelty, the coarseness, and the depravity of the ancients, and compare this with the mildness, the refinement, and the culture of the moderns."

"Each art bears its share in this development, but no other in so high a degree as the art of music. Many arts flourished when man was yet in a semibarbarous stage; but music belongs to the present enlightened age. At a time when the arts of poetry, painting and sculpture, like full-fledged birds, soared high, music was a birdling in a lowly cottage nest. Piping and dancing, sweet and low, it attracted passing travelers who, returning to their home in southern climes, domesticated it and trained it to sing songs to young girls or the guests. At last the great, noble, liberty-loving genius purchased its freedom and taught it to fly. Then, and only then, did it exhibit its true majesty by soaring high above its contemporary, and receiving from all men the proud distinction, Queen of the arts!"

"The preeminence of the science and art of music, as a training agency is further manifested by the observation that no study and practice of music nearly all the faculties of the mind—the perceptive, the

perceptive, the literary, the reasoning, the moral—are brought into requisition. The mind may be developed, the bad restrained, thus establishing that happy equilibrium of control which renders man capable of noble and useful action. As teachers of this art, we should endeavor to grasp the depth of this truth and should make a practical application of it in our educational work."

"The musical course may be made almost a substitute for the school course. We can have musical writing, reading and arithmetic; music may be made the basis of grammar; musical grammar, rhetoric and logic. By pursuing the study in all its branches, why may it not be made the means of the highest mental culture?"

"Again, music may be made a means of social development, and that of a high order. At the same time, self-confidence that most needed faculty—may be reached by having each pupil perform frequently before others."

"Let the teacher preserve unwavering firmness, not only to maintain his position, but also to set an example to his pupils. For the greatest lesson to teach a pupil is how to be severe with himself."

"At last there comes a time when the young man is ready to fly. And here we must make a sacrifice. The ties of attachment must be severed. To fulfill his high destiny, the pupil must be able to rely upon his own exertions, to battle with adverse circumstances, and become strong, must learn to be his own master. What a grand thing, if our training has been so far-reaching and so thorough as to preclude the possibility of a life failure."

It will respond to sentiments, impulses either good or ill. The highest impressions should be attached to the proper instruction of every child in music, that it may early learn to discriminate between the pure and the vulgar, and to use only the pure in its soul-music-conversations.

For what, after all, is education? Is it the possession of any number of cold, dead facts, void of emotional feeling or control? Far from it. No one can be said to be truly educated until all parts of his being are disciplined and made to serve right purposes.

When our nation's laws give music its rightful place in our educational system, a place equal in quantity and quality with the other school activities, a great step will have been taken for the development of our coming generations.

The Artist's Sacrifice

ONE WHO IS BORN with these physical and mental qualities which combine to make a beautiful voice has a great responsibility to mankind. If the voice is to come to its fullest flower and to be kept there through years, it means that the individual cannot indulge in many of those things which ordinary persons seem to enjoy. The singer must preserve a regime which is looked upon by many as severe in the extreme; but it is merely a regime assuring perfect health and, in that, itself, is its reward.

Often it seems that the kind of food that the singer permits himself to take is of even more importance than vocal lessons. I have known of singers who have paid high prices for lessons and have practiced long and hard, only to destroy all of their efforts by eating the wrong foods and doing the wrong things.

Of course, speaking physiologically, the singer's relation to food is little different from that of any other individual who aspires to be supremely happy. The food intake must always depend upon the bodily needs and that simply means the time old question of how much effort, physical and mental, the individual puts forth to burn up what he consumes. It is futile to consider what kind and quality of food the singer should have before the matter of quantity is determined. How much food you require depends largely upon your physical habits. The actual tables, prepared by insurance companies, which give the approximate weight you should have at your age and height, should be your guide. But you say, "This is Mm. So-and-so. She is enormous and yet she has a beautiful voice." You are probably referring to some unfortunate person who is a victim of gland trouble and who would "give anything" to be of normal size. Such cases are for the physician, who in some instances can provide a cure.

Are You Allergic to Foods

SOME PEOPLE are allergic to foods. This means that the acquired immunity in the bodies of certain individuals is not sufficient to offset the action of certain toxins in certain foods. Other people may eat the same foods with impunity. These foods seem to upset the system and particularly the mucous membranes of the throat, which are the organs most injurious to singing. Strawberries are among the foods to which some people are regrettably allergic. These delicate berries, produced with some skin rash; and there have been cases particularly of infants, of middle age abcesses that have been attributable to them. With

others, they are perfectly innocuous.

In the matter of food allergies, the individual is his own best yardstick. The individual must know his own limitations. At the same time he must not become introspective and worry about every mouthful he eats. But he should note carefully if he has any discomfort after eating certain foods. This may take weeks or even months to ascertain, but the knowledge should be a great asset to the singer, particularly the singer who has a hard butter depend upon keeping the voice in reliable shape and ready for all opportunities. It means even more than this. The singer should remember that food causes are in many ways more damaging than alcoholic excesses. One cannot expect to indulge in food spoons, without a cumulative injury effect upon the voice. You just have to decide. If you are a singer, you have to accept a kind of training table, as far as diet is concerned, as long as you choose to continue your career. Tough? Well, it all depends upon how much you think of your career.

Starches and Sweet

TO MANY people, an overindulgence in starchy ingredients (and sweets) seems to be very injurious. Watch these foods very carefully. Their object is to create heat and energy. With some people they also result in an increase of weight. All spicy foods, peppers, and especially vinegar and mustard, are often very injurious to singers. Why? The reason is simple—the colloidal suspension must be preserved. "Big words," you say? Well, the colloidal balance is said to exist just as long as the vocal cords and the mucous membranes of the upper air passages behave normally. There is a kind of natural mucilage, held in suspension, which keeps the cells together, brings them into a condition that provides an ideal lubricating surface for the throat of the singer—an absolute indispensable of the ideal vocal condition.

The moment this colloidal suspension is disturbed by irritating substances or abnormal secretions, one might say that the velvet in the singer's voice is gone. You are beginning to see now what an important matter food may be to the singer. For instance, I have found that vinegar, which of course is merely a dilute acetic acid (whether it is made naturally, through cider or wine, or whether it is made synthetically), is a very undesirable throat irritant in some cases. Look out for vinegar if you are a singer.

Certain foods have sharp edges, such as some cereals (notably popcorn) and also

nuts, which may be swallowed without proper mastication and therefore seem to scratch the throat. Many singers find that it is highly desirable to avoid nuts before singing. Sweets and starch foods, taken immediately before singing, absorb a great deal of water from the system and have the effect of drying out the throat. If you do not believe this, try eating a pint of popcorn and you will soon see what I mean.

What About Lozenges and Cough Drops?

WHAT IS THE USE of the lozenge to the singer? Let us examine the typical lozenges or the commercial cough drop. It contains, among other things (according to the particular brand) extract of licorice, horchound, eucalyptol, glycerine, and other ingredients. Some contain (or oil of wintergreen), volatile oil, and molasses or sugar. Sometimes the formula calls for ingredients which can be called only "larat dynamite," such as capsicum, turpentine, formaldehyde, camphor or phenol. In fact the innocent looking lozenge may go disguised as a miniature dynamite. Many singers have accepted these cough drops, if used in the right way and at the right time; and the chief thought of the singer is to relieve his throat just before singing. The singer thinks that all he has to do is to put in the mouth one of these little pills, and lo, the voice is immediately restored! As a matter of fact, it only complicates and conceals the real trouble. It acts as a screen or mask.

Fruit Juices the Singer's Best Restorative

WHAT SHOULD the singer use under such conditions? Salt and warm water (one-half teaspoonful of salt to a quart of water) is the best. Pineapple juice or tomato juice, simulate the salivary glands (which have been described in every detail in my "The Human Voice") and help to bring out as good a condition as can be normally expected, when there has been any existing irritation. Pineapple juice and tomato juice can be successfully preserved or bottled. I have a strong feeling that thousands of singers would benefit by keeping these juices constantly on hand, so that they may be taken immediately when the throat is irritated. Great good of pineapple juice should be in every singer's larder.

The singer whose voice is husky can assist matters by taking some vocal exercises with a very soft throat. This warms up the throat in a normal manner and is

usually very helpful, without fatigue.

The Singer's Daily Diet

THERE ARE CERTAIN foods which should form a part of the regular daily diet of singers in active work. Among these are carrots (preferably raw), tomatoes, and all other green vegetables, especially vegetables that are not overcooked, as overcooked root vegetables of sometimes as much as forty per cent of their vitamins are destroyed. Carrots, when cooked, are better than the fat ones. Smoked and salted meats should be taken with great precaution, as they are more difficult to digest, and are disturbing the digestion, the colloidal equilibrium of the membranes of the nose and throat is thrown very much out of balance. The process of cooking, especially the roasting of meats, whether carbohydrates or proteins, in boiling fats, seems to do something to food which, in the case of many people, irritates the entire intestinal tract. The moment this is done, the singer's efficiency is very greatly reduced. Therefore the singer should avoid eating, before singing, anything that has gone through the frying process.

Food should be at all times adjusted to temperature. In cold weather, the body can dispose of far more food than in warm weather. Singers often make the mistake of eating too much in hot weather. In other words, the singer who is performing in February, at Miami, Florida, should content himself with far less food than if he were in Montreal, Canada. Fish foods are fine for singers, especially for those with the least suggestion of goiter; hence they contain a certain amount of iodine. The shell foods with some people, however, are very indigestible; and many have special allergies to certain kinds of sea foods, such as crabs, clams, lobsters and even oysters. This is something which the individual singer alone can determine.

When the throat is sore, the singer should avoid these foods. The danger of these foods. If they have the least suggestion of upsetting your stomach in any way, avoid them like poison. It is my conscientious belief that more singers have found their way to oblivion through overeating than through overuse of the voice.

Tobacco in moderation, in my experience, is not harmful; but many singers have great trouble with tobacco in moderation. The crust was one thus afflicted. Singers who do not smoke are affected by being placed suddenly in concert halls or club rooms where the air is thick with the odor of tobacco smoke. They develop a tobacco allergy and are unable to sing. No singer

(Continued on page 542)

Three Important Chords in Music

Numerous ways of using the Chord of the Seventh, the Chord of the Sixth, and the Chord of the Sixth and Fourth

By Arthur Foote

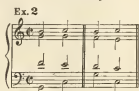
THE CHORD of the Seventh is one of the most important chords in the whole structure of music. Of course there are numerous chords of the seventh; but in this discussion reference is made principally to the Dominant Seventh, always built with the fifth of some key as its root or fundamental tone. In the key of C this would be



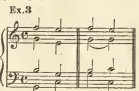
The Dominant Seventh has a "personality" all its own. It is a combination of a major third, a perfect fifth and a minor seventh from the fundamental tone, and no other chord in any key has this peculiar grouping of intervals. It is properly named, for it definitely dominates or establishes its key. There are however instances of the fleeting use of this group when the third of a supertonic or subdominant seventh chord is sharpened, thus creating for the instant this combination of intervals but for so very short a time as that the ear feels no new key established. Haydn was rather fond of this treatment of the subdominant seventh and uses it with delicious effect in *The Heavens are Telling*.

The characteristics of the seventh chords present various points of interest when tabulated. Thus we find that

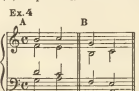
1. If V_7 is followed by I, one of the two chords must be incomplete.



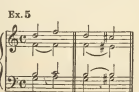
2. It is best not to have the interval of a 7th resolve to the 8th (one of the few cases of hidden octaves to which it is necessary to pay attention).



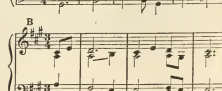
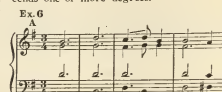
3. In the progressive V_7-V_7 , the chord of the 7th is nearly always complete, although (b) is possible.



4. The pitch which was the 7th may be continued in the same voice in the next chord, either diatonically or enharmonically.



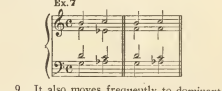
5. The interval of a 7th frequently exceeds one or more degrees.



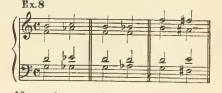
The resolutions indicated by the slanting line in (a) and (b) occur often when a different voice takes the note of resolution to which the 7th would naturally go.

6. The 7th chord may progress to any triad of the same key (except vii°); and 7. to any 7th chord in its own key.

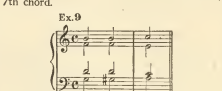
8. It often progresses to the tonic triad of another key, or to its inversion.



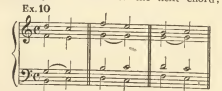
9. It also moves frequently to dominant 7th of another key, or its inversion;



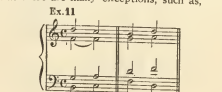
10. and very often to the diminished 7th chord.



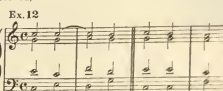
11. With inversions of V_7 the root is regularly continued into the next chord;



but there are many exceptions, such as,



Three voice writing is here of especial help towards mastering the complexities of this chord, the most important point of course being that the root and 7th must be always present.



While formerly there was a rigid rule that with secondary 7th chords either the root or the 7th must be prepared and resolved,



etc.

we have a formula which takes us through the V_7 of all the keys. Used musically, this chord is clearly an aid in modulation; while, with the following chord suggestions,



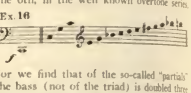
by chromatic changes a modulation can be made at any point, as, for example, by the introduction of an F-sharp in the third chord, a B-flat in the fourth, or a D-sharp in the seventh, and so on.

The Chord of the Sixth
CHORDS OF the 6th are formed by so shifting the tones of a triad that the becomes the bass of an original position, by which the fifth of the original chord now appears, as at a third above this new bass, and the root, or fundamental tone, of the first form now appears at a sixth above the new bass.

It is unfortunate that this chord of the 6th is usually introduced so early in the study of harmony; for, while with the triad a fair success can be had by following definite rules, the chord of the 6th demands good judgment, keenness of hearing and an ability to appreciate subtle points.

The chief difficulty is as to doubling the bass (the third of the original triad). Chords of the 6th appear both singly and two or three in succession; and on no occasion should the doubling be done on mere expediency, but on the melodic leading of the voice, and at times on the necessity of avoiding consecutive 5ths and 6ths, as shown in Ex. 20.

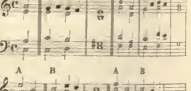
There is a valid acoustical reason for caution in this matter of doubling the third of the triad and the bass of the chord of the 6th, in the well known overtone series.



for we find that of the so-called "partial" bass (not of the triad) is doubled three times in the three lower octaves, and the 5th once, while the 3rd appears but once.

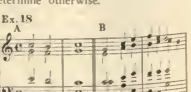
It is not possible to make rules that be followed strictly, but there can be certain general statements and principles of which to rely, such as:

1. If the bass is on the 1st, 4th, 5th or 6th of the scale, it is probable that one of the other intervals will be doubled.

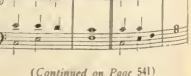
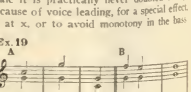


etc.

2. In each case (a) is the usual and (b) the exceptional resolution. If the bass is on the second of the scale it is most likely to be doubled, although voice leading may determine otherwise.



3. If the bass is on the third of the scale it is practically never doubled except because of voice leading, for a special effect, as at x, or to avoid monotony in the bass.



(Continued on Page 54)

"Why Czerny?"

By the Noted Pianist

Marguerite Melville Liszniewska

FOR EIGHT YEARS ASSISTANT TO LESCHETIZKY IN VIENNA

MARVELLING at the still youthful virtuosity of the old Abbe Liszt, then well along in his seventies, Leschetizky once ventured to ask him the secret of his amazingly infallible technique. The reply was, "Every morning I get up at five o'clock and, after mass, practice Czerny for two good hours."

This simple, and at the same time startling statement, should be illuminating to those scoffers who ridicule such ideas as obsolete—especially considering the wide gap between their mediocre talents and those of one of the most extraordinary pianistic geniuses who ever appeared on the musical horizon. And is it not significant that Liszt and Leschetizky, both pupils of this same Czerny, should have given to the world either directly or indirectly practically all the greatest virtuosity of the present day?

Beethoven, the Titan who freed music from its conventional fetters and who developed a technique of his favorite instrument far in advance of his time, accepted very few pupils. One of these, Carl Czerny, then a little boy of nine years, was privileged to come under his musical guidance for four years, devoting himself especially to the works of the great master.

Not only did he enjoy the unique inspiration of Beethoven's teaching, but, more than all, he was blessed with Beethoven's friendship and paternal affection until the latter's death in 1827. Often, on Sunday afternoons, Beethoven attended pupils' recitals at Czerny's house and even contemplated at one time making his home in the quiet, congenial atmosphere of the Czerny household.

Can we not thus, reasonably assume that Czerny, above all other pianists of his day, so steeped in the Beethoven traditions over a period of twenty-seven years, was preeminently qualified to pass them on to his pupils?

Leschetizky had no words strong enough in decriing those pedantic sticklers who split hairs over some minor detail in Beethoven's music, while losing sight entirely of the great message and spirit behind the notes. He would cite, to prove his point, instances when Beethoven, in giving a lesson to Czerny would make him improvise cadenzas to his concertos, spurring him on to greater and greater freedom of fantasy, more brilliancy and a wider range of dynamics. So it was but natural, as well as logical, that Leschetizky should insist upon a strenuous course of Czerny at a certain point of development in piano study.

Why Czerny? Because this great pedagogue, in his wonderful studies, stays with each problem until its purpose has been accomplished. Not that the correct playing of each note was the ultimate goal to be achieved. When Leschetizky was satisfied with the playing of one of the "Etudes," with all the color, brilliancy, subtle pedaling and general plan which he demanded, they could well have been performed in public. In fact, Amette Esposito, the great virtuosa and his first famous pupil, whom he later married, often included a group of Czerny "Etudes" in her recital programs.

A comprehensive selection from the bewilderingly large number of works by this prolific composer who, by the way, was also a pupil of the great Muzio Clementi, has been compiled by Emil Liebling, well

known pianist and Liszt exponent. This collection, in three volumes, embracing the most useful Czerny studies while eliminating many of lesser importance, will be used in the following critical survey.

It is, of course, understood that all studies should be practiced very slowly until completely mastered. A firm finger-stroke, with conscious finger-tip, is what makes progress. This can be controlled by the other hand testing the fingers from time to time. If there is coordination between the mind and the fingers they cling to the keys, weighted, as it were, by the thought behind. Naturally there is no stiffness in the wrist or pressure of any kind. This magnetized finger-tip, capable of holding and balancing any desired amount of arm-weight, is also what produces the most beautiful singing tone with great carrying power and capacity for modulation.

After a few months of this slow concentrated practice, it is amazing how quickly velocity follows.

Beginners should be kept on five finger exercises until the hand is so accustomed to a rounded position with fingers comfortably curved and the knuckle joints slightly higher than the wrist.

The first book of Czerny, No. 20, can be used from the start, as these studies keep fairly well within the close five finger position. It is advisable to play the right hand exercises also with the left hand, unless there is a correspond-

ing one written to be used by the left hand.

The early habit of recognizing melodic groups or patterns, instead of groping along unintelligently from note to note, not only simplifies technique to an enormous extent but also helps to unfold the inner meaning of the music.

In the first Study in Book II, for example, the groups of five notes are just as easy to visualize as one single note. They can be tossed off either downwards or upwards, with great virtuosity, even by a child who understands the idea.

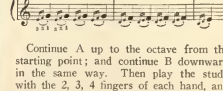
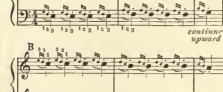
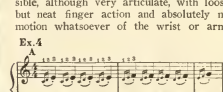
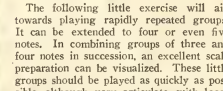
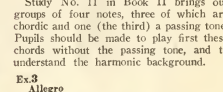
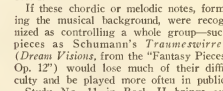
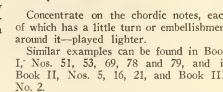
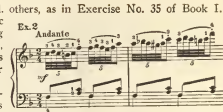
Concentrate on the chordic notes, each of which has a little turn or embellishment around it—played lighter.

Similar examples can be found in Book I, Nos. 51, 53, 69, 78 and 79, and in Book II, Nos. 5, 16, 21, and Book III, No. 2.

If these chordic or melodic notes, forming the musical background, were recognized as controlling a whole group—such pieces as Schumann's *Träumereien* (*Dream Visions*, from the *Fantasy Pieces*, Op. 12) would lose much of their difficulty and be played more often in public.

Study No. 11 in Book II brings out groups of four notes, three of which are chordic and one (the third) a passing tone. Pupils should be made to play first these chords without the passing tone, and to understand the harmonic background.

Some groups hang on one principal note which should be played firmer than the



Continue A up to the octave from the starting point; and continue B downward in the same way. Then play the study with the 2, 3, 4 fingers of each hand, and finally with the 3, 4, 5 fingers.

Various means of separating the individual notes of chords into interesting patterns or groups—so often used in classic composition—are shown by Czerny in



LESCHETIZKY WITH MME. MARGUERITE MELVILLE-LISZNIEWSKA
A portrait made in 1912 at Vienna.

Book I, Nos. 21, 28, 43 and 56, and in Book II, Nos. 9, 35 and 36.

How simple it is for the student, who has learned to bring out the important note in groups, to play such passages musically later on. He will realize that in Bach's *Prelude in B-flat* (Book I) it is the second note in the right hand which is the melodic one and will keep the repeating notes of the chord subdued. This can be accomplished by a slight rotary motion towards the top note.

Ex.5 Allegro Czerny - Book, No.43



Scales and arpeggios forming as they do, the technique of piano playing is of vital importance that a smooth crossing of the thumb under the hand be achieved. Leschetitzky's "pinch of snuff" position, between an ellipse between the thumb and second finger, is the keystone supporting the rest of the hand—the slightly raised and firmly held knuckle joints allowing full freedom for the passage of the thumb under the third or fourth fingers.

In playing arpeggios, small hands, especially, will profit by the carrying of weight from finger to finger, each finger doing its share towards bringing the hand and arm along with it in either direction. This connecting of the fingers with the arm is a great aid to tone color and security, while unnecessary stretching between the middle fingers is avoided.

The idea of thinking in groups applies particularly to scales and arpeggios. In playing the *Etude in D-flat* of Liszt, for example, if pupils were made to stop and think before each new change in harmony, to place the hands over the keys and to visualize the position of the chords—how much less bumbling there would be!

Splendid scale studies are found in Czerny Book I, Nos. 25, 26, 45, 67, 71 and 74; Book II, Nos. 6, 12, 15 and 17; and in Book III, Nos. 6, 20 and 24. For arpeggios see Book I, Nos. 50, 51, 57, 59, 63, 66, 73, 75; Book II, Nos. 13, 20, 22; Book III, Nos. 11, 16, 21, 31.

Helpful studies for thirds are to be found in Book II, Nos. 3, 19, and in Book III, Nos. 1, 3, 18, 28.

It is well to start with staccato thirds. A simple exercise is to play scales in double thirds, using the same fingers going up and coming down (1 then 1 and 2), keeping the mould firmly in the knuckle joints and using the tiniest little throw from the wrist, much like a stone bouncing along on the top of the water. This imperceptible little motion helps some hands considerably towards clear articulation in playing legato thirds and sixths (as in Chopin's *Nocturne in G major*).

By allowing all the weight to rest on the top legato notes and by playing the lower tones very lightly, freedom and speed can be gained.

The long-fingered type of pianist can play perfectly smooth scales in double thirds and sixths with high stringer touch. After all, the only correct method is that which best conforms to the individual physical equipment and which brings about the desired results.

The same principle of catching several bounces from one throw of the wrist or arm should be applied to octaves. Try out this principle by playing repeated octaves on the same note. The first octave is thrown loosely from the arm, from a

convenient height, the next simply bounces off it without letting up the weight or making any conscious effort with the wrist. Three, four, even up to eight octaves can be tossed off in this simple manner.

In playing legato octaves, the same idea of the light thumb, as in thirds and sixths, holds good. This leaves the smooth motion to the fourth and fifth fingers, aided by a raising or lowering of the wrist—pushing high on the black notes, falling back on the white ones.

In Book III, Etude No. 5, six octaves can be played with one impetus, although it must be remembered that the phrasing sign, the slur, always means an extra throw.



No. 17 in Book III gives us groups of seven octaves, and groups of three octaves, separated by rests. The second part of Etude No. 29 can be simplified and made to sound more musical if the right hand chords are played in groups of sixteen, with one impetus tapering off towards the end, in order to allow the left hand uninterrupted melodic freedom.

Ex.7 Allegro moderato, No. 17 in Book III



Octave skips or, in fact, any skips on the piano are more accurate and much easier when played with a near, lateral

motion instead of with a high swinging curve. This can be applied to Etude No. 32 in Book III—an excellent preparation for the difficult Coda in the second movement of Schumann's *Fantasy, Op. 17*.



MARGUERITE MELVILLE-LISZEWSKA

THE passing of a poet, an artist, a musician, is like the fading of a beautiful flower which has given joy to the soul and has become a precious memory. Substitutes or successors may be found for almost everything in life but a noble personality and genius. There has never been another Beethoven, Chopin, Schumann, or Wagner, and there never will be. Marguerite Melville-Liszewska was one of those unusual souls that come to our earth with the fragrance of a fine and beautiful personality which cannot be replaced. We knew her well—her great talent, her rare human tolerance, her kindness—and we know that never again

will blossom a flower to fill her place. She was born in New York in 1894, studied with Dr. Ernst Jedliczka in Berlin and later with Leschetitzky in Vienna. For many years she was an assistant to the great master. She toured England, Russia, Scandinavia, Germany, Austria, Poland, Switzerland and other countries, playing with many of the world's great orchestras. In 1929 she became a member of the Faculty of the Cincinnati Conservatory, March 7th last. She was loved by all who knew her and not merely for her great musical gifts and ability, but also for her character and consideration for others.



The octave skips in the bass must be made as quickly as possible, bringing the chords in each hand absolutely together. Broken octaves should be played without raising the fingers from the keyboard. It will be found that, thanks to that part of the mechanism of the grand piano called the "hopper," a very slight rotary motion of the arm will suffice to stimulate vibration. By keeping the fingers on the keys, the hammers are prevented from falling all the way back to the bed of the keys. This nearness of the hammer to the string is what makes octave tremolos, such as in Liszt's *St. Francis walking on the waves* so simple, giving the effect of a low rumble by just a slight pushing of the arm into a firmly held octave.

Czerny's studies for broken octaves are found in Book II, No. 35 and in Book III, Nos. 7, 12, 25.

This same hopper device facilitates also the playing of repeated single notes as in Czerny's Etudes Book II, No. 18, also

Ex.9 Poco allegro



When a chord has been formed and placed on the keys and then made to sound by a quick upward flip of the wrist, the following chord should immediately be formed in the same way. Later, in playing these studies up to the required tempo mark, it will be found that accurate

As always, melodies raced through his mind, but he made no attempt to capture them. Time for that later. Today he must do nothing but be alive to these new wonders. A carriage! A post in the household of a powerful nobleman! Oh, this was the beginning of a new life. The old scantiness and bitter disappointment were done now, and forever.

He was to teach the young Countess Caroline. She had entered the room only this morning, while Esterhazy stood talking to him.

"Come here, Caro; here is your new music master, Herr Schubert."

"Herr Schubert? Not Meister Schubert, surely?"

"Oh, no, my Lady," murmured Franz; "not Meister."

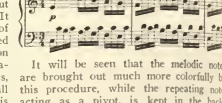
"But the name. Were they not your bearing, perhaps that you heard at the Archduke's last week? The *Erliking*, and one about a lark?"

"Oh, yes, my Lady, those are mine!" He had no idea that his songs were sung at the Archduke Rudolph's.

Book II, No. 36. Play the fourth finger firmly and let the other three simply catch the key without letting it come up.

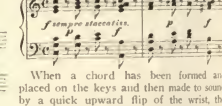
Trills have been taken care of in Book I, Nos. 18, 19, 31, 72, and in Book II, No. 33. Although some artists trill with a very low wrist and others with the hand standing almost vertical, students should be made to keep a normal, convenient position without exaggerations.

The rotary motion, or rocking of the arm in the elbow, is effectively used in Etude 27 of Book III.



It will be seen that the melodic notes are brought out much more colorfully by this procedure, while the repeating note, acting as a pivot, is kept in the background. Naturally the fingers keep firm and do not move from the knuckle joint. A trill or tremolo also can be greatly augmented in this way.

Special attention should be given to advance preparation of chords and of accompaniments in the bass. Excellent studies for this purpose are found in Book III, Nos. 4, 9 and 27.



THE position sounded his horn, clearing the way down the Ringstrasse. Graf Esterhazy was riding abroad with his retinue. The Prater Revue by St. Stephen's church, the Opera; they looked strange, thought the young music master, from the seat of an elegant carriage. He was a short, squat fellow, with ugly steel rimmed spectacles, and a merry round face under a thatch of brown curls—Franz Schubert, the son of the Lichtenhals schoolmaster.

As always, melodies raced through his mind, but he made no attempt to capture them. Time for that later. Today he must do nothing but be alive to these new wonders. A carriage! A post in the household of a powerful nobleman! Oh, this was the beginning of a new life. The old scantiness and bitter disappointment were done now, and forever.

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"But the name. Were they not your bearing, perhaps that you heard at the Archduke's last week? The *Erliking*, and one about a lark?"

"Oh, yes, my Lady, those are mine!" He had no idea that his songs were sung at the Archduke Rudolph's.

"Then Meister, indeed!" And the girl swept him a courtesy. They were leaving the city now. This was the very road over which he had trudged so wearily, as a child of five, on his way to his cousin's, the joiner's apprentice, in the hope of being allowed to touch the clavier under construction in the shop. Well, when his music was produced—and was paid for as well as Rossini's—he would have a clavier of his own. It was all going to be so different now!

Night had fallen when they reached the Esterhazy estate, high in the hills. Schubert was shown to a splendid room overlooking the garden. In the moonlight he could distinguish dark box hedges and gleaming white statues. A fire was lit,

rich carpets deadened the sound of his footsteps, and soft chairs held open their arms invitingly. And see! By the window stood a little clavier! Never had Schubert seen such loveliness. He felt a surge of passionate gratitude towards his patron. If only he could thank him! Then he seated himself at the instrument and began to play. It was the best gift he knew. A maidervent entered with a great bowl of red roses.

"A Countess Caroline ordered these brought to the Meister's room." He carried the flowers to the clavier and stood there a long time, breathing in their fragrance.

At THE CLAVIER, Countess Caroline sat practicing a *Sonatina* of Mozart. In ten minutes, Meister Schubert would come to hear her lesson. She wanted to have it perfect—well, not too perfect. She took a rose from one of the great Dresden vases and tucked it behind her left—no, her right ear. He always sat at her right side.

Back to the clavier and down the page again. "Hold your wrists level," he had said, "and do not let them slump." How earnest he had been, as he sat there so stiffly, talking of wrists and of counting. How earnest, and shy, and dear, and—

"Oh, Mozart!" cried the little Countess, startled me!" exclaimed the frightened Caroline, as Schubert entered for her morning lesson.

"As usual, I am awkward," he apologized. "As usual, my Lady, is it can so engross you?"

"Oh, I love it! Never before have I so enjoyed practicing."

"Yes, my Lady, Mozart is a great composer. So true, so pure."

"Oh, Mozart!" cried the little Countess, with a toss of her head. "Shall we begin?" encouraged the kindly instructor.

Scales were done first; then a *Minuet* of Haydn. At last the Mozart. Caroline began in fine style. Suddenly, then, her wrists slumped. Down they went, almost to the floor of the clavier.

"Your wrists, my Lady," corrected the master.

The Romances of Great Musicians

Romance in the Life of Schubert

By Stephen West

Romance is, without question, one of the strongest forces animating the creative artist. Music, without the inspiration of Romance, is hardly thinkable. Just how much we owe to the wives and the sweethearts of the great masters can never be calibrated; but it is fascinating to review many of the great musical romances of the world. Stephen West has delved into musical history with "new eyes," and will write in this series about this ever ingratiating subject.



The romantic Schubert carving on a tree a message of love—"Dein sei mein Herz (Thine is my Heart)"

"My wrists? Oh, of course." She hummed them high, so that her fingers dangled over the keys.

"But it is simple. They are too high now," again he corrected jocosely.

"First too low, now too high. I'm afraid I can not quite get it."

"But it is simple. You have only to hold your hands level," he muttered.

"Perhaps, if you would show me?" She looked at his imploringly.

Schubert hesitated. Then he touched the tips of his fingers to her wrist. She drew back her hand so that her fingers lay in his. For a second he held them clasped. Then he shot out of his chair, his face scarlet.

"If my dear Countess will practice the position a bit more, it will go better tomorrow."

A Domestic Bout GREATLY PLEASED was Count Esterhazy with his new music master. "Truly," he said to his wife, "the young man is remarkable. He has the gift of firing one with enthusiasm. You have only to look at Caroline. Never has she had such ardor for study."

"Hm," sniffed the Countess. "Never before has she blushed and started when a music master addressed her, either."

"We Esterhazys are musical," laughed the Count. "It is in our blood."

"The Rockwires are less musical!" countered the Countess dryly.

Moving the Muse IN A SURGE of joy that was nearly unbearable, Meister Schubert paced his room. He loved her so greatly! And he knew, now, that she did not entirely scorn him. Surely she must feel his love! Had it begun that day she had given him the volume of Relistab's poems? Oh, before that! That night of the roses, then his first roses? Before that! All his life he had been waiting for a love like this!

The walls of the room seemed to suffocate him. Noiselessly he slipped down the stairs and into the garden. A light burned in her window. He paced up and down before it, a hundred melodies rising up like incense. Oh, if she would but show herself at the window!

Where had he found in words all the longings that consumed him now? Of course! Relistab! The very book she had given him!

"Lightly speak my songs of yearning Through the night to thee."

A perfect serenade! In a moment he had captured the vaguest, sweetest melody of all; with a ravaging accompaniment, like a troubadour's guitar; and then the song, simple, wistful, yearning as the notes of the nightingale. There! Just the work of setting down the notes, and the song was done. Only his best melodies came to him, ready, like that! And it was her word! He would give it to her tomorrow. And then—

Eros Challenges Euterpe THE LESSON went perfectly. Countess Caroline's wrists needed no correction, and Meister Schubert sat stiffly beside her, beating time.

"One, two, three, and one, two, three—! Excellent played, my compliments!"

"Singing pulsed in his voice. She looked up at him and something glowed in her eyes."

"That is all then, Meister Schubert?"

"Not quite all. If my good Countess has a minute to spare me?"

"As many as you wish."

"This was the moment. Just as he had planned it!"

"I have a little song here." He drew the freshly penned page from his pocket. "If you will allow me."

He began the twanging accompaniment. Then in a soft, anasthetic voice he began to sing. But at the end of the first verse

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MUSIC EXTENSION STUDY COURSE

A Monthly Etude Feature
of practical value,
by an eminent
Specialist

For Piano Teachers and Students
By Dr. John Thompson

Schoolbells in the distance and Youth streaming back sun-tanned and with new vigor to accustomed routine all over America. It is heartening to think how many of these young people resume music study as a matter of course every September. Music is a primary human instinct, otherwise these busy youngsters would not accept it as part of their normal curriculum. The responsibility of music teachers to whom pupils are entrusted is a heavy one. By their very attitude toward the art they inspire or cool the ardor of the student. Upon their choice of material for use at the keyboard rests the decision as to whether the flame of enthusiasm is to be fanned into a steady glow or prematurely snuffed out.

Let us therefore as teachers approach thoughtfully and with the light of modern knowledge the problem of guiding budding musicians aright. The material printed in THE ETUDE merits the attention of progressive teachers and is a mine of treasure in which they may delve again and again. Start the new season wisely by giving due consideration to the possibilities of the exciting material presented each month in your copy of THE ETUDE.

AUTUMN REVEALS
By WILLIAM SCHLES

Have you been at a loss for a short and effective number for a Fall recital program?

Autumn Reveals will meet the need of many teachers and students in this emergency. Its measures have something of the gusty quality of autumnal weather. It abounds in *legato* furries up and down the scale simulating the dry rattle of fallen leaves driven before the wind. Brisk precision and accuracy to the learning of this little piece and then play it with freedom and abandon. Some changes in pace are marked—for example the *ritard* at measure seven and the *accelerando* at measure thirteen. Discreet elasticity should be employed throughout however.

The tempo should be fairly fast and the pedaling studied. In the first theme the pedal goes down on the first beat and up on the second. In the second theme the pedals should be prolonged because of the sustained bass notes. The short pedal is used again at measures twenty-three and twenty-four. Variation in dynamics will lend color to this little sketch and tones should be thinned or thickened at individual discretion as the passages rustle along to the somewhat brilliant ending.

HUNTING PIXIES
By EVANGELINE LEHMAN

Stimulating to the imagination is this little bit of descriptive writing which THE ETUDE has secured from the pen of Evangeline Lehman. The first four measures announce the hunting horns in the conventional progression of intervals, that is, sixth followed by fifth and third. The next four measures echo the horns softly. Next comes the start of the chase, the motif of which still suggests a trumpet call. At this point preserve at all costs a good, galloping six-eight rhythm. Observe that the chase begins *pianissimo* and ends as the hunting horns begin *fortissimo*. Measure thirty-seven is marked *pia fortissimo* followed by a *crescendo* at measure forty-one which reaches *fortissimo* at measure forty-one.

The march of the huntsmen beginning at measure forty-five has the theme in the left hand for the first two measures, alternating with the right. Alteration continues throughout this section. The "returning home" theme at measure seventy-seven begins *forte*, gradually diminishing in tone to *pianissimo* at measures eighty-nine and ninety. Close with two chords, played robustly, as indicated.

MARCH OF THE SEA GODS
By MONTAGUE EWING

Here is another Montague Ewing composition, very descriptive in character.

Introduce the awe-inspiring procession of sea gods with all possible decorum and pomp. The right hand should be accented heavily—the notes broad and dignified in effect. The roll in the bass suggests the dull roar of the sea. At measure five the actual march of the legendary figures begins. Give the utmost resonance to sustained chords and even the *staccato* chords should have that suggested breadth which adds to the grandiose quality and solemnity of the march. The tempo should not be too fast, since staidness should pervade every measure. Do not be tempted to hurry the triplets which appear in the left hand at measure twenty-eight and thirty.

The second theme at measure twenty-one opens with a trumpet call which should be clear and pronounced. Let the last note of this call, the whole note, be given enough resonance to sing through the two measures as indicated. The trumpet call is repeated at intervals throughout this section and should be distinct at all times. It keeps building in power until the climax is reached leading into the octave passage measures thirty-five and thirty-six.

The next section, measure fifty-three is in G major and quieter in mood, played *pia fortissimo* *dolce* as indicated in the text. A short Coda built on the trumpet call is employed the second section closes the piece.

TINTINNABULATIONS
By NICOLAS SLOMSEY

This altogether charming if short sketch is descriptive of the great carillons which hang in so many old European bellfries, decaying now, but famed in history. They have, beside the low toned bells familiar to our ears, several octaves of high toned bells.

Two things are of especial interest in this little piece. One is the harmonic progressions and the other the sudden changes in key. The first four measures are in A-flat major, the next four in C major, followed by four more in C major, only to return once more to A-flat major. Note that the piano is given this little four-measure subject. The first two quarters measure *staccato* followed by sustained notes in soprano and bass against *legato* progression in the alto and tenor voices. Note, too, the change in dynamics each time this subject appears in a new key. Pedal marks are very clearly indicated and if the text is meticulously followed as outlined the presentation of this short number should be most effective.

HIPPITY-HOP
By ARTHUR L. BROWN

The little rhythmic figures in the right hand of Mr. Brown's composition are descriptive of the title when correctly played.

Roll the notes and toss them off while the tempo is sustained the basses in measures three, seven, eleven, fifteen, nineteen, and so on. After the short opening phrases the right hand responds with a long *legato* phrase which begins at the end of measure four and is in effect until the first beat of measure eight. At measure twenty-seven a pianistic figure appears divided between the hands which must be made to sound as though played with one hand. The second section in the dominant key, G major opens with short two-measure phrases answered by two-note slurs in the left hand. This procedure is in keeping with the intent of the title.

The piece ends with a short Coda, the last two measures of which are played *Lento*, slowly.

NOCTURNE, Op. 15, No. 2
By F. Chopin

Of all the nocturnes written by Chopin, the F. sharp, No. 5 probably has the most universal appeal. The haunting melody is not easily forgotten and this work is constantly chosen for program use by great artist and aspiring student alike. The reader's attention is directed to a Master Lesson on this number elsewhere in this issue of THE ETUDE written by the great pianist Mark Hambourg. It is a comprehensive study of the work and should be read carefully by pianists of all ages and stages of development. Once, a number of years ago it was the writer's great pleasure to hear Mark Hambourg play this beautiful *Nocturne*. The memory of that performance is still alive and lovely and the ETUDE readers are most fortunate to have at their disposal this Master Lesson from the great Russian.

ETUDE
By CARL CZERNY

Here is an old friend or enemy if you feel that way about it. Most ETUDE readers of maturity "grew up" on Czerny Op. 299 and so this particular Etude has been a milestone from most of us along the steep, technical road to Paradise. This encounter, however, finds our old acquaintance wearing brand new garb. The study has been cleverly adapted for the left hand, the material being used as accompaniment to a melody in the right hand.

The arranger, the late Madame Liszewska was one of the leading piano teachers in America, and her article, appearing in this issue, entitled "Why Czerny?" should be of the greatest interest to every piano teacher and student alike. Be sure to read and digest it. Only after the latter process is completed will one be able to elicit from this study the intangible much more than mere notes in a Czerny exercise.

SUMMER AND WINTER
By FREDERIC GROTON

Groton's little waltz is a piece designed for first graders. The melody lies in the left hand throughout and remains in the five finger position. This piece could be used for rote work if desired. It opens at rather deliberate tempo and is to be played gently and softly, subduing the right hand accompaniment chords and giving the left hand melody the best singing tone possible. The first theme is the summer

theme and carries on until measure seventeen is reached where the theme appears in minor mode, played rather slower and depicting a tale of winter, bleak and dreary according to the text. After the *ritard* and pause at measure thirty-two the summer theme reenters played up to original tempo and with a cheerful *forte*.

MAYAN SUN DANCE
By CLEO ALLEN HIAS

The Mayan Sun Dance is a religious rite and therefore the treatment of this little composition should have a certain dignity and solemnity. The dance is an important part of the worship and ritual of many primitive peoples.

The chord progression in the right hand should have plenty of resonance, with a little emphasis on the upper or soprano voice which carries the melodic outline. The open fifths in the left hand are reminiscent of the monotonous tonal accompaniment so often associated with dances of this character.

The first section is in E minor. The second is in A major, adding to the contrast the accents appearing on the weak beats at measures twenty-one, twenty-two and twenty-three, causing a spicacious typical of music of this nature. After measure thirty-two the first theme is again heard—D.C.—and closes on the E minor chord at measure sixteen.

DANCE OF THE DEBUTANTES
By ROBERT NOLAN KIRK

An entirely different sort of dance from the preceding is this one by Mr. Kirk. This is an interesting little study in clusters with a certain pianistic as well as musical value. The broken chord appears first in the measure as melody in triplet form. This is played by the right hand. The same chord follows next in the left hand, the notes this time being struck together and accented. Similar treatment continues throughout the first section of the piece. As the tempo increases, as it were, the chord to be played later by the left hand.

Alert teachers will of course recognize in this little piece a study in chord analysis and the use of the piano. There is opportunity for some crossing of hands, the left over the right and the right over the left. The title suggests a graceful and dignified position be played gracefully and daintily.

A JUNGLE JOKE
By J. LILLIAN VANOSTRE

A little humorous piece for the very young is this. It has to do with the "monkey that lives in the tallest tree," and should be treated as a sort of musical joke. It will delight the youngsters to sing the words as they play and this will help to establish the proper spirit of fun. The treatment should be lively throughout.

TOY TOWN SOLDIERS
By ADA RICHTER

If you are seeking a little piece to develop the drop-roll principle employed in the phrase "two note phrase" here is one ready to hand. This little number abounds in two note phrases followed by *staccato* quarters and by the time a pupil has learned to play it he not only has increased his repertoire but has developed a certainly more graceful phrase attack. The entire piece is in march time and is played at moderate tempo.

Analysis of Piano Music
appearing in
the Music Section
of this Issue



Certificates and Diplomas

I have three music pupils who will finish the required work for high school music. The school does not give a certificate in music, and planning for them to give a recital next year and to give each a certificate, I would like to know where I could get the music certificate and do you think it advisable to give them to assure them in music for college, and I would like to give a certificate to show the work they have done.—P. M. B.

In the matter of certificates or diplomas, THE ETUDE has always tried to make clear that the values of such credentials depend entirely upon the reputation for ability and scholarship possessed by the individual or institution granting the certificate. There is no reason why a teacher should not give a certificate for work accomplished. Diplomas in attractive form may be secured from your dealer. All that is necessary is to have these filled in. If you have a good engraver or good penman in your neighborhood, this may be done by him, but most teachers personally fill them in by hand.

Many pupils take great pride in having such a certificate or diploma. The word "diploma" is usually associated with a special distinction or a degree conferred by a college or a conservatory. A recognition of merit that is too pretentious, coming from a private teacher, might be considered in questionable taste. However, a fine looking certificate is preferred by most students to a letter. Such a certificate looks better in a frame and many students have them framed.

Again, let us say that the thing that counts is the signature of the teacher on the certificate and what stands behind that signature. The signature of Marchesi, Stochhausen, Auer, Leschetzky, Hofmann, Hucherson or Ganz on a letter or a certificate turns a piece of paper into a valuable document. Every teacher who signs a certificate should feel an inspiration to make his work more and more worthy and his name better known. The United States Treasury stamps its authority upon a piece of paper and that paper becomes worth \$1.00 to \$10.00. A P. Morgan can sign his name to a piece of paper and make it worth a million dollars. A very good question for any teacher to ask, in reading this Department at this moment is, "How much is my signature worth? How can I make it worth more to my pupils?"

Sometimes study with a teacher becomes

THE TEACHERS' ROUND TABLE

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.



This is to Certify that

has completed in a satisfactory manner a course in
Music as follows

Certificate

Dated at this day of 19

SAMPLE CERTIFICATE
Reduced facsimile—read size 10 x 8 inches.

of the series is devoted to a special technical subject. The advantage of this is that such passages begin have musical value (that is, melodic) value and hold the attention of the musician to better advantage. The special books indicated are:

1. Arpeggios
2. Double Notes
3. Hands Together
4. Left Hand Technique
5. Octave Technique and Chords
6. Right Hand Technique
7. The Trill
8. Various Difficulties.

Advancing Technique

Please advise me as to some work on piano technique in exercise form for daily practice. I have just finished "Piano Dynamics, Op. 60," by J. Phillips and would appreciate your suggestion for something a little more difficult and more advanced than this.—B. E.

Mr. Phillips' "Finger Gymnastics," which was written at the suggestion of James Hunker, to fill an important technical need in American study conditions, is used to amplify the same author's "Complete School of Technique." In continuation of the technical program of this great teacher, the student should become acquainted with his mastery work, "New Gradus ad Parnassum" in eight volumes.

The plan of this work is to present short extracts from great masterpieces which demand special consideration. Each book

Circular For New Business

What shall I do about new directions? I want fresh material which will produce results. I have seen teachers' circulars seen so old fashioned, an unsound idea, and no command attention in this bustling age.—B. E.

You are quite right. The appearance of a circular has much to do with "selling the idea." It is up to an up-to-date printer and get his ideas on style. The main principles of getting business remain the same as they are excellently presented in "Teaching Music and Making it Pay," by D. K. Antrim and "Business Manual for Music Teachers," by George C. Bender, which

giving generous space to the subject of advertising. Fashions in printing and design seem to change with the clock. Size up the audience you wish to approach and make your appeal accordingly, just as though you were talking to them in person. Frankly, it is a little late to think of circulars just now. Better get them ready for presentation in January.

Which First?

We have a daughter, nearly six years of age, who either plays piano and violin and both of us practice daily. We wish our daughter to become proficient on the violin but are in doubt as to whether it would be desirable to give her instruction on the piano first. Since the technique is so difficult, no time should be wasted in acquiring another equally difficult technique. However, having advised that we begin with the piano, on the ground that it provides a valuable foundation and an indispensable training for the ear. We would like to know your opinion on the matter.

In European conservatories of music it has long been the custom to make the study of piano compulsory with all students taking up other branches of the art. The student who confines himself to the violin alone can never have more than a partial grasp of the whole musical scheme. The indispensable piano is self-evident to all mature musical educators. Only through it can one gain an insight into the whole musical fabric. It is very well to say that the piano is learned through the study of harmony and theory and to point to the case of Berlioz and others who could not play the piano, but such cases are rare.

On the other hand you are right in saying that a violin technique should begin at a very early age. Why not get a start with piano and then, after a year's study, start the violin and continue the piano as a collateral study? Many of the great violin virtuosos have also been accomplished pianists. Kreisler, in addition to being an excellent violinist, has written some of the most popular piano pieces of the day.

The Eternal Question

What are the proper sales of music books for the music teacher this season?—F. E.

No one knows positively. All that we know is that the sales of music books with the dealers show a pronounced advance and that piano sales for 1934 were eighty percent above 1932.

• The Etude Music Magazine has the honor of announcing that it has secured, as the Editor of the "Teachers' Round Table Department," the eminent pianist and teacher,

GUY MAIER

Mr. Maier is the teacher of the distinguished young American pianist, Dantz Frantz. Mr. Maier was for some years head of the Piano Department in the University of Michigan and is Director of the Summer School of the Juilliard School of Music. As an American, trained in the finest American traditions, he is acquainted with the best in our modern school of study for the piano.

Important Announcement

A Master Lesson by Mark Hambourg

ON THE NOCTURNE IN F-SHARP MAJOR, OP. 15, No. 2, OF CHOPIN

The Eminent Russo-Anglian Virtuoso Pianist, hailed all over Europe as "The Modern Rubinstein," presents an exceptional study of a great masterpiece

THE NAME, *Nocturne*, was first used by the composer and pianist, John Field, to denote a quiet, reflective kind of piano piece. Its original meaning was a sort of serenade, and it was thus employed by Mozart. But John Field, by giving to four or five lovely idyllic compositions of his own the name of *Nocturne*, established the title as a popular one for this type of piano work. Field's nocturnes were intimate poems of grace and charm without over-sentimentality, and Chopin, who later immortalized the *Nocturne* by the exquisite pieces he wrote under this title, owes much to Field who prepared the way for him. For Chopin's *Nocturnes* embody much the same kind of emotion, the same form of melody, and the same delicate embroidery on the themes, which characterize, on the lesser plane, the charming lyrics of Field. It is interesting to note that Chopin himself used to recommend Field's *Nocturnes* to his pupils for the study of good singing tone.

Schumann called Chopin "the boldest, poetest spirit" of his time. Certainly as a composer for the piano he stands in a world by himself, as an inventor of fascinating rhythms, haunting romantic melodies, of magic harmonies, and delightful sentiment.

Every Tone to Sing

IN HIS TEACHING of pupils Chopin seemed to lay most stress on the importance of touch and would declare that everything in his compositions must be played with a singing tone, the passage as well as the melodies, and equally so the bass and the inner parts.

With regard to the fact that so many players nowadays allow themselves great license in the use of *tempo rubato* when rendering Chopin's works, it is instructive to know that he himself used a metronome while practicing, and did not encourage emotional distortions of the rhythms of his works. "The singing hand," he said, "may trespass on the time, but the accompanying one must keep to it." He would liken the music to a tree whose branches are swayed by the wind. The trunk of the tree, he would say, is the steady time, the moving leaves are the inflections of the melody."

A Work of Beauty

WE ARE CONSIDERING here the *Nocturne in F-sharp major*, which was an early work of Chopin, published in 1834 and dedicated to his friend Hiller. It opens with a simple, joyous melody which, however, is soon elaborated with all kinds of graceful embellishments, and these embellishments Chopin seems to weave with ever increasing subtlety each time the fancy strikes him.

The beginning of this *Nocturne*, in fact the whole of the first part of the work up to measure 26, should be played with flexible rhythm and with the embellishments of the melody introduced with restrained *rubato* effects. These embellishments (if I may call them so) must be played gracefully, without hurrying over them, the endeavor being to give the feeling of *portamento* from one note to another, where the phrase demands it, in the same manner as

a good singer would sing such ornaments to his song.

Some Technical Hints

THE MELODY, itself, must be rendered with a singing tone, and with strict attention given to the rise and fall of the melodic line. It is also most important not to forget to support the melody, throughout, with the bass accompaniment, to which must be imparted a warm quality of sound, thus making it a satisfactory framework for the lovely song and its constant ornamentations.

The *Nocturne* starts in *mezzopiano* tone, with a gentle *decrescendo* on the first beat of measure 2, and another one (always keeping the music *piano*) on the third beat of measure 3.

In measure 5, where there is a dotted eighth-note on the third beat in the treble, a slight pause just a little more marked should be made after this note, as though taking a breath.

Another pause just a little more marked should be made on the second eighth-note F-sharp, in the treble in measure 7; in fact this pause should amount to a definite, though slight, *fornata* on the F-sharp, be-

fore proceeding to the next note. The trill on the second beat in measure 8, in the treble, must have a small accent; and the trill itself must not be played too fast. In measure 9 and on the second eighth note of the second beat, where a little ornament leads back again into the first theme, this ornament and the chord in the left hand, on which it is based, must be played with a full tone; and a slight breath, pause should be made after the chord on G-sharp which precedes it, whilst the A-sharp, a dotted sixteenth-note on the second half of the second beat, must be played lingeringly.

We Seek the Soul

COMING TO measure 13, there should be a small *ritardando* in the beginning of the measure, with a return to *tempo* in the second part of it. A *crecendo*, leading up to the *sforzando* on the high F-sharp in the treble, should be observed in measure fifteen; and the tone should sink again to *mezzoforte* at the end of the following measure.

The last note in the bass of measure 16, which is a B-natural, should be played by the right hand, in conjunction with the G-sharp in the treble, for the sake

of smoothness of execution.

A new phrase starts in the right hand, on the last half of the second beat in measure 17; and this must be rendered in a sadder mood than the first bright subject. Also, until measure 22, the *tempo* should be somewhat slower. In measure 23 and 24 the music should return to the original *tempo*, and the sextuplet figure on the second beat of measure 23 should be brought out with suppressed passion, while from there onwards to measure 25 the *tempo* should accelerate with growing emotion. In measure 25 a *ritardando* on the reiterated A-sharps in the right hand, on the second beat of the measure, leads into measure 26, where we arrive at the most difficult part of the *Nocturne*, which is marked *Doppio Movimento* (*Doppio Movimento* means the same metronomic length of beat, but with the notes of two of the former beats pressed into one of the new ones).

The Spirit Changes

HERE OCCURS a change in the character of the music; and the happy song which fills the first part of the piece disappears. In its place we now have a restless invocation which increases in intensity and yearning until measure 41 when it gradually dies down again and sinks away into measure 49. The *Doppio Movimento* is extremely difficult to play correctly, owing to the cross rhythm in the right hand. The lower part of the music for the right hand is in figures of five sixteenth-notes, which must fit in with the two-four time of the melody moved upon it from above, whilst the bass also is in syncopation with the treble as a whole.

The first eight measures of the *Doppio Movimento* must be played in equal groups of five, in the running sixteenth-note figures in the right hand, the melody being well brought out above it, and the passing notes in the melody being played very lightly.

In order to master successfully the difficulty of this *Doppio Movimento*, we will here give five different ways of practicing it, each of which should be studied with care. These should be found very helpful in mastering the technical problems of this part of the composition.

First we study the melody, with the right hand.

Ex. 1

and so on, in octaves only.

Then this figuration,

Ex. 2

and so on, bringing out the melody from above.

and then

Ex. 3

and so on, bringing out the melody from below.

(Continued on page 564)

FASCINATING PIECES FOR THE MUSICAL HOME

HIPPITY-HOP

ARTHUR L. BROWN, Op. 100

Grade 3.

Con moto M.M. ♩=112



CHOPIN: BY AN UNKNOWN PAINTER
From the collection of Alfred Cortot

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SEPTEMBER 1935

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AUTUMN REVELS

Flying Leaves by Spindler was for many years one of the most successful of fantastic pieces in pianodom. This composition by Scribner makes a similar picture and should be played as though the fingers were dancing leaves on the keyboard. Grade 3.

Allegro giocoso M.M.♩ = 60

WILLIAM SCRIBNER

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HUNTING PIXIES

Here they are, all of them, the funny little pixies on a hunt in fairyland. This affords a wonderful opportunity for the development so greatly desired in modern pianoforte interpretation. Grade 3.

Allegro M.M.♩ = 120

Hunting Horns

Echo

EVANGELINE LEHMAN

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520

* Gradual crescendo up to *ff*.

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* Gradual diminuendo to *pp*

MARCH OF THE SEA GODS

This pompous piece of piano writing pictures a procession of Neptune and his court, representing the grandeur and grotesque tragedy of the sea. It should be played with vigor and force, paying special attention to the accents and staccato marks.

Grade 4. Pomposo M.M. ♩ = 108

MONTAGUE EWING

TINTINNABULATIONS

Very few Americans have heard the great carillons in the belfries of Europe. Therefore they do not know that in addition to the sonorous low-toned bells, there are several octaves of bells with high tones that contribute a kind of ethereal effect that is unforgettable. It is this kind of a belfry that the composer had in mind when writing this.

Grade 4. Allegretto comodo M.M. ♩ = 116

NICOLAS SLONIMSKY

All embellishments must be played gracefully and unhurriedly. See Master Lesson by Mark Hambourg in this issue. Grade 8.

MASTER WORKS NOCTURNE

FR. CHOPIN, Op. 15, No. 2

Larghetto M.M. ♩ = 40 (♩ = 80)

Bar 1 *mp* Bar 2 Bar 3 *mp* Bar 4 Bar 5

Bar 6 Bar 7 Bar 8 Bar 9 Bar 10

Bar 11 *rubato* Bar 12 *leggiere*

Bar 13 *poco rit.* Bar 14 *a tempo* Bar 15 *con forza*

Bar 16 Bar 17 *mf* Bar 18 *p* Bar 19 *dolciss.*

Bar 20 Bar 21 *pp e poco rit.* Bar 22 *cresc.*

Bar 23 Bar 24 Bar 25 Bar 26 Bar 27 Bar 28 Bar 29 Bar 30 Bar 31 Bar 32 Bar 33 Bar 34 Bar 35 Bar 36 Bar 37 Bar 38 Bar 39 Bar 40 Bar 41 Bar 42 Bar 43

mp *rubato* *leggiere* *poco rit.* *a tempo* *con forza* *mf* *p* *dolciss.* *pp e poco rit.* *cresc.*

Slight pause. Full tone. Hold this note a little. Sadder, a little slower up to Bar 22. Bring out these notes. Bring out these notes.

Bass note played by Right Hand.

In Tempo and gradually accelerating.

Bar 23 *portamento* Bar 24 *con 3 fuoco* Bar 25 *stringendo* *l.h.* *rit.*

Doppio movimento

Bar 26 *sotto voce* Bar 27 Bar 28

Bar 29 Bar 30 Bar 31

Bar 32 *cresc.* Bar 33 Bar 34

Bar 35 Bar 36 Bar 37 Bar 38 Bar 39 Bar 40 Bar 41 Bar 42 Bar 43

mf *p* *cresc.* *f* *ff* *decresc.*

Demisemiquavers in very strict rhythm.

Bring out these notes. Bring out these notes.

Bar 44 *dim.* Bar 45 *A little Fermato* Bar 46 *Tempo I.*

Bar 47 *pp* Bar 48 *molto rallentando* Bar 49 *smorz.* Bar 50 *con s.* Bar 51 *leggerissimo* Bar 52 *Slight accents on these notes.* *Slight Fermato on this note.* *Slight Fermato on this note.*

Bar 53 *con forza* Bar 54 *rubato* Bar 55 *Accent on last note of Trill.* Bar 56 *Bring out these notes.*

Bar 57 *a)* Bar 58 *portamento* *dim.* *rallentando* *Bring out these notes.*

Bar 59 *a tempo* *pp* Bar 60 *sempre dim.* *Very distinct.*

Bar 61 *Portamento like a singer ending a Phrase* Bar 62 *smorz.* Bar 63

Bass must sound like muted Brass instruments.

See Mme. Liszewska's article
"Why Czerny?" in this issue.
Grade 7.

ETUDE

Left hand adaptation of a famous Etude
from the School of Velocity, Op.299

CARL CZERNY
Arr. by M. Liszewska

Presto M.M. = 66

p *crescendo* *f* *f* *dimin.* *p*

f *cresc.* *f* *ff* *dim.* *p*

fp *cresc.* *dim.* *p*

f *cresc.* *ff*

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OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

S. E. MEKIN

FAITH DIVINE

ALFRED WOOLER

Andante *con espress. mp*

1. O gra-cious Fa-ther be my guide Through
2. And when at last my soul is free

out take this life, Be pres-ent at my side A-mid the strife; In
Lh. its flight, Lh. May I Thy mansions see In heav'n ly light; Where

faith, O Lord, I look to Thee For lov-ing care and sym-pa-thy; E-ter-nal God! what-e'er be-tide, With
shall ex-or dwell in love With all the ran-somed host a-bove, In songs of praise to wor-ship Thee, In

me a-bide. When-e'er my heart is filled with fear, Help

me to stand; I can-not fall if Thou art near, Hold-ing my hand; Thy

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2nd time from here to

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THE ETUDE

tempo *cresc.* *rit.*

pres-ence doth new cour-age give To strive more wor-thi-ly to live, 'Su-per-nal peace and hope are mine, Through

faith-di-vine!

After 2d Verse *rit.* *ff rall.* *mp*

songs to wor-ship Thee, E-ter-nal-ly! A-men.

TWILIGHT TALES

HELEN DALLAM

Moderato

VIOLIN *mf* *rit.* *a tempo*

PIANO *mf* *rit.* *a tempo*

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a tempo
mf
a tempo
mf
Lightly
mp
mf
più f
p
mp
f
1 3 3 0
mp
rit.
a tempo
mp
p
take plenty of time
mf
slight ritard.
slight
take plenty of time
mf

A SONG OF SUNSHINE

Great: Clarabella 8'
Swell: Stop. Diap. 8'; Salic. 8'
Choir: Soft 8' & 4'
Pedal: Soft 16' & 8'

ROLAND DIGGLE

Tempo di Gavotte
MANUALS
PEDAL
to Coda

Owing to the diversity of organs the registration is only suggestive.

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531

I Flutes 8' & 4'

II Fl. 8'

CODA

III *pp* *mf* *pp*

Words by ELEANOR P. LANDIS

SEPTEMBER

Music by LOUDON CHARLTON

Andante

p

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THE ETUDE

p

1. In the sweet gloom of this Sep-tem-ber day, I wander through the paths we two have trod; And still a -
 2. The stream glides on, as in the by-gone years, And frets a - long the peb-bles in its flow; I gaze a -

long the dear fa-mil-lar way, Grow the blue as-ter and the gold-en-rod. Here is the
 round with grief too deep for tears, For you did love me in the long a-go. Wher-e'er you

tree at which we kept our tryst, Our names en-twined are carv-en by your hand; Here where the
 are, what-e'er your lot may be, Or wealth or fame be showered on your way, Some-times I

clem-a-tis with snow-y mist, Fes-tooned the boughs be-neath whose shade I stand, Here, where the
 know your thoughts must turn to me, And you re-mem-ber that Sep-tem-ber day, Some-times I

1st *last time*
 clem-a-tis with snow-y mist, Fes-tooned the boughs beneath whose shade I stand. member that Sep-tem-ber day.
 know your thoughts must turn to me, And you re- *rit.*

SEPTEMBER 1935

533

SOIRÉE DE VIENNE, No. 6

SECONDO

SCHUBERT-LISZT

Allegro strepito M.M. $\text{♩} = 54$

*From here go back to S and play to A; then go to B.

534

THE STUDY

SOIRÉE DE VIENNE, No. 6

PRIMO

SCHUBERT-LISZT

Allegro strepito M.M. $\text{♩} = 54$

*From here go back to S and play to A; then go to B.

SEPTEMBER 1935

535

CLASS COLORS

MARCH

R. O. SUTER
Arr. by the Composer

Tempo di Marcia

1st Violin

Piano

Trpt.

SOLO VIOLIN

Tempo di Marcia

CLASS COLORS

MARCH

R. O. SUTER

FLUTE

Tempo di Marcia

CLASS COLORS

MARCH

R. O. SUTER

1st Bb CLARINET

Tempo di Marcia

CLASS COLORS

MARCH

R. O. SUTER

Eb ALTO SAXOPHONE

Tempo di Marcia

CLASS COLORS

MARCH

R. O. SUTER

1st Bb TRUMPET

Tempo di Marcia

CLASS COLORS

MARCH

R. O. SUTER

CELLO or TROMBONE

Tempo di Marcia

CLASS COLORS

MARCH

R. O. SUTER

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Grade 14.
Softly and gently
M.M. ♩ = 144

SUMMER AND WINTER

FREDERIC GROTON, Op. C, No. 1

Sum-mer's com-ing, Bees are hum-ing, O-ver the
clo-ver the but-ter-flies roam, Winging throngs singing songs all the way home. Win-ter
wear-y, Bleak and drear-y, Blowing and snowing while go-ing a-long.
Then came the spring with glad-some song. Sum-mer's com-ing, Bees are
hum-ing, O-ver the clo-ver the but-ter-flies roam All day long.

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Grade 24.
Moderato (very marked) M.M. ♩ = 72

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THE ETUDE

25 30 D.C.

DANCE OF THE DEBUTANTES

ROBERT NOLAN KERR

Grade 24. Allegretto M.M. ♩ = 116

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A JUNGLE JOKE

J. LILIAN VANDEVERE

Grade 14. Lively M.M. ♩ = 112

TOY-TOWN SOLDIERS

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ADA RICHTER

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THE ETUDE

Three Important Chords in Music

(Continued from page 508)

4. Of course the bass, when on the 7th of the scale (leading note), is never doubled save when forced by a sequence. When several of these chords are used in succession, especial attention must be paid to the voice leading. (a) They appear when used in similar motion with the soprano a 6th above the bass, the soprano and alto moving in similar motion with the bass, with the tenor adjusted so as to avoid consecutive 5ths and 8ths, and with the bass often doubled in alternate chords.

(b) when the soprano and bass are in contrary motion, the bass is doubled with every chord.

The Six-Four Chord

THE CHORD of the 6th and 4th is formed by so arranging the tones of triad that what was the fifth from the bass, in the original position of the chord, now becomes the bass-note, while the third of the original chord takes its place at a sixth above the new bass and the root of the chord is at a fourth from the bass. As has been seen, the chord of the 6th presents many problems; but with the chord of the sixth and fourth the procedure is comparatively simple. It is used mostly as a factor in a cadence, although not infrequently as a passing chord (as in Ex. 25); while the bass is practically always doubled. This chord was not recognized as a regular part of the vocabulary until well after the triad and its first inversion. It may have come in as follows

While, in the eighteenth century, this chord, as a little part of cadences, was worked a lot harder (as was the diminished 7th later with Liszt and others), it has not lost its strength when used by one who knows how and when. As with simple triads, nothing can take the place of it for certain important effects in writing.

Besides its use in cadences, there are other ways in which it occurs: as between a triad and its repetition, as a passing note, or in a repetition of the same harmony while the bass changes. It will be noticed that the fourth example is made more natural by the stepwise progression of the bass.

In the following, from the Third Choral for Organ by César Franck,

some of its strange effect is the result of not doubling the bass; while in this, from the "Sonata, Op. 1" of Brahms,

is a rare instance of successive 6-4 chords, made to seem natural by the stepwise progression of the bass.

Concentration

By Gladys Hutchinson Lutz

A FASCINATING method of procedure in preparing the allotted work for the next music lesson is to play a "game of concentration." Place four pennies on the left hand side of the piano; select a brief passage of whatever you are about to study and attempt to perform this passage four times in succession without error of note, rhythm or whatever principle be involved. For each time you have succeeded take one

penny from the left and place it on the right of the piano. If you should succeed three times but fail on the fourth all of the pennies go back to the left and you must start again. Such concentrated effort results in definite accomplishment. In one half of the time the student will accomplish more than twice as much as in any other procedure. Teachers will find young pupils enjoying this game.

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In every community there are ambitious men and women, who know the advantages of new inspiration and ideas for their musical advancement, but still neglect to keep up with the best that is offered. They think they are too busy to study instead of utilizing the precious minutes each day which now go to waste. The most successful musician is always busy. The demands upon his time are never ceasing—yet he always finds time for something worth while. It is to such a one, chiefly, that Extension Courses offer the greatest benefit. Because it is hard for him to give up his interesting class or position and go away for instruction. But extension work is equally advantageous to the beginner or the amateur. The work can be done at home in spare time with no interference with one's regular work.

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It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself

By Cecile N. Fleming

THE BEWILDERING number of words that are required to describe a simple act robs technic of much of its usefulness. A good example will induce

THE TONE of the voice is governed by the imagination of the speaker. There must be a mental conception of tonal beauty before it can be produced. This cerebral organization can come only through the auditory nerves. We say nerves very plurally, for science has lately made the startling discovery of an instrument that permits the totally deaf to hear through their bones. Absurd as it sounds, this may lead to some beauty of tone for the deaf who are taught to speak. The utter lack of tonal beauty of the deaf is proof that the ear is mainly instrumental.

Your own tonal quality must remain just what it is anyhow, as far as individuality is concerned. As soon as you learn to emit tone into the resonating chambers surrounding the nasal cavities, with complete relaxation of the throat and its surroundings, you will hear your own individual tone quality. The most important thing in that tone production is relaxation.

Unfortunately, choir and glee club leaders in the United States allow growing research to inform

This theory, while particularly successful with children, in class work, is equally pertinent to the adult. Whether you are

dramatic works. The voice of a child never should be forced down to produce chest tonality nor should the one of school age be given high tenor or low bass parts. The beautiful clear head tone should be allowed full freedom in a limited range. At the first sign of a break, beware. The voice of a boy goes down an entire octave at this period. It is imperative that singing cease, with the same consideration for the girls, at this time. The fact that their voices change only a tone or two does not exempt them from care during this very sensitive physiological period.

(Continued from Page 507)

"Pure alcohol, when applied to the skin, gives a cooling sensation, and for that reason is one of the constituents of liniments for external use. When taken internally in small quantities, it has a tendency to increase the digestive powers by stimulating the secretions of the stomach; but in large quantities it has the opposite effect, and is the cause of dyspepsia and morning vomiting, a common complaint of drunkards. In small doses it stimulates the respiratory system, whereas in large quantities it has the opposite effect. It is safe to say that in large quantities, alcohol has a depressing effect upon the heart, kidneys and liver."
The writer has seen, while stationed in France with the American Expeditionary Forces, a soldier in the throes of delirium

"In every case the final result is dullness of intellect and conscience, loss of resistance to passions and temptations, and defective judgment which leads honest men

and prescribed doses; but, when used with indiscrimination and lack of restraint, then it becomes a menace to the individual.

Look Out for Sinus Trouble

THE AVERAGE SINGER has no conception how various throat conditions, particularly sinus difficulties, especially when these pathological states are in a dormant phase, affect the careers of

[illegible]

Carbon	50	to 55	per cent
Oxygen	19	to 24	per cent
Nitrogen	15	to 17.6	per cent
Hydrogen	6.5	to 7.3	per cent
Phosphorus ...	0.42	to 0.85	per cent
(absent in many)			
Sulphur	0.3	to 2.4	per cent
(varies; absent in some)			

(Continued on page 564)

Factor in Singing

By Eva Emmett Wycoff

THE SINGER must feel and hear his voice. He will accomplish this according to his mental grasp of what he is trying to do. The teacher must continually remind the student to feel for resonance and to hear the resultant tone. Keep in mind the high, steady vibration. From one end of the scale to the other, there is but one level of good tone—the roof of the mouth (hard palate), including the gums of the upper teeth. And this gives the facial, or upper lip, and the nostril and cheek bone resonance. Prove it! Take no one's word for it.

The Well Balanced Breath
IT IS JUST as important to empty the lungs properly as it is to fill them in the right manner. So deep, slow breathing is required, if one is desirous of good results. Keeping in mind the importance of the controlled tongue, lips and breath; therein lies much of the singer's success.

Strong lungs and a strong body, together with an inquiring mind, are the origin of a good voice. With the mind trained in the way it should think, the careful student should make rapid progress.

Many singers, especially those with a

Prove the Breathing
AS FOR breathing, test this when lying down. Do not try to breathe any particular way, but be perfectly quiet for fifteen minutes. Then observe if your ribs (the five floating ribs) are steadily moving, laterally, out and in. If not, see to it that they do so.

You will probably discover that the air is being drawn into the lungs, the motion of the ribs seemingly sucking in the air through the nostrils. That is the natural, or diaphragmatic, breathing. (Look in the dictionary for the definition of the diaphragm; and in a good work on physiology, for its action.)

high compass, lose all resonance in the lower part of the voice. It vanishes into dull or dead tones, scarcely audible; while the upper voice, even of the contralto, will be resonant and brilliant. This is because the singer fails to control the entire scale. He sings his scale "up and down," when the truth is that it should be sung on a level, as much so as the keyboard of the piano is level.

Sing of the spring, of flowers of all beautiful things; and accordingly be careful about the interpretation of the songs. As an aid to this, songs will be done much better if the words are studied separately from the music.

Teach yourself to read poetry, putting the meaning into it. The Psalms are very fine for the study of interpretation. Read them aloud. One will get an entirely different and more intelligent interpretation of what he is singing, through this practice. Another help toward memorizing and interpretation is to copy the words.

Now, if you can realize it, you should sing with this kind of breathing; but, in all probability, you will be lifting your shoulders and chest, and doing all sorts of gymnastics, when all the time it should be so simple. Abdominal and chest breathing are not real or natural breathing, but merely bad habits. They lead to no good end.

the meaning into it. The Psalms are very fine for the study of interpretation. Read them aloud. One will get an entirely different and more intelligent interpretation of what he is singing, through this practice. Another help toward memorizing and interpretation is to copy the words.

* * *

"A great factor in a young, artistic personality, rare as genius and do not let her be deceived in thinking On the other hand, if she has it she alone, where others will wonder why

ist's success is that wonderful quality
as richly rewarded by the world. But
that she can depend too much on that.
may be thankful, for it will help her
and where, and perhaps will never

The majority of wealthy families do not practice extravagance; their possessions are fine, yet durable. Very often you will find their piano is a Lester.

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THE ETUDE

SEPTEMBER 1935

54

THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself.

The Ideal Organ

By Carl W. Grimm

THAT FAMOUS authority on Bach's organs, Albert Schweitzer, describes in his book, "Out of my Life and Thought," his ideal of an artistic organ. His ideas are based on the inherent nature of the instrument and on the place it holds in the church.

History tells us that in the houses of the wealthy of the Roman Empire the organ already existed in 175 B.C. in primitive form. It is claimed that even emperors took pride in performing on it. Furthermore, it was used to heighten the pleasures of banquets and employed in the theater and circus. The simple instrument had levers which operated the pipes, and the wind was produced by water pressure.

It seems that in time the well-to-do tired of this novel instrument. The early Christians, however, adopted the discarded organ for religious services in their places of worship, where it has held its important place ever since. Pope Vitalian (657-72) ceremoniously introduced the organ into the church service. Nevertheless, organs were not common until the fourteenth century.

The Process of Years

THE IMPROVEMENT of the organ went very slowly upward. Wind was now produced by bellows, operated by the hand and in other ways.

The pipes of the lowest range, pitched an octave lower than written, were attached to a special larger keyboard (consisting of two octaves or a little more) to be played by the feet. This pedal organ, which supplies a general basis to the whole organ, was brought into use in 1444. Thus every organ learned to use its head, hands and feet simultaneously. Instead of one keyboard or manual for the hands, organ builders began to arrange the various sets of pipes for two or three keyboards, above and back of each other. The presumption is that this was done primarily for practical reasons. The old organs would often "break down," and

even today new organs sometimes have "nerves." When the stops were distributed over more than one manual, there always was a possibility of employing one or the other spare organ manual. But this arrangement of stops led to the important art of registration in organ playing. In the alteration and combination of tone colors afforded by the variety of stops on the several manuals, the organist displays his taste and artistic skill.

Richness Acquired

BY NATURE the organ is a wind instrument. The distinctive foundation stops of an organ are the Diapasons, which should have a beautiful, rich tone but never sound harsh. They are quite expensive, when made of good metal, pewter consisting of tin mixed with lead. Other Flute stops are made of wood. Some stops possess reeds, when they imitate orchestral instruments. But simulating orchestral effects does not promote the best interests of the organ style.

The Great organ is the backbone of the whole instrument. The Choir organ has the milder stops. The Swell organ includes the softest stops and the Tremolo, which was introduced in England in 1712 by Abraham Jordan. The Mixtures reinforce the full organ, and are comparable to the damper pedal of the piano, in that they add the harmonic overtones, thus strengthening and beautifying the quality of the principal stops, and giving a certain luster to them.

Schweitzer is naturally influenced by the Bach tradition. In Bach, organ composition reached its highest point. It is therefore important that the separate voices in the composition can be distinctly heard.

The Diapason, the main stops, give majesty of tone to the organ. There ought to be a variety of flutes, which should be beautiful, soft and round in tone, and in variety of timbre. The wind reeds, which should be moderate, avoid harsh and boisterously blustering tones. The

organ should never roar like the surf, producing a chaos of sound. The balance of mixtures should be carefully observed. Schweitzer claims a three-manual organ (Great, Choir and Swell) is complete and sufficient for all purposes, but he thinks that each division ought to be housed by itself.

The Size Humbly

HE CONSIDERS quality of stops more important than their number. My own organ teacher, Paul Homeyer of the Leipzig Conservatory, who also was a famous Bach player, claimed that forty-five is the limit of distinguishable stops, and everything over that number mere duplication. Schweitzer says an organ of fifty to sixty stops can fill the largest church. The building of so called giant organs he considers a modern aberration.

He insists upon procuring the best, not the largest, organ; because it is not the greatest number of stops that counts but their quality. A really artistic organ is about thirty per cent dearer than the cheaply made organs which govern the market, in which so many of the stops are only borrowed from the other ranks. A poorly made organ with its inferior material is never economical. A fine instrument, always kept in good condition, will last a long time. But it will require occasional cleanings, tunings and adjustments, just as any other machine.

Placing the Instrument

THE BEST POSITION for the organ, according to Schweitzer, is above the entrance, opposite the chancel, and the space above the organ should be high enough to allow the tones to expand. Then even a smaller organ will sound better and fuller than a large organ hemmed in. Of course those people, who see in an organ only another piece of church furniture, want to have it in front to be displayed at all times. Yet the music from

the organ is meant to be heard only, it should lift up the listeners to higher realms of feelings and thought. The organ is used there to furnish the audience with entertainment by its manipulations of keys, manuals and stops.

In our modern times the "strait" church organ has been again secularized. It is now employed also in concert halls and theaters, when many foreign stops and special effects have been added, until a finally has been degraded into an orchestra, which after all is neither a good orchestra nor a true organ.

Only on an ideal organ, with mixture diapason pedal and manual stops, can the true splendor of Bach's music be fully realized.

No other fills an auditorium more than the rolling searching tones of these sixteen foot stops, and their use demands eternal vigilance. The tone mixes well with all manual combinations; but, on account of its fullness, the Bourdon, for example, can easily preponderate and grow tiresome. Few things in organ playing prove more refreshing than the occasional sixteen foot stop at stated points. After a lapse of time, the dignified reentry of the groundwork—matchless in its grandeur—character when not heard too continuously is eagerly welcomed. Nevertheless, everything in its right place; and amidst tiresome endless footdrumming is a man's sense of prejudice of the public again the organ.

A whole recital, or even a church service, where the sixteen foot bass is heard throughout every number—voluntary, hymn, anthem, offertory, solo, postlude—leaves the auditor frankly bored—even depressed or irritated. There is no use of denial. Even some singers, who have been accustomed to what they consider "port," feel this gone if accompanied by a few measures on manuals alone. Lack of confidence or of musicianship accounts for this.



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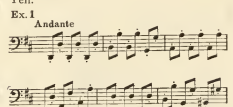
HOTEL PARKSIDE 20th Street at Fifth Place NEW YORK A. I. KNOTT HOTEL

to avoid some unsuitable note on the pedal. But more than this, too, was often in view. Perhaps it was to hold in readiness a previously unused pedal note with which to finish; possibly a deeper or softer tonic than heard previously, thus keeping in reserve a new and final point of interest. One should beware of using too frequently one identical tonic on the pedal; few things sound worse.

Neither does the kind of "hop, skip and a jump," induced by the one-legged organist, tend to create love for the instrument. Most of this kind of playing is only a habit. The relegating of so much work to the left foot has even less to commend it than would appear at first glance. Were the player using the Swell Pedal conscientiously and with a view to relieving a dead level of tone, the practice would have some excuse. Indeed, a skilful left foot is one of the organist's indispensable. But no satisfactory results are ever forthcoming from a continuous performance with one leg. If this type of player will take stock of himself and will tabulate under the clear light of cold investigation, how much he uses the Swell Pedal legitimately, or even at all, during his one-legged dancing, he will have a few surprises in store. In fact it will be discovered that, times without number, the right foot is on the Swell Pedal for no reason whatever. Very often when he is cutting upward for capers with the left foot his right one is being put to no useful purpose whatever.

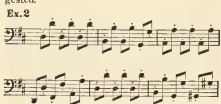
As has previously mentioned, a bass part should move logically, not haphazard. Awkward jumps that have no meaning are to be avoided; and resolutions in the harmony should move properly, whenever possible and not to some note badly placed. At times, even in otherwise good arrangements, one may discover instances of pedal abominations.

Here is a passage from an organ transcription of the Overture to "William Tell."

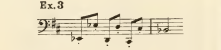


Ex. 1 Andante
In this there is excuse for dwelling so continuously on the lower pedals. Yet it occurs again and again throughout the movement. So much employment of one

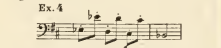
note—especially when it is the tonic—creates the bane of all musical interest—monotonous tonality. An anticlimax kills, no matter where; and hearing the same note again and again before the close engenders weariness. One step, and we are out of the sublime into the ridiculous. A much better pedal arrangement is here suggested.



Ex. 2 The following upward jump from low C to B-flat is also objectionable.



Ex. 3 The low C, being an unresolved harmony, and part of a descending bass line, passing the ear naturally expects a progression to a lower note, in this case impossible. Using the pedals as shown in exercise four is much more satisfactory from the standpoint of good form.



Ex. 4 The highest and best in our musical achievements are not at variance with the loftiest thoughts and aspirations of the human heart and mind—rather, it is there they have their birth. Sincerity and truth seeking will create that desirable bond between artist and auditor far more than any shallow smartness or feigned sophistication. Among the words of the same authority quoted at the beginning are commended for daily meditation by all who preside at the console—

"Lastly, in organ playing, as in every other branch of art, the object for which the labor of study is undertaken and persevered in will assuredly influence the result. The performer, whose motive is selfish pleasure or a love of land, will drift into a style of playing reflecting his frame of mind; but he, who works with purity of purpose, realizing the nobility of his study, and, better still, desiring to devote his studies to some higher end, will find that he has unconsciously woven a chain which will bind his hearers to him in a bond of mutual sympathy."

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Playing the Hymn

By Albert Cotsworth

TWO WAYS are open to those who wish to know about hymns. One is to learn from another. The other is to dig it up yourself. One is technical, the other imaginative.

Ridiculing some hot spots of disagreement, experience puts a premium on the fellow who works things out alone, if he gets there. Something comes to him then which intrusion seldom induces.

It's just that way with the swing of a hymn-tune. Why some persons who are second or third-grade organists can make a go of them and why plenty of nice chaps, great in recital, fall down lamentably, are explicable to a certain extent. It's a safe bet that one likes hymns and throws himself into them wholesale and the other does not care for hymns, for people, for worship, for sturdiness, and determinedly subdues one as inartistic.

There are, however, organists who regard hymn playing as unimportant, who treat it dispassionately and drudge through

it as inseparably "part of the job." A canny man would reveal quite a band of such, become so largely through not being trained and, just as fully, because they have not sensed the magnificence and beauty which dwells in hymnody.

It must surely be impossible to work long these fruitages of poem and harmony and not absorb the splendor or fail to find in phrases of living enlargement and strengthening. The very reiteration of "favorites" drives the words and melody into any sentient being. He has to love them because they have become part of himself. Thus, if a player be uninterested in beginnings, service evidences and broadens him and he grows fond of something which he did not know existed.

This confidence in the profession makes one who is unworshipfully organists who regard hymn playing as unimportant, who treat it dispassionately and drudge through

PIANO ACCOMPANIMENTS, as written, supply an adequate bass part, but when this is transferred to the organ, why must a sixteen foot pedal take care of the entire left-hand part, crowding everything from start to finish? Where the advantage in so doing? In a quiet, delicate pastorelle, such as *He Shall Feed His Flock*, from the "Messiah," what improvement is to be had from continuous deep sixteen foot tone? Does it contribute to the picture? Does it in any way suggest to us the green pastures, or portray to our imagination the serenity of a scene so exquisitely outlined by Handel's mas-

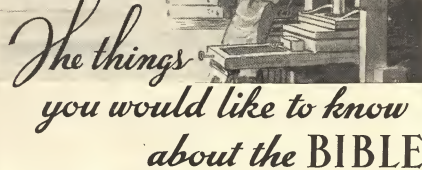
terly reverie? And is there any case reason for using the lower pedals always? Look at the pedalboard of any organ, and what is seen? The middle and lower sections—especially the lower—show signs of constant use; they are worn and "scuffed" looking; while the wood of the upper keys appears still in a state of virgin purity, as if fresh from the planing-mill. And these upper tones are capable of most exquisite effects, especially in *staccato*. There are many occasions where a little of such treatment on the upper foot stop is most grateful to the ear. While the organ is primarily an opportu-

nity for *legato*, the *staccato* has an important place—more, however, as a spicy condiment. But this is by no means sufficient to justify the disconnected atrocities perpetrated so often by the one-legged organist. How riddled off pedal phrasings! There is such a thing as the ear being starved for organists do much to keep us hungry, in company with the *staccato* fends, who barriade fowls after a handful of grain.

THE DRAGON GRAINS
PEDAL NOTES, too, have to be most carefully annotated, for any sixteen foot stop can betray amazing differences. Tuners may regulate and regulate, but these anomalies persist, often in the best of organs. The Gedacht, for example may afford the finest possible balance in the Aeolian, Dulciana or Salicional, when the little of such treatment on the upper foot stop is most grateful to the ear, who barriade fowls after a handful of grain.

THE ETUDE

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However, on a piano with a good, responsive action the black key glissando can be played without recourse to anything in the way of a trick. This is accomplished by using the flesh side of the thumb and holding the hand high and far spread from the thumb. It is imperative that the hand and wrist remain quite relaxed while the first joint of the thumb must be very firm.

What is the foundation? It is the beginning on a higher plane. The young pianist's attention should be directed to the fact that modern piano playing calls for a full, round tone. Most students have a clear idea when a tone begins. The concern of the performer and of the instructor is to decide when the tone ends. This is almost a first principle; it is very elemen-

This étude absolutely must be played with the pedal. In fact, a finer study for correct pedaling could not be found. Instead of putting the foot down at each change of harmony, try to acquire an automatic raising of the foot in order to allow the new melody or harmony to enter free of all that has gone before, then quickly *fasten* it with the pedal before the fingers have left their keys. This requires careful listening; otherwise, although using the so called "syncronated

It is possible to play the black key *sando* also with the nail of the third finger if the nail and finger are very strong. In that case do not hold the third finger perpendicular to the keys but at a slant. The flesh is delicate it could be protected with adhesive plaster while practicing. Of course, if the piano is very hard to play it would be wise not to attempt works requiring the black key *glissando*. The quality of the instrument has a great deal to do with the results obtained, but one must not let his mind to play any sort of runs and trills will hinder him unless he is not exposed to the task technically or physically.

try but it escapes notice by many glances. Let the third finger depress *G* again until the fourth finger depresses *A*. Now for a tiny fraction of a second both fingers are held down and the trained ear can detect a slight discord before the third finger flies up instantly releasing key *G*. A rounded tone of proper length results. This principle is explained by Kohler in *Scientific Studies*, Op. 50.* For the first two lessons four measures at a time played alone are recommended. This should be supplemented by studying *J. Concone's Twenty Studies on the Singing Tongue*, Op. 30. The study entitled *A Simple Scale* is probably the best for making the notes stand out and sing.

This preparation is invaluable for the beginning pupil, as it trains the mind for the importance of detail in tone playing and the value in bringing out the subtle beauty of tone in many compositions.

Sixteenth Notes and Triplets.
Q. In the case of a dotted eighth and a sixteenth note played against a triplet (or three eighths) in the bass, should the sixteenth note be played exactly with the last note in the triplet? If so, does this rule hold in all cases?—D. P.

A. The answer to your question about the playing of a sixteenth note with the last note in a triplet is "it depends." Sometimes it is desirable to play the sixteenth note exactly with the third note of a triplet for the sake of smoothness of melodic flow. This is particularly true in such a song as Adam's "Can-

A. Groups of chords such as these are sometimes referred to as "cadence formulae."

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The Lucky Four-Leaf Clover

By Florence L. Curtis

We call it luck,
But it's nothing but luck,
And doing things over and over,
Courage and will,
Perseverance and skill—
They make the four leaves
Of the clover!



Instrument Puzzle Square

By E. Mendes

BEGIN at the first letter on the last line, move one square at a time in any direction and find the names of six musical instruments. The path from one name to the next is continuous.

O H E N P X
N R O H A O
O B T O S N
M R E N I L
I O N A P V
P A H R V I

??Barge, Ship or Liner??

By Florence L. Curtis

Which type of piano student are you?
The CANAL BARGE needs to be dragged or towed. Often this type student will do well for a little while, but needs to be constantly towed or dragged along to get any where.

The SAILING SHIP makes fine progress as long as the wind and tide are favorable, but when the wind dies down or obstacles interfere and the work becomes discouraging, this type student gives up and waits for a nice breeze to come up again, or for the storm to die down.

The OCEAN LINER does not mind the wind or rain or tempest, because within there is a mighty furnace, reliable and enduring, that will drive the liner forward in spite of unfavorable circumstances. This type of student has an ardent, burning heart, fired with the love of music and ambition, that will drive him forward toward his goal, regardless of discouragements. He does not need a favorable wind to push him forward, nor does he need to be dragged or towed.

Which type of student are you?

Harry's Secret

By Estelle E. Sherman

THE sun was shining brightly and cast its golden rays on the eager faces of the boys and girls as it came through the tall windows of the Elmville High School auditorium. Soft breezes wafted through the tilted windows, making it almost as pleasant inside as it was out in the school yard.

It was practice time for the orchestra, which was preparing to give a big summer benefit concert, to be conducted by the famous director from another city. All eyes were fixed on the printed pages except when glancing up at the teacher's baton. Harmony reigned, and all but the violins were doing very well.

Suddenly the baton dropped and the players sat at attention.

"The first violins are playing very carelessly," said the leader. "We must have better work than that."

Mr. Parks usually had a kindly and pleasant expression, but now he looked decidedly worried. "If we are going to make any kind of a success at the concert we must have cleaner technique. We would all feel ashamed to have such a celebrated conductor come here, if this is the best we can do. Next Friday I will hear the violins play their scales individually, both major and minor, three octaves, so go home and PRACTICE. If you qualify you may keep your parts, otherwise you will be dropped until you do qualify."

So, that rehearsal was ended in a cloud of gloom, and quickly putting the instruments away they rushed out into the corridors. Mr. Parks, however, lingered with his violin under his arm, deep in thought. He never left his violin in school, not even between rehearsals.

At last the fateful day arrived, and Harry started off to the scales audition. "You will be all right, son," said Mrs. Brown. "You know them thoroughly. Just pay attention to what you are doing and Harry promised he would, thinking what a good sport his mother had been to take all that extra time for just his dull scales. The class assembled and one by one they were called upon to play their scales, and one by one they stumbled and made mistakes.

"Boys and girls," said Mr. Parks, I am disappointed. Have I failed to inspire you with the art of practicing? Or have you no ambition of your own? Or, do you take them called upon to play their scales, and one by one they stumbled and made mistakes.

When he reached home he was rather glum. "It's happened, Mother!" he cried.

"What has happened, son?" she asked hurriedly, not knowing what in the world it might be, and of course, expecting the worst.

"The orchestra! I have to leave the orchestra!" Then he told her what had taken place. "The leader does not know that I am not taking lessons and I've been trying not to let my practice sag or my work go down, but now, Ma, I don't know all the scales and every one who can not play all the scales, major and minor, is going to be dropped."

"Well, cheer up, son. That is not so serious. I never was much of a pianist, but the one thing I do know is my major and minor scales and I'll teach them to you in less than no time."

"Oh will you? Good! But you would not want to be bothered with that, with all you have to do!"

"Sure I would, Harry. I want you to keep your place in the orchestra because I know how you love it. We will start right after supper tonight."

"And how they worked!" "I always said my knowledge of scales would come in handy, some day," said Mrs. Brown. "You know, it may seem funny, but when I used to take piano lessons scales were the only things I liked to practice."

"I rather like them, too," said Harry. "So Mrs. Brown showed him the notes of all the scales, major and minor, and even told him when his tone was pure, and his scales were even and firm, but she could not show him how to finger them on the violin—he worked that part all out for himself.

At last the fateful day arrived, and Harry started off to the scales audition. "You will be all right, son," said Mrs. Brown. "You know them thoroughly. Just pay attention to what you are doing and Harry promised he would, thinking what a good sport his mother had been to take all that extra time for just his dull scales. The class assembled and one by one they were called upon to play their scales, and one by one they stumbled and made mistakes.

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The Hand-Staff

By Elizabeth B. Martin

The time for music lessons has come for Mary Lee. She tries to learn the scales and find lines as they should be.

"This little plan," said Mother, "May help you understand. The perfect staff of fingers. Right here upon your hand."

"Now turn your right hand this way. It makes the Treble Clef. The five lines are your fingers. Called E, G, B, D, F."



"And in between your fingers, The spaces which you see. Are just the four flat spaces. Called F, A, C and E."



"Your left hand is the Bass Clef. So place it just below. Point slowly to each finger. And name them as you go."

"G, B, D, F, A, and now Repeat ten times or more. The spaces, A, C, E, and G. Name slowly e'er and e'er."

"We'll have a test tomorrow. Work hard, it will be fun. Begin with Bass Clef, first line. And try to name each one."

So Mary Lee got busy. And did her very best. Next day she came in smiling. "I'm ready for my test."

NOTICE

Please note change of age limits in JUNIOR ETUDE CONTEST, beginning this month. Read the contest directions carefully.

Harry's Secret

(Continued)

No one answered. "Well, we will continue. Harry, I will call on you next." Harry rose, felt confidence in himself, and played surely and evenly, all the scales right through the circle, major and minor. Mr. Parks stood motionless.

"Harry, you amaze me, and you give me encouragement. How many extra lessons did you have to accomplish this?" he asked. "None, sir. You see, I have not been able to practice every day, and my mother helped me on the scales I did not know."

"Good," said Mr. Parks. "You have shown what can be done. I shall recommend your name to the scholarship board."

"I guess you would not mind having a scholarship, would you?" he asked, smiling. "Thank you, sir," said Harry, extending his hand.

The class knew Harry was a hard working and painstaking student and they knew he deserved the honor, but how they wished they had done better!

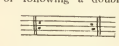
Harry ran home to tell the good news to his mother.

"Keep it up, Harry," she said, and remember that good work will always pay in the end."

The Dot's Report

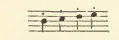
By Gertrude Greenhalgh Walker

ceeding or following a double bar, that



section is to be repeated, and we are called REPEAT DOTS.

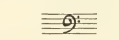
"Sometimes we are placed over notes with slurs. Then we are called by another



A slur should be over these notes

Italian name, PORTAMENTO DOTS, a sort of melodic, semi-staccato.

And I think Bass Clef may overlook the fact that it takes always two of us to complete his signature, to show the F line."



"Yes, indeed," said the Queen, nodding to Bass Clef. "Please continue," she said, nodding to Dot.

"We also assist the Dal Segno mark," she told the Queen, and frequently the Double Sharp uses us, also," she added, snarling herself.



"Thank you, little Dot, you are certainly a loyal and busy Dot, and you gave a very valuable report. It is a pity that you have so many duties to perform, but there is you do your work very well, and really no one who could do it for you."

Bass Clef, whispered to Treble Clef. "She is little, but—what work!"

The Queen tapped the table with her gavel again, saying, "If there are no other reports, the court is dismissed."

ANSWER TO APRIL LADDER PUZZLE

Either of the following solutions brings a correct answer to the puzzle—Sing, sang, sank, sack, back, Bach. Or, sing, sang, bang, back, back, Bach; or, sing, sink, sack, sack, back, Bach.

The prizes therefore are given for the nearest and most attractive pairs giving correct answers.

HONORABLE MENTION

FOR APRIL PUZZLES:

Margaret Ellen Schmidt, Muriel Stephenson, Betty Jane Kuhn, Edith Turpin, Eleanor, Billy Turpin, Pierre Champagne, Teddy Koranum, Herbert Koranum, Hilja M. Anderson, Gertrude Potter, Audrey Kennedy, Joseph Berkman, Shirded Heider, Mary Ellen Hendricks, Estelle Sharp, Beatrice McEwen, Jo Partridge, Ethel Monroe.

SEPTEMBER, 1933

JUNIOR ETUDE—(Continued)

JUNIOR ETUDE CONTEST

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

Any boy or girl under sixteen years of age may compete, whether a subscriber or not, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to fourteen years; Class C, under eleven years of age.

Subject for story or essay this month, "My Favorite Composer."

Must contain not over one hundred and fifty words.

All contributions must bear name, age and address of sender written clearly, and must be received at the JUNIOR ETUDE

A Good Listener (Prize Winner)

To be a good listener one must have the advantage of knowing something about the music you listen to, to be able to appreciate it.

When Mozart was a little child he was taken to hear an oratorio, sung by the Pope's Choir in the Sistine Chapel. Mozart liked the music so much that a few nights after, when his father found him lying awake, he had written practically all of the oratorio from memory! This shows that Mozart was certainly a good listener.

Although none of us can be expected to be such good listeners as Mozart, we must listen very attentively to be able to appreciate good music.

HELEN CENABALIST (Age 13), Massachusetts.

A Good Listener (Prize Winner)

When I hear a selection of beautiful music I try to listen intently and decide whether it is especially dramatic, descriptive, comic, intellectual or rhetorical. Perhaps it is a dance rhythm, or it may express the beauty of nature. Even if one did not know the name of the composer, sometimes the composer can be guessed by some of the piece's characteristics.

Music is a language. Musical technique is the vocabulary by which composers express themselves, and this is what I try to distinguish in a composition.

A good listener may hear a piano composition and try to tell the melody in the orchestra, the bass notes are the violoncellos, the high parts in the melody is the violin and so on.

A good listener recognizes a melody when it is transformed, strong and then faint, like a fanfare, his color changes.

GLORIA BOOTH (Age 13), New Jersey.

DEAR JUNIOR ETUDE: The club to which I belong is called the Junior Etude Club. We have twelve active members, ranging in age from seven to sixteen. We have nine members and we study about different composers and make scrap books. We have class plus, sharing our literature group plans.

We are now working on a play based on the boyhood life of Schubert.

From your friend, RUTH MORSEHEAD (Age 11), Illinois.

DEAR JUNIOR ETUDE: I belong to a piano club called the Gordon Allegro Club. Each month one of the members entertains the club at her home. At present we have nine members and we study about different composers and make scrap books. We have class plus, sharing our literature group plans.

We are now working on a play based on the boyhood life of Schubert.

From your friend, RUTH MORSEHEAD (Age 11), Illinois.

HONORABLE MENTION FOR APRIL ESSAYS:

Ruby May Adams, Hilda M. Anderson, Mary C. Schuch, Imogene Sorrell, Phyllis Brown, Grace Pollard, Lily King, Marie Roli, Corinne H. Carlson, Pauline Gatz, Runkle, Charles, Mary Alice Harte, Norma Williams, Lawrence, Maurice Deane, Phil, Duane, Jean June Yule, Mary Ann Smith, Geraldine Taylor, Grace Nelson, Phyllis Brown, Robert Hutton, Marie McKenna, Jean Roberts.

PRIZE WINNERS FOR APRIL PUZZLE: ELLEN DORCAS GRAY (Age 11), Virginia. JACK ACKERMAN (Age 13), New York. SARA FLETCHER (Age 13), Colorado.

JUNIOR ETUDE CLUB, BOONE, N. C.

A Good Listener (Prize Winner)

Once or twice when my teacher was explaining something to me and telling me how to play it, and then asked me if I understood, my mind wandered to other parts of the piece and I did not hear what he said. This is a case of inattentiveness, or in other words, not being a good listener.

A good listener is one who tries to learn something from a class, lecture, sermon, or a concert. He is attentive and makes every thing that is said, or done, and he will do nothing to distract his concentration or attract the attention of others from the performance.

VERNON ANDERSON (Age 14), Iowa.

LETTER BOX

DEAR JUNIOR ETUDE: My mother came to my home last night and told me that I and another girl are to receive music prizes for trying hard throughout the year. We did so well at the piano and singing contests that we are not all-Jean and I are to have the privilege of receiving a prize.

From your friend, MARGARET HOFFMAN (Age 12), Long Island.

DEAR JUNIOR ETUDE: I belong to a piano club called the Gordon Allegro Club. Each month one of the members entertains the club at her home. At present we have nine members and we study about different composers and make scrap books. We have class plus, sharing our literature group plans.

We are now working on a play based on the boyhood life of Schubert.

From your friend, RUTH MORSEHEAD (Age 11), Illinois.

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